

**IMAGES IN SOME OF THE LITERARY
WORKS OF SEK MQHAYI**

BY

Ncedile Saule



SEK Mqhayi 1875-1945

NdinguYehova igqirha lakho!
"Vumani! Siyavuma!!"
"Vumani! Siyavuma!!"

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SEK MQHAYI**

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DECLARATION

I declare that **IMAGES IN SOME OF THE LITERARY WORKS OF SEK MQHAYI** is my own work and all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.



A handwritten signature in cursive script, appearing to read 'Sek Mqhayi', is written over a horizontal dotted line.

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Mkhulu uThixo!!

Abstract

This thesis attempts to examine some of Mqhayi's literary works to establish their merit in terms of the images that are realised. In the main this necessitates the evaluation of the literary and linguistic qualities of his contributions which include essays and lectures, poetry and the translation of *UAdonisi waseNtlango*.

This thesis further analyses and interprets Mqhayi's thoughts and ideas regarding politics, economy and religion. Mqhayi gives these a universal image which prevents the critic from viewing him only in an African sense. From this study, specific subjects such as *ubuntu*, education, Christianity, culture and nation building emerge as the cornerstones of his literary intentions. The thesis also analyses images which are portrayed through skilful use of language and literary devices to determine their relevance in the present South African situation. Mqhayi shows tremendous foresight by interpreting a present situation to determine the future. Some of his predictions which manifest themselves in no uncertain terms at the present moment are given attention in this study.

Mqhayi uses his imbongi poetic licence to criticise and resolve without alienating his people against what he perceives to be wrong in society relating to culture, modern education, politics, economics and Christianity. In his opinion western values should not replace traditional Xhosa values, but a situation of compromise should be created which would result in a reconciliation of traditions. In the analysis and interpretation of his views it becomes clear that his focus and emphasis is on similarities which by far outnumber differences as a yardstick for better understanding.

His translations from English literature and especially from Afrikaans (*UAdonisi waseNtlango*) which he learned through self-tuition show a concerted attempt to bridge cultural and ideological divisions.

In the final analysis the study of Mqhayi, other than revealing his exceptional literary ability establishes his supreme belief mirrored in his essays and poetry, that blacks and whites of this country should seek a radical break with the past and embrace the future as a people.

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Chapter One

Introduction

1.1. Aims and objectives

Present times are fraught with change in southern African society and there is an urgent need to discover the drive behind the change. Consequently writers such as SEK Mqhayi, JJR Jolobe, GB Sinxo and their contemporaries, who wrote during the colonial era, are gradually losing popularity as far as research is concerned. Against that it can be argued that the quality of their creative works, their boundless scholarship, and their perhaps less obvious but nonetheless apparent contemporary significance are ample indications that further extensive research on them ought to be carried out. Endeavours are currently being made regarding the investigation of interesting themes and images in the Xhosa language. In this milieu, the face of literature is likewise affected, resulting in researchers concentrating their efforts on these phenomena rather than on more literary subtle points. In the research that has been done on Samuel Edward Krune Mqhayi e.g. (Opland 1983; Qangule 1979; Kuse 1979), avenues of critical appreciation add dimensions to his creative art.

This research adds yet another dimension to Mqhayi, whose impact extends beyond literary bounds to the actual development of the Xhosa language. The maxim that Mqhayi was the Father of the Xhosa language is often associated with the extent and quality of his literary and linguistic contributions and not with his active involvement to encourage the development of Xhosa as an autonomous and dynamic language, which in fact should be the point of emphasis. Popkin (1978:320) recognises the fact that :

Mqhayi takes the highest place in Xhosa literature. He has done more than any other writer to enrich Xhosa. In his hands it

receives a fresh impress, and he has revealed all its possibilities as a powerful medium of expression of human emotion.

His importance in the development of the Xhosa language, therefore, makes the examination of his philosophy of life a necessity with the tacit aim of rediscovering some of his concepts and ideas which were a source of inspiration to the Xhosa people to sustain the nurturing of their language as a God-given heritage. Such a review would afford one the opportunity to break new ground in analysing and interpreting some of his visionary images, i.e. the universal truths reflected in his literary statements, which thus far are not yet clear to many readers and scholars. An important factor in this hypothesis is that some of his intuitions manifest themselves in no uncertain terms in the socio-political situation prevailing in South Africa today.

In a study of this nature it is obviously necessary to go beyond merely echoing Mqhayi's worth as a great artist and a great scholar. His genius must be thoroughly examined and analysed. That being the case, the significance of his visionary thoughts, which many scholars of his time and even his peers seemed to view with scepticism will be proved beyond doubt. This study contends and sets out to prove that Mqhayi's visionary thoughts and the images in which they were portrayed are undeniably assuming a recognizable shape and significance which demand recognition, analysis and re-evaluation. Praises have been lavishly bestowed on Mqhayi but somewhat insubstantially. Some of these eulogies are largely emotional rather than factual. This study is aimed at analysing Mqhayi's work and an attempt will be made in objectively establishing its quality. On close examination of his art one is inclined to believe that his writings are of exceptional quality pointing to the vastness of his talent. It is hoped that this research will encourage scholars to look for fresh avenues in investigating Mqhayi. Efforts such as this, therefore, will be an additional contribution to the body of literary criticism on Mqhayi (Opland 1983; Qangule 1979; Kuse 1979; Ntuli & Swanepoel 1993).

With the winds of change sweeping through South Africa, censorship strictures have been eased, therefore scholars researching Mqhayi, especially his political perceptions, are able to express themselves freely and objectively without any restrictions. This will, one hopes, coax critics to re-explore Mqhayi's prophetic utterances or visions. The coming decade is a crucial period in the study of Mqhayi's literary works because the predictions he has implied are becoming apparent. The first of these that comes to mind is in *UDon Jadu*, a work of art that was denounced by earlier critics as incongruous and as such inconsequential. Interestingly enough, *UDon Jadu* was later acclaimed as one of the books in which Mqhayi exhibits artistry of a rare quality. The ideal state (Qangule 1979), which Mqhayi portrays in *UDon Jadu* is in fact a vision predicting things to come in South Africa. A close resemblance between *UDon Jadu* and a changing South Africa is exactly what moved Sirayi (1989:111) to observe that among other things Mqhayi is visualising "the African society undergoing socio-political change," which in practical terms is a situation currently in progress in this country.

Furthermore, claims that "one would have thought that Mqhayi was ahead of his time when he implored the powers that be to work towards creating a South Africa in which all people would enjoy equal rights irrespective of colour, creed and nationality" (Saule 1989:128), will be realised as having been Mqhayi's prophetic images.

More interest is triggered when one looks at the thorny issue of leadership in a greater South Africa, popularly referred to as a New South Africa to which Saule (1989:129) in his appraisal of Mqhayi alludes:

Mqhayi once predicted that the traditional leadership of the kings and the chiefs, with the emergence of the more sophisticated urbanised society, would lose its hold on the people. The leaders of a new era would then emerge. Such leaders would carry the interests and aspirations of the people.

It is of course not uncommon for a writer to make predictions in his literary work about an impending occurrence which in his belief will change the course of events for better or for worse. Some of these claims, including other new trends and revelations in Mqhayi's literary works, give one reason to believe that to test these works in terms of the background of a changing South Africa, politically and otherwise, would prove an interesting, thought provoking and thoroughly worthwhile exercise.

1.2. Scope of the study

The art of Mqhayi should be assessed in terms of the quality of his literary contributions together with his activities as a social figure. This of necessity covers a wide field which, for purposes of facilitating prompt comprehension and management, have been scaled down to the following: "unpublished" essays from *Umteteli Wabantu*; *uAdonisi waseNtlango*; fieldwork which includes interviews; selected poems from *Inzuzo* and selected poems from *Imvo Zabantsundu* (cf. paragraph 2.6).

1.2.1. Mqhayi's "unpublished" essays

A number of literary essays by Mqhayi under the pseudonym Nzululwazi were published in the newspaper *Umteteli Wabantu* from 1920 to just about 1936. Copies of the newspaper *Umteteli Wabantu* are available in the Johannesburg Chamber of Mines Library. A micro-film of the newspaper is also available. This study is based on the essays and articles contributed by Mqhayi to the aforementioned newspaper. For the purpose of this thesis only some selected essays together with their translations are included in appendix B from which direct quotations have been made. The translations are free translations for ease of communication. It should be pointed out that an attempt has been made to capture as far as possible the thought behind Mqhayi's text, but not necessarily its spirit. The orthography on these essays has been updated for this thesis.

1.2.2. *UAdonisi waseNtlango*

The scope of this thesis also includes *UAdonisi waseNtlango*, a translation of Hobson's (1959) *Kees*, a book of Afrikaans animal stories. Mqhayi's translation of *UAdonisi Wasentlango*, a prose fiction, will be examined with a view to studying his unique prose style in translation and also with a view to elucidating some of his images that accrue from his art of translation. A critique of this work will also be of interest since it has never been studied before.

1.2.3. The term "unpublished"

The term 'unpublished' which appears in sub-title 1.2.1. of this thesis refers to Mqhayi's essays that have not yet been published in book form. Included under this title are literary articles and literary lectures that appear in the newspapers mentioned in paragraph 1.2.5. As regards news reports, for example, between the years 1941 and 1944, Mqhayi reported on the events of the Second World War in *Imvo ZabaNtsundu*, making use of the folktale technique. In other words the events are told in the form of folktales, a literary genre that falls under traditional literature. Although these have not been included for discussion, the technique employed is exceptionally artistic as it not only focuses attention on the significance and the nature of the consequences of war itself, but also draws attitudes and opinions from the readership as it creates images about the war.

1.2.4. Libraries

As sources of reference about any particular Xhosa literary exposé are scarce and sometimes scattered, it became necessary to visit as many libraries as possible to consult and collect as much material as could be found. Such visits afforded an opportunity to establish the fact that pockets of information about Mqhayi can be found in newspapers that have since gone out of circulation, as well as in pamphlets and books that do not specifically deal with the subject of Mqhayi.

Libraries such as the University of South Africa Library; the South African Library in Cape Town; the State Library in Pretoria; the Cory Library at Rhodes University in Grahamstown; the Johannesburg City Library; the Johannesburg Chamber of Mines Library; the Fort Hare Africana Library and the Transkei Government Archives have been visited to collect as much information as possible for in-depth analysis. Other than the information taken from library bookshelves, more information was located in periodicals and in papers and documents kept in the archives of the libraries mentioned.

1.2.5. Newspapers

Most of the material used for this study was cited and collected from newspapers, some of which, as has been stated, are no longer published. This thesis however, does not deal with everything by or on Mqhayi in the newspapers, though reference has been made whenever it has been impressive or striking enough to be particularly relevant to Mqhayi's creative images and intentions. The research has been extended to include the examination and reference to literary material appearing in the following newspapers: *Imvo zabaNtsundu* (Opinion of the Black People) - 1884 to the present, published in King Williamstown; *Izwi Labantu* (The Voice of the People) - 1906 - 1910, published in East London; *Abantu - Batho* (People) - 1912 - 1933, published in Johannesburg; *Umteteli Wabantu* (The Speaker for the People) - 1912 - 1951, published in Johannesburg and *Umthunywa* (The Messenger) - 1939 to the present, published in Umtata. As implied in the titles of these newspapers it will be realised that they were established for specific purposes as regards the aims and objectives of the communities they served.

1.2.6. Fieldwork

Fifty-one years after Mqhayi's death seems a long time, but information about his life and career can still be gleaned from individuals who lived during his time and

from institutions that worked with him or with which he was in contact. Such information can still be used to good effect to interpret and revive his images. As a matter of fact, fieldwork for this thesis was undertaken with the prime aim of selectively visiting some of Mqhayi's cherished places of abode to investigate and analyse the topography in relation to his art and to find out, if possible, whether there was any discernible influence on his works arising from the situation prevailing at that time. Such an undertaking has afforded an opportunity to rub shoulders and share ideas as well as engage in discussions with people who knew Mqhayi personally or had a relationship with him in one way or another.

One of the places which made an impact on Mqhayi was the Gcaleka (*KwaGcaleka*) region in the Eastern Cape. This was where he was initiated into the life and customs of traditional Xhosa people (Mqhayi 1975:45):

- [1] *Ndaqala apho ukuyibonela imidudo, neentanjane, ukuxhentsa nemiyezelo yabakhwetha; amagqirha okuvumisa; iinkonzo zozeko nolwendiso, umguqo; ukutyis'amasi nokutshata. Kanti kuzo zonke ezi nkonzo, nala matile-tile, akukho nto ibingena emxhelweni wam njengokuzathuza kwamaphakathi enkundleni mhla ngomthetho okanye mhla ngetyala.*

(It was there that I began to observe traditional marriage dances, custom in preparation of young women for marriage, dances and celebratory functions of the boy initiates; witch-doctors; preparations for marriage ceremonies; marriage dances; acceptance of the bride ceremony; and modern marriages. Of all these services and the manner in which they were done, I was mostly impressed by the way men used to discuss traditional law or how court cases were conducted.)

Needless to say, it was the observations and studying of such events of the Gcaleka people's way of life that gave him inspiration to compile the research material for his most famous book *Ityala Lamawele*. He continues to write (Mqhayi 1975:46):

- [2] *Ngaphandle kwala matyalana ke ndiyathandabuza ukuba inge ikho*

incwadana apha ekhe yazitsala iingqondo zabantu abakhulu nabancinane beli lizwe, ekuthiwa li "Tyala Lamawele," kuba yafukanyelwa kanye phezu kwezi ngxoxo.

(Without these court cases, I doubt if the little interesting book titled *Ityala Lamawele*, which captured the attention of all, young and old, would have existed, because it was as a result of such discussions that it could be tailored).

It was also in this region that Mqhayi, at a young age, was introduced to both the purely traditional Xhosa background and the Christian way of life. At the time of his arrival *KwaGcaleka*, the St. Columba Mission Station, which was also running a primary school, had already made its impression on the lives of many people in the area through the chiefs and headmen (Mqhayi 1975:22).

It was therefore felt that a fieldwork of this nature would help reveal some information which would help the imagination in the creation of a holistic imagery about Mqhayi. It was precisely for this reason that Centane was visited - a small town that lies to the south-west of Butterworth about thirty kilometres from the Indian ocean. It is the central town in the Gcaleka region and is surrounded by sprawling villages stretching in all directions. To the west of the town is the Great Kei River and on the northern side is the Mbashe River. The Gcaleka region is characterised by deep ravines, wide valleys and flat plains after which some villages are named. The high rising mountains and the undulating hills fill one with a strange sense of appreciation of the panoramic scene, which immediately transports imagination to the images that manifest themselves in Mqhayi's works. The physical spectacle of the topography is a symbolic resemblance that portrays Mqhayi as a man deeply rooted in his tradition, and yet who never failed to stretch his visionary intentions to the highest echelons of modern literary traditions.

Although over the years the Gcaleka area has been deprived of its natural vegetation because of overpopulation and overgrazing, one cannot help feeling that

it was once a land of beauty and abundance. A discussion with Mkhonzi Somana (in an interview, 15th September 1990), one of the informants, who claimed to have lived in that part of the world for the past eighty years, revealed that the Gcaleka region was once covered by thick forests which made access to it very difficult if not impossible. During the frontier wars in the Eastern Cape, such forests, Mkhonzi Somana recalled, made it easy for Xhosa warriors to ambush and attack the British soldiers and then disappear into the thicket and, according to Mostert (1992:1118), "the Xhosa as always, was master of his environment." It is not surprising, therefore, that the British fought eight wars without outright success until the Nongqawuse disaster, which marked a turning point in the history of the Xhosa people (*Umteteli Wabantu*, 19th September 1931).

1.2.6.1. Interviews

Some interviews conducted as part of this research appear in appendix A. They have been transcribed from tapes to facilitate reference. It should be noted that only the interviews considered to have more relevance to this study have been included. A review of the interviews also appears in paragraph 2.5. The following is a brief outline of the interviews with informants who were the most well informed about Mqhayi:

Some members of Mqhayi's family, who are the direct descendants of the Mqhayi clan whose head Nzanzana was stationed at Ngede village (Mqhayi 1975:43), were located at the KwaNxokwana and KwaKhantolo villages. The family at KwaKhantolo, which lies east of Centane, was visited. It was unfortunately impossible to visit the family at KwaNxokwana because of very bad roads. The place is in fact accessible only on horseback or on foot. The aim of the visit to KwaKhantolo was to find out if there remained any members of the Mqhayi family who knew Mqhayi personally and if so, what memories they had of him. **Nothobile Mqhayi**, in her late seventies, wife to one of Mqhayi's younger brothers in the clan, was the only person left who had known Mqhayi personally.

Nothobile Mqhayi, formerly Maxhama and a primary school teacher by profession, having qualified in November 1936, married into the Mqhayi family in 1941. The marriage proceedings were arranged by Mqhayi. Nothobile recalled vividly how Mqhayi (uBhuti as she called him) delivered his *izibongo* during the ceremony. In her lounge a photograph of Mqhayi was hanging on the wall next to her husband's, who she said had died a couple of years before. Although Mqhayi had died over fifty years previously, his memory was clearly alive and well in her. An interesting note about Nothobile Mqhayi was the fact that she refused to accept that Krune, the full name for the K in Mqhayi's initials, was one of his names. To her, he was Samuel Edward, and Krune was his grandfather's name. She was not convinced that uBhuti had adopted his grandfather's name. It became apparent that the problem was a sociolinguistic one as it involved *hlonipha* i.e. it is customary for a wife not to mention the name of the elder in the clan to which she is married and any discussion involving such a name should be avoided.

JN Maselwa, (*Titshal'omkhulu*), of Nxarhuni, a village near East London, was one of those interviewed. Maselwa has great admiration for Mqhayi as an imbongi and for his works. He was a teacher trainee at St. Matthew's College of Education when he first met Mqhayi, who had visited the institution. The highlight of his visit was his enchanting and entertaining *izibongo*, to which all the students responded with great appreciation. Maselwa described Mqhayi as a person with exceptional charisma. He noted that there was something irresistible about him. Mqhayi impressed him especially with his overpowering ability to capture and hold the interest of all present, a phenomenon which prompted Mandela (1994:39) on his first sight of Mqhayi to note that "the sight of a black man in tribal dress coming through that door was electrifying. It is hard to explain the impact it had on us. It seemed to turn the universe upside down. As Mqhayi sat on the stage next to Dr Wellington, we were barely able to contain our excitement." As a follow up to his visit to St. Matthew's College of Education, Mqhayi published an article in *Umteteli Wabantu* entitled *KwaQoboqobo*, in which

his visit is one of the subjects discussed. The article is punctuated with delightful *izibongo*, which add quality to the occasion.

SM Burns-Ncamashe, the Chief of the Gwali people at Tyume near the town of Alice, where Mqhayi first had contact with western ideologies through the influence of the missionaries, spoke at length about Mqhayi. He claimed to have known Mqhayi personally and had in fact invited him on a number of occasions to St. Matthew's College, where he was a lecturer. Burns-Ncamashe noted that Mqhayi was a great imbongi and a scholar, but not the only imbongi to catch the attention of the people. Mqhayi himself was aware of this and would always acknowledge that there were other iimbongi who were even more gifted than he was and his statement, "*ndim ndedwa na umntu ebantwini?*" (Am I the only person among people?) (Mqhayi 1914:88), could easily be associated with Burns-Ncamashe's observations. He described him as the humblest Xhosa man he had ever met. Mqhayi liked to listen to what other people had to say about anything and seemed to appreciate good articulate Xhosa expressions. Burns-Ncamashe was mostly impressed with Mqhayi's artistry both as an imbongi and as a writer. He maintained that his oratory was as powerful as his written poetry.

The information gathered from the interviews proved to be valuable in terms of assessing Mqhayi's personality and talent. For instance, when Nothobile was asked about his charming good looks, she commented that it was in the tradition of the family. The Mqhayis are a polished and well schooled family. All the informants remember him as a great teacher and a scholar of the highest calibre. Furthermore, through the interviews a remarkable amount of new information emerged. This information will be utilised in the forthcoming discussions.

1.3. Approach to this study

The method used in this study is purely descriptive, investigative, interpretative and analytic with the specific aim of elucidating Mqhayi's ideas, ideals and thoughts. This approach will help bring to light the quality of his art while at the same time focusing attention on its dynamic reflective nature. The use of theoretical models in the analysis of his works will be applied only when necessary.

1.4. The term "images"

The word **images** is often associated with a work of art, especially poetry, in which writers make use of carefully selected words to create mental pictures to convey meaningful messages that communicate to the reader's imagination something more than the accurate reflection of an external reality. In an image thoughts and emotions can be explained by means of association and dissociation, rendering it therefore a complex exercise. Roussouw (1958:2) does not confine the term image within the ambit of poetic definitions or descriptions. He suggests that its definition can be extended to include ideas and experiences that are discernible in a given text. This extension of the definition of 'images' illuminates the intentions of this study. This study therefore realises images as a term that transcends a simple mental picture. In its context, images refer to Mqhayi's philosophy of life - his approach to life, his ideas and ideals and his thoughts as a writer, a journalist, a politician and above all an imbongi. Given a wider amplitude, this will include and embrace his conceptions, opinions and beliefs.

Furthermore, these images will reveal his perceptions of infinity, justice, right and wrong, evil and causation. In other words images explain Mqhayi's philosophy of life as far as it can be ascertained from his creative work.

1.5. Mqhayi's literary tastes

It is generally assumed that a person is known by the company he/she keeps and better still by the books he/she reads. Mqhayi was no exception to the rule. He was a prolific reader, whose cardinal principle in reading was to follow his own instinct and not to force himself to read what did not appeal to him. This is evident from the fact that, of all the writers of his time, Mqhayi consciously refused to be dominated by the missionaries, who without doubt had a distinct influence not only on the writings and reading of their adherents, but also on their thinking, more especially their interpretation of history. On the issue of the subject history, which Mqhayi viewed sceptically, Stapleton (1994:13) sheds more light on Mqhayi's attitude towards the missionaries in the following manner:

Samuel E.K. Mqhayi, a journalist and teacher, was more successful in escaping the settler dominated history of his mission education. A fiery polemicist, Mqhayi rejected the claim that Xhosa cattle rustling was at the root of the frontier wars - he laid the blame squarely on European expansionism. (My emphasis).

Although there is no specific mention or reference in concrete form as to what he preferred to read, there are some indications of his inclinations. From the statements he has made in some of his works, his preferences cannot be positively discerned. Although in a statement (*Umteteli Wabantu*, 5 May, 1927) such as, "*nawe mntu uNtsundu, funda iincwadi zakowenu uyeke ezesiLatini nesiNgesi*" (You, too, my fellowman, read books written in your language and stop reading those in Latin and English), in which he tries to inculcate in his fellow men the culture of reading and learning and the love of their language, there is no indication of his subjects of interest, his strong inclination towards Xhosa is apparent. A black man and a leader determined to improve himself and his people in a colonist dominated country, his position was always going to be difficult, especially on the question of language as noted by Skikna (1984:42-45) that "against a strong opposition he preached the doctrine that Xhosa could be made

a respectable and powerful language."

It is discernible from his statement above that Mqhayi was concerned about a tendency to view African languages as insignificant, this being attributed to the fact that not one of them was elevated to any notable status. People in general and especially in Mqhayi's society were more concerned about speaking and writing good English to the detriment of Xhosa. In the words of Mazrui (1967:109), "there was a time when fluency in the English language was for an African more than just a status symbol there was linguistic extravagance as some Africans tried to display their knowledge of the English language." Mqhayi must have also been aware that in the whole of Africa, indigenous languages have been prisoners predominantly often of either French or English. This practice continued even after some African states became independent. The newly democratically elected governments continued and some still continue to adopt English, French or Portuguese as the official languages.

Although English remains preferable in South Africa precisely because it is a foreign language and has become Africa's cultural heritage, Mqhayi maintains that by giving preference to foreign languages, people unwittingly endorse those languages as superior and therefore African culture as invariably inferior. By implication Mqhayi's statement suggests that it is the people of the language themselves who can develop it, and that to read and write it is a step towards nurturing a people. This would not only instill a sense of value in the language but would also inculcate the culture of reading and writing in one's own language.

The rationale in the belief in an exercise such as the one suggested by Mqhayi, namely, reading books written in your own language, coupled with (Mqhayi, 1973:1) "*mayicace into yokuba iincwadi ezingentetho yethu zimbalwa kakhulu - isizwe esingenazincwadi zaso ke asihambeli phambili nakuyiphi na into*" (it must be clear that books written in our language are still very few and any nation that does not have its own books will not progress in anything), is that love for the

language would be stimulated and that the market for Xhosa readership would be widened, an exercise which would generate a demand for more books to be published in Xhosa. Logically this would have an overall effect on the development of the language. In these statements, there is also a subtle, suggestive and urgent invitation to the speakers of the language to respond to the challenge of making Xhosa an autonomous language independent of English in its grammar, literature and linguistic progress. Xhosa people need to work towards protecting the rights of Xhosa as a language, so that it should retain its dignity and history. In the process, Xhosa would be prevented from disappearing both in the spoken and in the written word.

Mqhayi's literary impact and his images about language development are well expressed by Kuse (Wylie *et al* 1983:130) when he points out that "the literary legacy of SEK Mqhayi is a brilliant example of the triumphant survival of Xhosa as a mode of literary expression." Mqhayi has always maintained that Xhosa is an expressive language and its vocabulary is capable of doing justice to the complex subtleties of something originally written in the English language. (See Chapter 4). As a writer Mqhayi was obviously a researcher. His essays on socio-political issues portray him as a scholar who constantly went out of his way to research certain topics. This is discernible from his objective and balanced judgement on delicate matters such as the question of franchise, education, religion and economy pertaining to the South African situation at that time. His research capabilities are not spelt out in any obvious manner but can be felt throughout his work. For instance, the criticisms which he levels against the missionaries (*Umteteli Wabantu*, 2 July, 1927:7; 9 July, 1927:9; 16 July, 1927:5) find support from other scholars and this proves that he was a researcher. One of such criticisms is that the missionaries in the main:

- [3] *Babehamba behlolela iinkosi zabo ezibahlawulayo umhlaba. Bahamba nalo iLizwi eli ukuba lihambe liba yingcambane yokulalisa izikumkani nezizwe, yathi imfundo le yayinto nje eyenzelwe ukuba kuviwane ngentetho, umfundisi akwazi ukuthetha*

nesizwe simphulaphule ngekhumsha elo lifundisweyo

(They were putting out feelers for land for their masters who paid them. They took the Word with them to soften the kingdoms and the nations and the education was a means of communication so that the missionaries speaking through their interpreter could be heard).

While Mqhayi uses poetically expressed ideas which are not easily grasped, Stapleton (1994:41-42) concurring with him, after first making the statement that Rev Thompson of the Tyumie Mission, who spied on Chief Ngqika in 1822, openly collaborated with the colonists during raids, is candid in his criticism that "the missionaries were seen as political representatives of the Colonial government." This is further supported by Barker's (1994:150) observation that:

In a sense, the early problems of missionaries were understandable because they were accustomed to a society that had been conditioned to accept without question their interpretation of the gospel, Eastern Cape evangelists were often bewildered by the sceptical Xhosa reaction to their teachings.

The above is reminiscent of yet another claim made by Mazrui (1980:52) that "the Christianity which was peddled in Africa in the last quarter of the nineteenth century and the first half of the twentieth was on the whole the submissive version, the version of obedience and 'turning the other cheek'." That the missionaries, *babethunywe ukuhamba behlolela iinkosi zabo ezibahlawulayo umhlaba* (they were sent to scout for land by their masters who paid them) (*Umteteli Wabantu*, 4 June 1927) is further given weight by statements such as (Barker 1994:153):

Subsequent events, however, quickly made them change their minds. With a large number of evangelists supplementing their incomes by acting as either government spies or land agents, chiefs quite justifiably began to regard them as grave threats to the chosen way of life of the Xhosa.

The evidence from the historians quoted attests to some controversial criticisms of the missionaries by Mqhayi, although they do not explain his specific literary tastes. Nevertheless, they provide a clear view of his scholarly behaviour. Other than what could be surmised with a degree of certainty in terms of his literary art, one does get the impression that his reading range in all types of literature was very wide. His well organised approaches and his authentic postulation can be attributed to his association with the works of Shakespeare, Plato, Aesop, great historians and some of the great English poets such as Donne, Yeats, Tennyson and Keats to mention but a few. To him reading these was not a status symbol, but a genuine inspiration to be mentally provoked by mighty lines or by imaginative examples and analogies of recurrent human situations which find expression in his own language, Xhosa.

The Bible was one of Mqhayi's most obvious inspirations. He quoted abundantly from it and on numerous occasions has used it as a technique to enhance his images. Mqhayi's close association with the Bible is further demonstrated by the fact that his first novella *USamson* is an adaptation of the story of Samson found in the Bible (Judges II Chap.13-16). In all his works, including the "unpublished" ones, Mqhayi, unlike his contemporaries and other writers after him, seldom makes mention of the names of artists whose books he had consulted or read. Nevertheless, his ideas in his booklet titled *Ulimo*, which is no longer available from Lovedale publishers, are based on Dowsdey's volume on Agriculture (*Umteteli Wabantu*, 1927). Subsequently Mqhayi summarised his booklet into a carefully penned letter aimed specifically at persuading his fellowmen not only to abandon their unproductive and sometimes counterproductive traditional methods, but to change their entire conception of agriculture from an afrocentric approach to a more conventional one for national and economic purposes.

By not providing commentaries or references of books he read, Mqhayi has made it difficult to determine his favourite reading material at various levels. It can nevertheless be postulated that he did have favourite artists, and their excellent

ideas and the enlightenment from their genius influenced him and became embodied in a unique receptacle - his own art. A scholar he certainly was, with a sensitive ear, discerning taste and an acute memory; much more, he was a character full of noble and prophetic traits and above all, had an imagination which is the original authentic fire of the bard he was.

1.6. Synopsis of the study

The purpose of the following section is to give an overall picture of the body of the thesis. It is believed that this will function as a guide which will assist in avoiding any inconsistencies and irrelevancies in the forthcoming discussions. It also gives an indication as to how each chapter is organised.

1.6.1. Chapter One: Introduction

This chapter serves to establish the premise for this thesis by advancing the aims as well as the motive behind the study. As far as scope and method are concerned, this study basically deals with and analyses on a broader perspective Mqhayi's essays published in the newspaper *Umteteli Wabantu* during the period 1920 to 1939.

A definition of terms used in this thesis has been given to clarify any misconceptions in terms of their employment in this study. The terms 'images' and 'unpublished' have therefore been defined in terms of their relevance to this particular treatise. Imagery in a sense is an integral part of this study. Mqhayi's reading habits as reflected in his works in general reveal his sense of imagination and particularly his line of thought. He has therefore been analysed with a view to establishing authenticity as against other external literary influences, the aim being to disprove the notion that Mqhayi and his contemporaries never really undertook research for their works but depended upon instinct, common knowledge and general observation.

1.6.2. Chapter Two: The writer and his society

An examination of Mqhayi's authorship is important. As a journalist, he was able to gain wide readership but as a teacher, which he was by profession, he certainly would not have enjoyed such an exposure because of certain obvious strictures. It was through the press that his strident voice was heard far beyond the horizons of the African continent. Mqhayi used the press not only as a medium to inform the public about the nature of the circumstances around him, but also as a platform from which he channelled to the public his ideas, ideals and perceptions. He was a committed writer who wrote from the point of view of Africanism. In his writings, his projection of African thought cannot be missed. Although he was not against any other form of progressive non-African thought, he nevertheless felt that the African literary tradition was something that all thinking Africans should be proud of as against other traditions that sought to make destructive inroads into it. This is noticeable in his strong belief in the maintenance of traditional structures not only in the moral values of the society to which he belonged, but also in its language. Mqhayi was fully aware of the fact that language changes and grows with time. In the process it is easy for any language to disappear or be swallowed up by others. He felt that a conservative attitude would to a certain extent help preserve the language so that future generations could have something to fall back on for reference. This chapter therefore focuses particular attention on Mqhayi's extensive comments on matters affecting his people. As one who considered himself the leader of his community, he sought to find ways in which his people could be smoothly introduced into such new concepts as modern education, modern politics, modern economics and Christianity. He realised the fact that these concepts were significant in the survival of any society and their reconciliation with Xhosa traditional values would pave a way in the right direction.

1.6.3. Chapter Three: Ideologies and concepts in the essays of Mqhayi

The ideologies and concepts dealt with in this chapter form the mainstay of Mqhayi's thinking. It could be rightly said that these are the philosophical parameters within which he set his sights. In his essays, however, these do not appear as separate entities. They are so intertwined that one has to be discreetly analytic to separate the one from the other. Furthermore it is also presumed that the cultural background of any writer manifests itself in his writings. This is one of the aspects that receives attention in this chapter in an attempt to examine the extent of the influence that tradition has had on the author as well as the manner in which he manipulates traditional resources to achieve the effect he wants in his images. Mqhayi in his essays deals with themes that reveal his cultural background. The theme of *Ubuntu* explains a people's philosophy of life. As a concept *Ubuntu*, according to Mqhayi, is not confined to a certain group of people. It is a means by which values and norms are defined across the cultures of this world. It would be interesting to examine how *Ubuntu* could be used in nation building and reconciliation. Traditional tendencies in terms of meaning in his essays have been dealt with on a comparative basis, focusing on two levels, i.e. the overt level or visible abstraction and the obscure level or invisible abstraction.

Mqhayi has also used the Bible abundantly in his works. His use of the Bible has a two-fold purpose: to enhance his style and to vivify the images he portrays. The extent of the influence of the Bible is explored in this chapter. Although Mqhayi was obviously a brain child of the missionaries, he did not, unlike many writers at that time, allow their influence to engulf his thoughts. He uses the Bible as a technique rather than as an instrument that guides him towards predestined objectives. Because of his unique style, Mqhayi always has a great following among Xhosa writers. Many a writer has tried to emulate him without much success. The language he uses is peculiar and yet very expressive. He was not only a good writer of the Xhosa language, but also a good speaker - no

wonder he is regarded as the Father of the Xhosa Language. Mqhayi's use of language brings out his character in his essays. His style of viewing things could be described as complex, a feature that has imprinted itself on his writings. It would therefore be interesting to examine how language complements thought and image. Use of language however has not been isolated for analysis but integrated to the body of the text as part of a discussion whose main aim is to illuminate meaning and communication.

1.6.4. *UAdonisi waseNtlango*: The translation

UAdonisi waseNtlango, a translation from Afrikaans of animal stories "*incwadi ebalisa ngeenyamakazi neenyamakazana zasendle*" (A book that tells stories about big and small wild animals), was published in 1945 by Lovedale Press. The inclusion of this work in this thesis is significant in that it is evidence of Mqhayi's frustrations which were brought to bear on his creative work through harassment by the Lovedale Press authorities. It also shows Mqhayi's true genius in translation and especially language usage. Furthermore, it is by far the best creative work in which Mqhayi exhibits exceptional expertise in the manipulation of language. In fact, *UAdonisi waseNtlango* gained its popularity among Xhosa scholars not as a good translation, but as a piece of work written in good Xhosa. Mqhayi learned Afrikaans through self-tuition, since in this research no evidence could be found of his studying Dutch or Afrikaans at any school. *UAdonisi waseNtlango* was to be his last publication before his death on the 29th July 1945. Kees, the source text, might seem to be written in simple Afrikaans, but to the non - mother tongue speaker, the imagery is not easy to comprehend. It is even more surprising how Mqhayi manages to capture the Afrikaans idiom in a manner that would be satisfying to the speaker of Afrikaans. *UAdonisi waseNtlango* is examined in this chapter in order to illuminate technique and language usage which immediately transform what is otherwise a simple story into an imaginative piece of work.

1.6.5. Chapter Five: Conclusion

This is a concluding chapter which seeks to find solutions to problems encountered. In his essays Mqhayi sought to influence the thinking of people in certain directions, one of which was to create a united South Africa irrespective of colour, race or creed. Whilst events at the time during which he wrote his essays showed a movement away from his line of thought, influences within and from outside the country favoured Mqhayi's ideas. Other than highlighting the important findings of the research, this chapter also seeks to draw conclusions emanating from the interpretations of Mqhayi's text.

Critical studies on Mqhayi have been undertaken. These have shown inclinations towards certain subjects with which the critics were familiar or comfortable. There is a general view that there is still more to be studied about Mqhayi. If scholars could be directed towards researching more specific subjects about Mqhayi, volumes of critical works would be produced. There are a number of non-literary aspects that have found their way into Mqhayi's writing, the exploration and investigation of which would be a challenge to scholars.

Chapter Two

The writer and his society

2.1. Introduction

That Mqhayi was one of the most prominent scholars during his time manifests itself in many ways. From his personality, his literary prowess and accomplishments, together with his subsequent influence on his contemporaries and the generations after him, one can discern an effort by an individual to disseminate profound and noble ideas. The purpose of this chapter is to examine his ideas and ideals, as well as his ability to communicate these to society in general and the Xhosa people in particular.

2.2. Ideas and ideals

As a natural social leader, Mqhayi had a duty to perform in his society. It was a duty performed through art and directed towards the concept of the hope of success and possibility failure of society. The intentions of some writers, however, might be to entertain, to amuse, to satirise and yet in some deep-seated and subtle way, this might involve a desire to make a positive contribution to society. The question of the success and failure of a society, although not necessarily an inevitability, revolves around the writer's criticism of that society's inability to utilise resources that would generate strength to support its nationhood. Ultimately, a writer, especially in this case Mqhayi, necessarily uses his creativity and physical endeavours as tools to try to mould society and shape attitudes. Kofi Anyidoho (Julien 1986:27) refers to a writer "as a myth maker whose creative efforts are often devoted to the breaking of social, economic and political myths that are in conflict with aspirations or with the aspirations of the society." The role of a writer is further viewed by Ngora (1978:28) as a commitment that transcends individual interests:

Just as the ancient bard had a social function, had a lesson to teach, so the modern writer too has a social function, has something to say to us. A serious writer must be concerned about humanity and his society; a serious African writer must address himself to the human predicament in general and to the African situation in particular. In short we expect moral earnestness from the writer, we expect to be informed about man and life.

A bard and a writer, Mqhayi in his creative works, much in line with the thinking in the passage above, often portrays a society in conflict with itself or with forces from outside. On numerous occasions he identifies himself as the spokesperson for his society and as an agent endowed with the creative faculty to transform through art his imaginative world of desire, dream and hope into the realities of daily existence. His art by and large reflects every day realities, views, people's attitudes and ideas about the concepts of culture, politics both modern and traditional, economy and some activities of social interest, and in fact according to Kuse (1979:1), "Mqhayi projects his image of men and women of culture who propagated the best ideas of their time. His heroes and heroines encompassed the representatives of tradition as well as men and women educated in the ways of the west." Throughout his literary career Mqhayi was convinced that the writer, and the bard in particular, is gifted with special spiritual and creative resources and that these attributes, reflected in his work should enlighten and direct humankind. This is true not only of Mqhayi but of all writers in all societies, albeit differing in perspective. The following extract (Bennie 1969:198), whilst serving to reflect how Mqhayi perceived himself in his society, also emphasises the high esteem with which he is regarded as a writer and as a leader among his people, thus dignifying his role and endowing it with particular social significance:

[4] *Mna ke Mbongi yeSizwe Jikele,
Mandivunyelwe ndithethe, ndibuze de ndikhalime,
Ndenz'ilizwi kumaTshatshu, kumaNtinde,
Ndenz'ilizwi kumaTshawe, kumaXhosa.*

(I, the poet of the nation as a whole,
Allow me to talk, inquire and rebuke if need be,

And announce to the Tshatshu and the Ntinde people,
And announce to the Tshawe and the Xhosa people.)

The use of the reference *Imbongi yeSizwe Jikelele*, by Mqhayi himself suggests his acknowledgement and acceptance of a superior role, which is further echoed by Kuse (Wylie *et al* 1983:130) in his depiction of Mqhayi, citing Jordan that Mqhayi "was in a sense the soul of the people and understood their hopes and aspirations, he was also a self-conscious individual very much aware of his singular gifts."

It is however in Opland's (White and Couzens 1984:183) explanation of the origins of the title *Imbongi Yesizwe Jikelele*, that one immediately becomes aware of Mqhayi's commitment as a 'serious African writer concerned about humanity and his society':

One reader in Johannesburg, recognising that Mqhayi's poetry was not merely that of a local *imbongi* but reflected black concerns in general, dubbed him *Imbongi yeSizwe Jikelele*, the *imbongi* of the whole nation, a name Mqhayi subsequently adopted in preference to *Imbongi yakwaGompo*, the *imbongi* of the East London area. Right up to the year of his death at the age of 70, Mqhayi continued to perform in public as an *imbongi*, producing poetry that was at times critical.

Significantly Mqhayi's poetry did not reflect black concerns only, but contrary to what is intimated in the passage above, was inclusive of all the people of the country, both black and white. His mention of *ndithethe* (that I may speak) in the passage [4] quoted from Bennie suggests his larger role and, of course, the role of any writer, modern or traditional, that of being the embodiment of values, norms and people's collective conscience. Furthermore Mqhayi, through the use of this seemingly simple term, reaffirms his perception of himself as a critic "defining social values, celebrating what is historically relevant and assuming the position of an impartial observer in expressing the aspirations of the people" (White & Couzens 1984:183). The utterance that *ndibuze de ndikhalime* (that I

may inquire and reprove) refers to the poet's traditional role as a king's and the people's praise singer, as Mqhayi was to Chief Makinana, *A! A! Silimela*. He was, however, "not a sycophantic retainer of a chief: One of the essential qualities of an imbongi was not blind loyalty to the person of the chief, but loyalty to the principles that the chieftainship does or ought to stand for" (White & Couzens 1984:186). In Mqhayi's voice [4] there is an obvious urgency which was a result of the colonial era whose political hold was fast losing its grip only to be replaced by yet another unwelcome system, that of apartheid. He felt from the beginning a special obligation that his work should function in a manner that would give direction and educate society and hence *ndenz'ilizwi* (I may comment). Mqhayi realises the political, social, educational and cultural problems caused by colonialism, hence he uses his creative works to suggest solutions to them. This is a task to which he commits himself in a poem published in 1892 in which according to Kuse (Wylie *et al* 1983:131) Mqhayi declares his "unshakeable loyalty and fidelity to the polity and traditions of his people." He speaks primarily for and to the people of his country and expresses their hopes, fears and aspirations. Another one of many of such instances is found in an article in *Umteteli Wabantu* (23rd July 1927) in which he remarks:

[5] *Kwintlanganiso yomzi ontsundu ohlambulukileyo ethile, eyayihlangene kwindawo ethile, elalivela komkhulu kwaRhulumente lisithi: Ningathanda niphethwe ngayiphi imithetho, ikho eyakowenu, ikho eyasemlungwini? Impendulo yaloo ntlanganiso ngobunye yathi: Sifuna siphethwe ngeyakowethu.*

(At a certain meeting of black elites, which was held at a certain venue, the government wanted to know: With which laws would you like to be governed, those of your own people or those of the government? The answer was overwhelmingly: We want to be governed by those of our own people.)

The main issue in the above assertion [5] by Mqhayi is not about which laws were preferable to others, but about the view that the black people were not prepared to accept the laws of a government which discriminated against them and which

at that time was busy preparing and designing a system that would effectively exclude them from participating in any form of government. Clearly, the so called Native policy whereby the black people of South Africa were excluded from White politics, thus being made strangers in their own country, was unacceptable. It must be further explained that the answer, *sifuna siphethwe ngeyakowethu* (we want to be governed by those of our own people) in [5] above, does not in any way discriminate against any other persons. To Mqhayi *ngeyakowethu* (of our own) is broadly applied to refer to all those who regarded South Africa as their homeland. His idea of a South African nation, a theme which forms a golden thread through all his literary works and which he tried to communicate to the people through the pages of *Umteteli Wabantu* (1923-1939), took the South African politicians many decades to realise. Taking into consideration the vast changes the country has undergone over the years, it is conceivable that Mqhayi's vision could have been considered sheer lunacy at that early stage:

[6] *Mayicace kuthi indawo yokuba asikabi siso isizwe thina - sisengamacakaza ezizwana, asikabi yile nto kuthiwa "luhlanga". Le nto kuthiwa yiBritani kuthethwa ingqokelela yezizwana; ngokunjalo iJamani, nabuphi na obunye ubukumkani obubalulekileyo. Thina ke lusapo lukaNtu, umSuthu eyedwa akasiso isizwe, nomXhosa eyedwa, nomZulu, nomTswana, into eya kusenza isizwe kukuthi sidibane sihlangabezane, sibe luhlanga olunye. Siyazi nokwazi ukuba phakathi kwethu akukho naziqosho naniqobo ingakanani engenza ukuba singabi ngumntu omnye. Ezi zizwe sizixelileyo zathi zahlangabezana zazizizwe ezikhulu, zaqabela imimango, zabalala izinto zazo ezinkulu nezinoncedo ukwenzela ukuba zizuze amandla ngokumanyana nezinye izizwe, zibe luhlanga olunye.*

(It must be clear to us that we are not a nation in the true sense of the word - we are still groups of tribes, we are not yet what is called "a people". What is called Britain is a collection of tribes; same as Germany or any other important kingdom for that matter. We, the great family of Ntu, a Sotho alone is not a nation, the Xhosas as well, the Zulu, the Tswana, we can be a nation only when we are united. We know very well that we have no differences nor are there any insurmountable barriers between us

that can prevent us from becoming a people. The countries that we have mentioned are united and became big nations. In those countries people buried their differences and made big sacrifices in order to unite other tribes to become one nation.)

During Mqhayi's time and until the liberation of South Africa, in view of the extremely harsh political restrictions, it would have been tantamount to suicide for anyone publicly to relate Mqhayi's statement. The entire statement, however, needs to be put in its correct perspective. In his creative works Mqhayi is preoccupied with nation building, something that was contrary to the concept of divide and rule applied by the colonial government, and later revived and institutionalised by the apartheid government. Hence Mqhayi is emphatic in pointing out that *umSuthu eyedwa akasiso isizwe, nomXhosa eyedwa, nomZulu, nomTswana, into eya kusenza isizwe kukuthi sidibane sihlangabezane, sibe luhlanga olunye* (The Sothos alone are not a people, the Xhosas as well, the Zulus and the Tswanas, in order to become a people we will have to come together (compromise) and be united).

In his essays Mqhayi is essentially a critic of life itself. In the above extract [6], however, he is a political commentator and an analyst. Whilst he informs his reader about the people's total rejection of the discriminatory policies of the colonial government, he simultaneously, by implication, points out issues which at that time were viewed as controversial in the history of the country, for example, the unification of all the people of South Africa under one government. He draws an interesting parallel between the various ethnic groups in South Africa and those in European countries as shown in the statement, *le nto kuthiwa yiBritani kuthethwa ingqokelela yezizwana, ngokunjalo iJamani* (What is called Britain is a collection of tribes; so is the case with Germany).

He seems to underline the fact that the imposition and institution of rules and laws which sought to divide people along ethnic lines in South Africa would not help the cause of the colonial authorities and those who came after them. If anything,

the people of South Africa became more resolute in looking for means by which they can convince all and sundry that the only way forward is that one implied in the statement that:

[7] *Ezi zizwe sizixelileyo zathi zahlangabezana zazizizwe ezikhulu, zaqabela imimango, zabalala izinto zazo ezinkulu nezinoncedo ukwenzela ukuba zizuze amandla ngokumanyana nezinye izizwe, zibe luhlanga olunye.*

(The people of the countries mentioned were united and then became big nations after they buried their differences, sacrificed many of their revered values in order to be strong by uniting to form one nation).

Patriotic and nationalistic sentiments are strongly reflected in the extract just quoted. Mqhayi's thinking transcends the artificial boundaries created by people who were only content in riding the crest of colonialism. He was fully aware of the extent to which the people of the country had suffered politically and otherwise and his assertion was a response to national humiliation experienced in the past.

The form which nationalism would take, as portrayed by Mqhayi in [7], is integrally related to the events of South Africa's past, namely, colonialism, imperialism and then apartheid. It is interesting to note that Mqhayi preferred to express his sentiments in literary form, the scarcity of which was one of the major factors which "contributed to the relegation of the African to a back seat on the cultural train of human history" (Killam 1973:73). Even though he maintains that cultural differences are not a hindrance or much of a stumbling block to achieving national unity because after all *phakathi kwethu akukho naziqosho namiqobo ingakanani engenza ukuba singabi ngumntu omnye* (amongst us there are not many differences nor any insurmountable barriers which can prevent us from becoming a people), there would, however, be enormous problems which would require great human endeavour to overcome. It is possible that Mqhayi had studied the history of Europe at school or even on his own (*Umteteli Wabantu*, 27 August 1927) in order to draw the relevant parallel. It was perhaps also for that

reason that "as a socially committed writer who desired to push South African history in a certain direction" Kuse (Wylie *et al* 1983:130), he was the co-writer of the original National Anthem, *Nkosi Sikelel' iAfrika!!* (God Bless Africa). This effort became one of Mqhayi's watermarks, viewed by Ntuli and Swanepoel (1993:33) in the following manner:

Mqhayi's poetry gained him the honorary name of Imbongi yeSizwe Jikelele (true poet of the people), **while the anthem Nkosi Sikelel' iAfrika (God Bless Africa) carried his name far beyond the borders of Southern Africa.** The song itself was composed by Enoch Sontonga in 1897. Sontonga also wrote the words of the first stanza. Mqhayi added seven stanzas, and revised the first. (My emphasis)

He added to it meaningful verses intended to unite South Africa first and then Africa in the same manner that America did with its fifty states - it seems hardly a coincidence that the first lines of both country's national anthems, "God Bless Africa" and "God Bless America" are so similar. Mqhayi, a composer of numerous church hymns, appropriately penned the additional verses in a manner representative of a song of prayer instead of a poem of exhortation as one would have expected. The verses (*Umteteli Wabantu*, 11 June 1927) run thus:

- | | |
|--|---|
| <p>[8] <i>Sikelela iinkosi zethu</i>
 <i>Zimkhumbule uMdali wazo,</i>
 <i>Zimoyike ze zimhlonele,</i>
 <i>Azisikelele -</i>
 <i>Azisikelele.</i></p> | <p>Bless our Kings,
 May they their Creator remember,
 Fear and reverence Him,
 That He may bless them.
 And bless them.</p> |
| <p><i>Sikelel'amadod'esizwe,</i>
 <i>Sikelela kwanomlisela;</i>
 <i>Ulithwal'ilizwe ngomonde -</i>
 <i>Uwusikelele.</i>
 <i>Uwusikelele.</i></p> | <p>Bless the men of this nation,
 Bless also its youth;
 That they may bear it patiently,
 And bless them.
 And bless them.</p> |

*Sikelel'amakhosikazi,
Naw'onk'amanenekazi,
Phakamisa wonk'umthinjana -
Uwusikelele,
Uwusikelele.*

Bless the wives,
All women as well,
Exalt all young girls-
And bless them,
And bless them.

*Sikelela abafundisi,
Beemvaba zonke zeli lizwe,
Ubathwese ngomoya wakho,
Ubasikelele,
Ubasikelele.*

Bless the ministers of religion,
Of all the denominations of this land,
Fill them with Thy Spirit,
And bless them ,
And bless them.

*Sikelel'ulimo nemfuyo,
Gxotha zonk' iindlala nezifo,
Zalisa ilizwe ngempilo -
Ulisikelele,
Ulisikelele.*

Bless cultivation and farming,
Drive away famine and diseases;
Fill the land with health-
And bless them,
And bless them.

*Sikelel'amalinga ethu,
Awomanyano nokuzakha,
Awemfundo nemvisiswano,
Uwasikelele,
Uwasikelele.*

Bless our efforts,
Of unity and building ourselves up,
Of education and mutual goodwill,
And bless them,
And bless them.

*Nkosi, sikelel' iAfrika,
Cima bonk'ubugwenxa bayo,
Nezigqitho, nezono zayo -
Uyisikelele,
Uyisikelele.*

God bless Africa,
Forgive all its perverseness,
Its transgressions and sins-
And bless it,
And bless it.

Whilst it can be strongly argued that Mqhayi was influenced by the British form of nationalism as well as other ideas coming from Africa itself, his inclinations towards American philosophy should be studied very closely. The unification of the fifty states of America was on political grounds, but if Africa was to be united, as is suggested by the national anthem [8], it would be on economic, religious and social grounds. Brownell's (1995:17) observations are in line with Mqhayi's interpretation of the national anthem that:

Having been composed as a hymn, 'Nkosi Sikelel 'iAfrika' represents a fusion of European and African cultures. **It is**

therefore not an exclusive symbol but rather a unifying one.
The words of this hymn have become part of South Africa's repertoire of oral poetry. (My emphasis)

One of the outstanding images in Mqhayi's works according to Kuse is that "Christianity and the values of Western European civilisation were the vehicles of progress" (Wylie *et al* 1983:131). Even so, his idea of a people which revolves around two concepts, namely, one nation, one government and one nation, one flag, goes beyond the notion of economic, religious and social unity to imply political liberation of the African countries. It would appear that Mqhayi was aware of the developments that the future might bring to the country especially if this is considered against the background of his idea of a vote for all (*Umteteli Wabantu*, 15 December 1928) as a vindication of a black man's and woman's struggle for liberation, which only needs to be translated to the present situation to elucidate his remarkable foresight. The people of South Africa are united under one government, the Government of National Unity, with one flag. This seems to fulfil Mqhayi's prophecy (*Umteteli Wabantu*, September 1927), that it was only a matter of time before the situation in the country at that time would come to an end and a new order, a democratic order, would be established. He predicted that an effort towards achieving democracy would precipitate a vicious cycle of intense political struggle during which there would be a period of increasing bitterness, hostility and violence, which if continued unchecked, would lead to a serious degeneration of human values. His African dream of peace and oneness which will reign supreme among the people of South Africa will one day be realised when:

- [9] 1. *Kuza kukrazuk'uManyano -*
 2. *Iphel'indaba yolwanano;*
 3. *Indwe yon'isaza kuba nye;*
 4. *Kuthethwe ulwimi olunye.*

(Rent asunder the Union will be -
Secret dealings will come to an end;
There will be one flag;

One voice there will be).

The four lines in [9] are pregnant with meaning. Written in 1927, the poem * focuses on the future of the country implied by the auxiliary verb *za* in *kuza* (line 1) and *yon'isaza* (line 3) and further hinted in *kuthethwe* in line 4. The effect of the immediate future tense auxiliary, however, permeates the entire poem. This effect nullifies the indefiniteness of the concord *ku* in *kuza* in the first line and *kuthethwe* in the last line. Line 4, *kuthethwe ulwimi olunye*, significantly portrays a definite situation of unity. The vertical link formed by the two indefinite formatives (line 1 and line 4) is in fact a strategic device used to strengthen the voice of hope and commitment in Mqhayi. The juxtaposing of the definite future tense auxiliary *kuza* with the indefinite concord *ku* in *kuthethwe* only serves to reveal Mqhayi's positive frame of mind. His message is clear and his intentions are explicit. That a change in the politics of the day is imminent, i.e. that the Union Government will come to pass: *kuza kukrazuk'uMnyano*, is expressed in strong and emotive language. Mqhayi is uncompromising in articulating the wishes and aspirations of the people. This effectively creates an atmosphere of hope and expectation for all those who felt that they were represented by Mqhayi.

A strong image of imminent change is further created by the employment of yet another emotive word *krazuka* (tear apart). This is an action-related predicative which illuminates more about the overtaxed-close-to-explosive patience of the oppressed rather than the demise of the despised regime. Mqhayi in fact once remarked that it was a mistake for the majority of the people of South Africa to be left out of the National Convention of 1910, implying that the coming to an end of the Union Government would only be the fulfilment of a long overdue dream. In this vein it is understandable that Mqhayi uses a predicative that implies a violent action. Human rights were violated and an unceremonious end to an illegitimate government would therefore be appropriate. It is interesting to note that the short poem [9] achieves a note of finality through predicatives arranged in an ascending order. For instance, the definite future tense construction *kuza*

kukrazuk[a] in line 1, which has strong implications of a violent action, is complemented by the short form of the perfect tense, *iphel[e]* in line 2, which is suggestive of the restoration of some order and stability. The same pattern is repeated in *isaza* and *kuthethwe* in lines 3 and 4 with increasing resolution. Themes dealing with the restoration of order are a common feature in Xhosa literature, especially poetry. In the line, *iphel'indaba yolwanano*, (line 2) [9] Mqhayi's strength of expression is in its subtlety. The words *indaba* and *ulwanano* combine to imply an image of secrecy and mistrust of the colonialists, thereby making Mqhayi's voice, which quests for liberation, more resolute. The parallelism expressing corresponding ideas in *kukrazuka* and *iphele* in the first and second lines respectively is an accurate poetic device cleverly employed to draw attention to the seriousness of the situation.

The issue of the flag, which Mqhayi raises only in the third line, is strikingly interesting. The implications of a flag for any people are deep-seated. Mqhayi's dream of having a South African flag representative of all its people came true when at the beginning of 1994 the divisive flag of apartheid South Africa was lowered in ceremonies all around the country and the flag of a united people, the New South Africa, was raised. This whole scenario clearly demonstrates Mqhayi's visionary power, his ability to interpret the future in terms of the present. In a sense, in any democratic situation a flag is a symbol of unity and therefore his postulation *kuthethwe ulwimi olunye* (speaking with one voice), is not without substance. Although there is controversy over this issue, it seems that in the situation envisaged and propounded by Mqhayi, the right of the individual would always be respected. What more could one hope for in this country but unity as has already been suggested?

It should further be noted that each line in the poem [9] contains a significant meaning which when added to the whole poem magnifies its credibility. Line 2, *Iphel'indaba yolwanano*, has far reaching implications. In the first place it does not speak well of the leaders of the country who were believed to have been

responsible for the loss of land to the colonials. For instance, in an essay titled *UNdlambe (Umteteli Wabantu*, 17 November 1928) Mqhayi, echoing the sentiments of the people, accuses Ngqika of first selling his people and then the land to the foreigners, *wathengisa ngesizwe, wananisa ngomhlaba* (He sold his people and thereafter the land). Peires (1987:79-108) gives a graphic picture of Ngqika's associations with the colonial authorities. The history of the Xhosa people is in fact fraught with allegations of secret deals after which not only their kingdoms disappeared but also their land and wealth. 'Justus' Campbell (1837:32) also expresses a similar view:

Thieving and lying have been the two great characteristics of the conduct of the colonists towards their [Xhosa] neighbours for the last thirty five years.

One ought to be aware of the enormous odds that faced Mqhayi at the time. He and others like him were greatly disadvantaged and that perhaps contributed to the special obligation he felt towards his people at the turn of the century. This sentiment, which characterises him as a forceful individual, is shared by Jordan (Popkin 1978:319) as he recognises him as :

A lover of the human race, [who] associated himself with several progressive movements and institutions. He understood alike the illiterate and the educated, and as a result, his social influence was very wide. Because of his active interest in his people, his knowledge of their history, traditional and modern, was amazing. Through the press, by public orations and in private letters, he had a message of encouragement to give to the social leaders of his people

To him literature had a social function to interpret and educate society. This was a commitment which came about as a result of colonial experience not only in South Africa but also throughout the African continent. Mqhayi, in an academic manner, used his writing to explore the serious social, political and educational, as well as cultural problems, caused by colonial powers. He recognised that the

two cultures, Xhosa and Western, which existed side by side, were bound to influence each other, with one perhaps dominating the other, and that subsequently a new culture might emerge which would unite the people of South Africa rather than divide them. In order to achieve oneness, people of both cultures would have to sacrifice some of their most cherished values in the same way that the Germans and the Britons of old had done:

[10] *Ezi zizwe sizixelileyo zaqabela imimango, zabalala izinto zazo ezinkulu nezincedo ukwenzela ukuba zizuze amandla ngokumanyana nezinye izizwe, zibe luhlanga olunye.*

(The countries mentioned made big strides, made sacrifices in order to be united as big nations, they buried their differences, and in the process united other smaller tribes into one strong nation.)

Mqhayi's image of culture as a uniting factor is shared by Killam (1973:xii) when he contends that "the role of the writer is in part to find in the aspirations of his society new ways of seeking understanding in the light of traditional values as they are confronted with the impact of modern ideas." Another interesting point that emerges from the above extract [10] is that Mqhayi aims at giving a faithful picture of his people whom he desires to be liberated. There is no doubt in one's mind that he does this with the full realisation that the past of his people has not been a perfect one, partly because of their own making (*Umteteli Wabantu*, December 1927).

His understanding of the kind of situation in which he found himself regarding his culture could be traced to his views on the question of the arrival of the Europeans (*AmaYurophu* as he prefers to call them) on the African continent. He felt that it should have been foreseen that their coming would have a definite impact on the way of life of the people of this country and especially on their culture. Mqhayi focused much attention on cultural change, perhaps largely as a result of his experience with the missionaries, whom he criticizes strongly in many of his essays as lacking in foresight and understanding. He maintains that the strong

resistance by the people of this country to cultural change was caused by such ideas brought by the missionaries that the rule of white people is synonymous with civilisation and the rule of black people is the negation of Christianity and civilisation. African people did not hear of culture for the first time from Europeans. To him Xhosa people had a philosophy of great depth and value which *AmaYurophu* (the Europeans) refused to recognise. Peires (1987:108) illuminates this state of affairs when he portrays the frustrations of the missionaries thus:

It was largely in vain that the missionaries, most of whom equated Christianity with European civilisation and behaviour, attempted to persuade the Xhosa to abandon trusted practices which they regarded as essential to their earthly prosperity and well-being in favour of a doctrine which was abstract and explicitly devoid of material benefits.

Peires goes on to say that "despite this resistance there was a measure of success by some missionaries whose primary targets were some of the Xhosa's most revered social institutions which they invaded," resulting in an unfortunate situation which forced the people of this country to abandon some of their practices before the Europeans could understand their significance and hence a protracted cultural struggle which has resulted in lost generations and the emergence of a new way of life. In the process blacks lost much of their dignity and self-respect. No wonder Mqhayi in his writings is preoccupied with human values, yet not even he could foresee the extent to which his people would be subjected to cultural domination, but nevertheless survive a phenomenon which in later years led Biko (1978:41) to observe:

Obviously the African culture has had to sustain severe blows and may have been battered nearly out of shape by the belligerent cultures it collided with.

Long before Biko's time, Mqhayi was aware that the phenomenon referred to above would take its full cycle and in the process some damage would be done,

but in spite of this he was confident that the African heritage would never perish. He felt that, if people could be made sufficiently aware of this, that realisation alone would encourage them to retain some dignity and self-respect. While it can be argued without doubt that Mqhayi had his roots in traditional Xhosa, culture as can be perceived in his literary works, his understanding and experience extended far beyond his immediate cultural grouping by virtue of his formal education, his working experience as a teacher, a journalist, a man deeply involved in the building of the nation and above all a great scholar. These attributes brought him into contact with ideas from across the whole spectrum of the modern world. It is not only his scholarly interest in the cultures of his people, but also his remarkable knowledge and deep insight into the cultures existing outside the South African borders that fashions his imagery.

It is not surprising, therefore, that in his writings he is also concerned with the development of language. He believed that language developed and nurtured through literature identifies people with their culture and as such sustains their will to survive, while at the same time it is a means to assert the uniqueness and dignity of any community. His approach to language development had always been circumspect. Whilst mindful of language change and language development as well as language modernization, he believed that being discreetly conservative would afford the people a chance to preserve some of the things they were perilously close to losing as a result of the destructive colonial system. He himself never published anything in English or Afrikaans (Kuse 1979), but instead helped to translate texts from English to Xhosa. His translation of Kees by the two Hobson brothers into Xhosa is a perfect example of the principles for which he stood as regards language development. He is known to have publicly encouraged the reading and the writing of the Xhosa language to demonstrate to the other languages of the world that Xhosa is expressive and that it has depths of philosophy and a wide range of ideas and experiences.

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In pursuance of his ideas, in 1911 Mqhayi campaigned for the formation of a Teachers' Union, one of whose main objectives would be to establish an Academy for Literature and Language to act as a vanguard for literature and language development (*Umteteli Wabantu* 1923). Unfortunately for Mqhayi, not being employed as a teacher at that time, he was unable to obtain the necessary support to get his project off the ground, but nevertheless he had demonstrated the need for teachers to be united for, among other things, the preservation of the language.

It will be noted that Mqhayi especially was one of the Xhosa writers who was bound by a calling to do for Xhosa what Shakespeare did for English, and what Langenhoven did for Afrikaans, and indeed, according to Ngugi (1975:29):

What all writers in world history have done for their languages, by meeting the challenge of creating a literature in them, which process later opens the languages for philosophy, science, technology and all the other areas of human creative endeavours.

Mqhayi, like many others after him, was a cultural and linguistic nationalist and was therefore automatically on a collision course with those in authority. Not surprisingly he was asked by Bennie to resign from his teaching post at Lovedale before the end of 1911, after he had refused to teach Xhosa in English as he maintained that a Xhosa teacher had no problem whatsoever in teaching Xhosa in Xhosa and also questioned the subject of History which portrayed the English people as great leaders and conquerors and the Xhosa people as thieves, cowards and heathens. At a later stage he was able to communicate his thoughts to the public through *Umteteli Wabantu* (27 August 1927):

- [11] *Iimfundi ezi zikholise ngamagwala kangakanana kungokuba azibaliselwanga nto ngooyise, zaza zathi phaya ezinaleni nasezikholejini zafundiswa urhezu lwamabali, enyanisweni zafundiswa ulahleko lodwa, kuba kuzo zonke ezi zinala sinazo sifundiswa ibali labantu abanye, amaNgesi qha, ngawo odwa abantu abanenggondo, nobulumko, nolwazi, ngawo odwa amakhalipha elizweni, iinto ezingazange zoyiswa sizwe emhlabeni,*

*zide zithi nezona zaziwayo ukuba aziveli kuwo izinto azixele ukuba
zezawo, abe ke ngokwenjalo oko exelela izizwe ezingaziyo
[ukwenzela] ukuba ziwoyike ngokungaphaya kwemfanelo,
ziwahlonene ngokugqithileyo entlonelweni eyiyo..... Umfo
ufundiswe ukuba ezi zakowabo iinkosi ziinto ezinobuqhokolo,
akholwe yiloo nto. Ufundiswe ukuba la madoda akowabo makhulu
ziinto ezibayo, amasela, amagwala, amaxoki, akholwe yiloo nto.
Angaqondi ukuba ngokwenjalo oko kulahlwa yena ukuba alahle
ooyise neenkosi zakhe.*

(The reason why many of our learned people are afraid to challenge the status quo is that they have not been taught anything by their forefathers but distorted history at schools and institutions. In fact they were taught lies, because in all these institutions it would appear that it is only the English who made history. It is only they who are sane, shrewd, witty, they are the only heroes in the world, people who have never been defeated, by any nation, people who even claim other people's achievements, telling this to people who have no knowledge of anything to frighten them so as to gain respect that they do not deserve A man has been taught that his leaders are stupid, then he believes it. He's been taught that his men are greedy, they are thieves, cowards, liars and that he believes. Because he does not know that he is being fooled so that he shows no respect for his own fathers and kings.)

But unfortunately, until only recently, a writer who tried to communicate the message of revolutionary unity and hope in the languages of the people became a subversive character. The expression of the people's feelings and aspirations became a subversive or treasonable offence with such a writer facing possibilities of prison, exile or even death.

Not only did Mqhayi show what role a writer should play in his society, but in his own right avoided the trap of slavery for many an African writer of "being so feeble towards the claims of our languages on us and so aggressive in our claims on other languages, particularly the languages of our colonization," (Ngugi 1975:9). In the South African context it was of course first the English and then the Afrikaans languages which were used as a weapon of colonization, subordination and cultural domination. For centuries the black people have spoken a version of the white people's language in which the qualities of whiteness meant

purity, goodness and high status, because the speakers of these languages have made themselves appear as if, *ngawo odwa abantu abanengqondo, nobulumko, nolwazi, ngawo odwa amakhalipha elizweni, iinto ezingazange zoyiswa sizwe emhlabeni* (it is only they who are sane, shrewd, witty; they are the only heroes in the world, people who have never been defeated by any nation) and blacks have the qualities of blackness, degradation, devilishness and the uncivilised *ziinto ezinobuqhokolo* (they are liars), (Ngara 1978:24). The fact that all African languages were relegated to ethnic languages and the people who spoke them to non-citizens of South Africa whereas English and Afrikaans were elevated to official national languages need not be emphasised. Whatever the case may be, Mqhayi succeeded in demonstrating that language is an expression of national culture, the peoples' aspirations, the African temperament and ideology as seen through African eyes, an idea furthered and strongly supported by Ngugi (1975:16).

Language carries culture, and culture carries, particularly through orature and literature, the entire bodies of values by which we come to perceive ourselves and our place in the world.

One cannot help, therefore, but reflect that, South Africa being a pluralistic country, Mqhayi was engaged in a lone struggle against the destruction or deliberate undermining of a people's culture and literature. The elevation of western culture and western ideas resulted in the stunting of African languages so that they were never fully developed as spoken or written languages.

The particular relevance of Mqhayi's pronouncements is apparent in the present South African society's attempts to reshape itself in order to regain lost values before it can successfully and sensibly embrace values of other cultures. In various quarters long after Mqhayi's death, assertions of a black culture distinct from the white culture had been most intense in situations where blacks had felt themselves threatened with the loss of cultural direction. Movements such as Black Consciousness emerged and were used as cultural opposition and as a political

weapon against oppression. Such movements, however, are inclined to be exclusive in their search for identity. Steve Biko is one of the known disciples of such contemporary movements. Having suffered under the apartheid laws, he believed that "the importance of black consciousness depended not on any philosophical profundity, but on its strength of mass mobilization as a moral and political weapon in the struggle against white domination" (Biko 1978:48). His standpoint was radical and uncompromising against people whom he said had no claim to the land and who sought to destroy the black people's culture and tradition. On the other hand Mqhayi felt that the two cultures had much in common and only respect and mutual understanding could bring them together. It was, however, up to the blacks to maintain a strong cultural stand in order to convince the colonialists that the two peoples were equal.

Nevertheless, both Mqhayi and Biko recognised the establishment of a sense of national identity with language playing the major role: this despite the fact that during Biko's time much of the cultural heritage of the black people had been eroded. Mqhayi wrote during the period in which the apartheid laws were first designed and later destroyed his cultural heritage through domination. Thus two forces established themselves at different time periods in history - one engaged in a struggle for cultural survival and the other in a struggle for cultural restoration. Mqhayi contends that people should take the little that the world offers them and build on it. What is conspicuous in his thinking is his acceptance of the inevitability of a problematic existence. He maintains that the past has never been without problems and in the future these will have multiplied because there has been no balance between the past and the present. His ever-present nationalistic instincts do not, however, make him reject the past even though it was shamed by colonialist propaganda and misrepresentations championed by the missionaries as implied in *zafundiswa urhezu lwamabali, enyanisweni zafundiswa ulahleko lodwa* (they were taught distorted history, in fact they were totally misled) a statement that could be relevantly applied in today's situation. These sentiments are shared by Chinweizu *et al* (1980:256):

Since our past has been vilified by imperialism, and since an imperialist education has tried to equip us with all manner of absurd views and reactions to our past, we do need to reclaim and rehabilitate our genuine past, to repossess our true and entire history in order to acquire a secure launching pad into our future.

2.3. Intercultural communication

In terms of Mqhayi's thinking, at the turn of the century intercultural communication in general commanded respect, with politics in particular playing a natural supportive role. While he did not overtly share the opinion of some scholars who naively believed that black people in South Africa should strive for their salvation hand-in-hand with their white counterparts and that white ascendancy was a necessity, he was nevertheless quite frank about the fact that the black people were defeated by nations who were enlightened and who were willing to give the so-called 'light' to them. In *Umteteli Wabantu* (9 July 1927) Mqhayi's tone of reconciliation is strong:

- [12] *Ewe, ndiyawubona lo mzi wenu ukuba mkhulu kwawo nokuba mhle kwawo, ndiyaziqonda neenjongo zawo ukulunga kwazo, kuba zijonge imvisiswano phakathi komntu omhlophe nontsundu weli lizwe ukuba bahlale ngokuvana nokwazana kuba akukho ugqithayo kulo, singabemi halo kunye, saye ke siya kulinceda ngokuhlala ngemvisiswano.' Uthe umfo lowo wakwaNgqika ewathetha la mazwi wabe etsiba esithi, 'Thina ke maNgqika sibe neemfazwe ezisithoba esizilwa nomfo omhlophe ezintathu zokuqala sizilwe namaBhulu, ezintathu zokugqibela sizilwe nomntu omhlophe ehlangene. Ngoko ke le nto nikuyo yokuzama imvano nomntu omhlophe, yeyona nto umkhondo wayo ubufanelwe ukubuzwa kuthi, thina wafikela kuthi kwaowokuqala onoxolo, nobuhlobo nemvano. Sithi ke ngoko esifanelwe kukwazi ukuba kwaqhawuka phi na? Kwenzeka ntoni na ukuze nje omnye abe ngomnye?'*

(I am fully aware of how vast and how big your village is, and I realise and understand how genuine your aims and objectives are about it, because they focus on creating good harmony between the black and white people of this country. They should know each other, live together as citizens and this will benefit the country as a whole as stability will be created. The man from Ngqika

immediately added, "The Ngqika people fought nine wars against the white man, the first three against the Afrikaners and the rest against the white race. Therefore we know the importance of peace with the other people because we once experienced it. We know what brought all that to an end. Why was there disunity amongst people?).

Intrinsic to this idea is the notion of intercultural convergence or cultural integration or cultural co-existence. This view implies that if any progress is to be made, an atmosphere of mutual trust must be established. Clearly, though the underlying tone is that some cultures would exert more influence than others, the underlying theme of the passage is that of culture contact and culture conflict in a situation where a culture which was previously self-sufficient begins to disintegrate in the face of an onslaught from the culture of foreign people who are politically more powerful. Be that as it may, there is an awareness that although physical differences cannot be changed, people can adopt, adapt and even change their cultures. A consideration of the South African communities emphasises the relevance of Mqhayi's statement. To Mqhayi, (Ntantala 1971:14):

The western culture was in no way incompatible with traditional African culture, if anything he saw the two as complementary and he maintained that their fusion would result in an emergence of a new culture, indigenous and truly African, one that all South Africans both black and white could be proud of,

and hence the emphasis *bahlale ngokuvana nokwazana kuba akukho ugqithayo kulo, singabemi balo kunye* (that they stay together in peace, know one another because they are not settlers, we are all citizens of this country). Unfortunately these ideas were never recognised especially by the government of the time. Had it not been the case, there would have been no wars to fight and no cultural conflicts with which to contend. What followed was a history of divide and rule which Mqhayi views as unfortunate as it estranged one group from the other, *sithi ke ngoko esifanelwe kukwazi ukuba kwaqhawuka phi na? Kwenzeka ntoni na ukuze nje omnye abe ngomnye?* (it is we therefore who should know what went

wrong. What was the cause of the division?)

2.4. Reconciliation

Consequently black leadership never recognised a national South Africa in terms of separate nationalities such as Zulus, Xhosas, Afrikaners, Tswanas, Vendas etc. Instead there grew the germ of a belief that South Africa could only become a united nation when all the groups were united under one government. In an effort to establish effective communication, Mqhayi advocated reconciliation, and many scholars after him to the present are still united to the call that the black people, despite their enforced ethnic divisions, should make a united effort to speak with one voice in order to facilitate the building of cross-cultural bridges. Rotberg (1980:8) on this point is perspicacious:

Africans seek a radical break with the past without that break necessarily being harsh for whites. They are aware of the need for compromise and conciliation. They prefer an integrated, unified South Africa but in the short term will doubtless settle for less if it is advanced sincerely and is reasonable and just.

With such ideas as the above today being reaffirmed and communicated to the public through certain social structures and the media, in spite of some resistance from certain quarters, there is still hope of a meaningful unity, especially when one recognises the fact that there are no inherent or intrinsic reasons why groups of differing colours and cultures should not be able to live together in harmony - this is what Mqhayi is implying in the excerpt above [12]. Living together, couched in the phrase *ngokuzvana nokwazana*, would in turn not only promote respect by one group for the others, but would also promote cultural interplay, which would enable the groups to overcome their differences and finally see themselves as one large group with a common purpose and a common destiny and hence *siya kulanceda ngokuhlala ngemvisiswano*.

The bottom line here is that if people were to be allowed to live side by side, a true community spirit would be engendered. Nevertheless, such ideas were propounded without the realisation that the white people came to South Africa with certain ethnocentric predispositions. After engaging in competition with the people of this country over resources such as land and cattle and by means of their superior coercive power, they manipulated the political situation in a manner that ensured their domination. In the process not only did intercultural communication grind to a halt, but also general intergroup relationships were badly strained. Relationships deteriorated to serious proportions as the authorities took every precaution to stifle any ideas that would promote trust between the government and the ethnicised groups and within the divided groups as well.

South Africa entered into a period during which blacks became unstable politically and this was viewed by white leaders as a sign of their effective dominance. The situation was worsened by the emergence of such tendencies as those described by Mqhayi (*Umteteli Wabantu*, 23 July 1927):

- [13] *Into ayiyo umntu ontsundu embi, ubugwala bokoyika omhlophe, ukwahluka-hlukana, ukumonelana, ukungathandani, nokucinga ukuba ngaphandle komntu omhlophe akukho anokuyenza, zizibi ezi kanye ziyeyona mbangeli yoku koyiswa kangaka, uthatyathwe wonke umhlaba.*

(Because of the situation in which the black man finds himself, he has lost self esteem as a result of which he is afraid of the white man, he is not united, he is jealous of others, he is antagonistic, he thinks that he cannot do anything independently of a white man. This situation has cost him his dignity and his land).

This situation became a fertile ground for conflict between black and black, as well as between white and black people of this country. This conflict was of course mainly due to the government's refusal to come to terms with reality, i.e. to give intercultural communication a chance to take its natural course. One positive aspect of this scenario, however, is that it sparked a sense of national pride, which ignited a political change whose momentum increased by the day.

The fact that some people are presently reaping the fruit of a system that over a period of time systematically reduced human dignity to shame, and love and trust in one another to despair, need not be overemphasised in that one's energies ought to be channelled towards positive reconstruction.

From that situation of doubt, fear and frustration one could only hope for improvement. That could be achieved by an understanding and acceptance of the challenges facing society, one of which is effective intercultural communication in its holistic perspective as suggested by Mqhayi. As regards politics *per se*, it must be realised that the black people of this country were and in some cases still are knit together by the fabric of kingship and chieftainship. While the chiefs can hold their own as symbols of social order, their political respect has drastically diminished as they have allowed themselves to be manipulated to the disenchantment of their followers. Whilst their role is becoming less significant in modern politics with the change presently experienced, their presence should not be ignored since they are the custodians of culture and tradition. This is of course in line with Mqhayi's view that with the emergence of the more sophisticated urban society, the traditional leadership of kings and chiefs would lose its hold on the people. The leaders of a new era would emerge to carry the interests and the aspirations of the people. It would rather be with such leaders that those in power should embark on constructive rapport. Mqhayi was certainly ahead of his time when in 1923 he published an article in *Umteteli Wabantu* in which he implored South African leaders of all races to work together towards creating a Greater South Africa in which all people would enjoy equal rights irrespective of their colour, nationality or creed, a people with a new culture. It is interesting to note that this very notion of working towards creating a Greater South Africa is what our contemporary image of a **New South Africa** is all about. As a follow up to that article Mqhayi published *UDon Jadu* in 1929, about which Ntuli & Swanepoel (1993:32) note:

Mqhayi's *UDon Jadu*, (*Don Jadu*, 1929) with its Utopian portrayal

of an idealised country, may have more relevance to the South Africa of today than critics would have been prepared to admit before 2 February 1990.

The fundamental concept underlying Mqhayi's ideas and thoughts is that the traditional political tendencies, which had a detrimental effect on intercultural communication, would naturally become obsolete in a changing South Africa, as society is exposed, through education and technology, to a new lifestyle, new values and new ideas. Furthermore, massive urbanization would facilitate the process of intercultural communication and would no doubt strengthen attempts to build a united nation. Intercultural communication could further play a major role in de-emphasising cultural differences. People would start looking for common ground for consolidation rather than for differences which the governments of the past used as a pretext to suppress ideas and deprive society of its rights.

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Clearly, the foundations laid by Mqhayi can effectively be translated into the New South Africa. At this time there is an urgent need for intensified intercultural contact as this will be the most expedient way to clarify the numerous problems usually encountered in a multicultural environment. Reconciliation in terms of cultural interplay would entail understanding some of the so-called thorny issues in South Africa's cultural spectrum, which are identified as the dividing line between black and white. If all parties were prepared to compromise, and view the situation objectively, there would be no fear about people of different cultural backgrounds living and building together a strong nation for the good of the country. A collective reciprocal process of learning to understand some of the culturally based elements found in the following situations would certainly promote a spirit of reconciliation:

- * In a school situation, the white teacher will understand why at first some black children refuse to look an elder straight in the eyes - according to their background a child who looks any elder in the eyes is disrespectful.
- * In a work situation, the group leader will understand why it is important

to allow singing during the execution of a task - to black people especially, singing unites the working force, it keeps the rhythm of work together and at the same time sharpens concentration and improves the quality of production. Added to this it should be noted that to the Xhosa-speaking people, singing is a natural gift used in various ways as a means to express deeper feelings.

- * In a domestic situation people will learn to know why African visitors do not make appointments or seldom respect the time for their appointments, hence the proverbial African time - depending on prevailing circumstances this tendency could be linked to certain beliefs that short visits, especially when pre-arranged, bring misfortune.
- * In a court of law there is always dissatisfaction and a general feeling of mistrust as it is believed that the magistrate cannot pass judgement on something in which he was not actively involved. Lawyers still find it difficult to cope with clients who refuse to tell them the truth - the fact is that courts especially during Mqhayi's time were administered by white people and the belief could be that a group of white people should never be trusted.
- * In a city situation rural people, although fully aware of city life, never observe pedestrian regulations - there are no streets with signs in the villages.
- * Domestic helpers, until they are properly initiated to the urban home environment, will sometimes leave the tap open, because they are used to fetching water from the stream which runs continuously.
- * Traditional black people have undivided loyalty to their leaders in any situation even when such leaders make blunders - by tradition, the rule of

a leader, especially the chief, should, not be challenged. Mqhayi (*Umteteli Wabantu*, 4 June 1927) makes reference to a social hierarchical structure which he maintains shapes people's minds and attitudes.

- * Concepts and practices such as initiation of boys, *hlonipha*, the role of *amagqirha* and the concept of ancestral spirits, which are well investigated in certain disciplines dealing with culture, find expression, clarification and interpretation in intercultural communication.

These phenomena, amongst others, viewed practically with the aim of establishing a stable and peaceful society (*Umteteli Wabantu*, 27 July 1927), are a challenge not only to our politicians entrusted with programmes of cultural development, but also to every individual in a changing South Africa. There is a definite need for every South African to develop within him/herself an understanding of the cultural background of those with whom he/she shares this sub-continent. The main problem according to Mqhayi (*Umteteli Wabantu*, 27 July 1927) is that people concern themselves too much with ideological battles instead of focusing their attention on the fundamental and practical issues of the day which affect them most. Should this attitude change, there will be even more hope for the future.

If Mqhayi's postulations and suggestions are interpreted in terms of the changes that have occurred from his time up to the present, one becomes increasingly aware that intercultural communication should be seen as that process which brings people together through cultural interpretation. Such an interpretation, among other things, would create the appropriate environment for political dialogue (*Umteteli Wabantu*, 15 December 1928). In an ethnically diverse society such as South Africa's, patience and commitment to do justice to all members of society are prerequisites towards meaningful and lasting change. Manipulation of ethnic or cultural differences for short-term political gain could plunge a pluralistic society into anarchy. There should be no doubt in many people's minds that South Africa represents one of the best hopes for democracy and economic success in

Africa. For that reason its citizens must not allow society to disintegrate into further ethnic fragments. A solution must be found to curb the violence that has plagued the country's recent history, but South Africans must find that solution themselves. In the words of Rotberg (1980:8), "that is why South Africans emphasise the need for any compromises to be negotiated by blacks and whites meeting together in what is often called a national convention." The outside world has demonstrated that it can share with the people of South Africa the lessons of its national experience, but there can be no lasting solution in this sub-continent until South Africans themselves create a sense of cultural tolerance, a genuine respect for diverse political and cultural views and the recognition that dissent is not a crime. South Africans need to educate themselves that politics like any relationship is a matter of give and take and not a matter of life and death (*Umteteli Wabantu*, 17 September 1927).

It should be pointed out that South Africa's emerging philosophy is that differences are best settled through dialogue, as once intimated by Mqhayi in the essay titled *UKadali uWellington noGumede*. This process is a relevant means for possible inroads towards any negotiations. Negotiations, however, must include everybody in the country. The more encompassing these are, the smoother the transition and the more stable the resolution. What stands out clearly from Mqhayi's expressive and communicative art is that differences can be resolved through dialogue, the least expensive and most readily available commodity in a democracy.

2.5. Homage to Mqhayi

Many people have written and continue to write about Mqhayi. To many, he was outstanding as a great imbongi, whereas to others he was a political and social leader. It was, however, as a scholar that he made an indelible impression on society, as Godfrey (Mqhayi 1973: v) testifies:

[14] *UMnumzana lo, uMqhayi uyindoda ebalulekileyo kuluhle*

(ucwambu) lwama-Afrika angawo, nachubekileyo, kwaye kumzuzu eyinkokeli ebuzweni - Ngakwicala lobubhali beencwadi, incwadi yakhe ekuthiwa li "Tyala lamaWele," yona itsho igama lakhe langundabamlonyeni phakathi kwelizwe nesizwe.

(This gentleman, Mqhayi, is a very important person amongst the cream of real Africans and who are highly respected. He's been a national leader for some time. In literature, his book titled "*Ityala lamaWele*," (The Lawsuit of the Twins) made him famous nationwide).

What Godfrey says above [14] need not be emphasised. Mqhayi tried his hand at almost everything objectively with a desire to bring change in the quality of life of his own people in particular and the people of South Africa in general. He did this with ingenuity that no doubt will not easily be repeated by any individual in our history. This became evident when a number of scholars aired their views on Mqhayi in interviews at different times during this research. Some were scholars during the last decade of Mqhayi's life and were fortunate to have seen and heard him deliver his *izibongo*. Some were those who studied Mqhayi's works in search of certain truths about his art. The following paragraphs deal with the interviews of some of those interviewees who were selected for specific reasons.

2.5.1. SM Burns-Ncamashe on Mqhayi

Burns-Ncamashe paid tribute to Mqhayi when he spoke at a ceremony held at his graveside on 19 May 1994. On this day a group of aspiring writers had gathered at Ntabozuko near the Mncotsho Village, a few kilometres from Berlin in the Eastern Cape Province, to honour a great scholar and a hero, a custom known as *ukuya kubeka ilitye* (to place a stone). Burns-Ncamashe gave a graphic account of Mqhayi's life, making interesting revelations about his career. Ntabozuko (Mount Glory), where Mqhayi finally settled during his last days, is on a beautiful hill that overlooks the village of Mncotsho and the town of Berlin. That piece of land could not be inherited by Mqhayi's family because it was expropriated in

terms of the Government's Land Act and was included in a larger tract of land which was given to a white farmer. As a result the grave was neglected and, not surprisingly, much to the disappointment of Opland (1983:93) who, researching on Mqhayi, recorded that:

Thirty years later the dust has settled, and Ntabozuko is occupied by a lonely homestead near the unidentifiable site of Mqhayi's mud house; the impressive tombstone barely breaks through the heavy undergrowth of scrub and thorn trees that sprawl wild across his unattended grave.

Ten years or so after Opland had made his observation, the situation had not changed. On this day Burns-Ncamashe also registered his dismay, echoing Opland whom he said *wathetha into yabuhlungu kum, wathi mfondini, ndivela phaya eNtabozuko, kodwa ubudlakadlaka beliya ngcwaba, nabu sibubona* (cf. Appendix A), (he said something very perturbing to me, he said, my friend, I am from Ntabozuko, but alas, how tattered and untidy that grave is, well we can see for ourselves). Burns-Ncamashe, himself an avowed imbongi, was visibly disturbed by the condition of the grave, as were others in the group.

Mqhayi's grave is marked by an impressive, imposing stone, symbolizing the kind of life he lived, which cuts across cultural lines, clear evidence that although he was a traditionalist, he had accepted western standards and values, something with which, in his writings, he tries to persuade his people to reconcile. He is, however, very insistent that African traditions are in no way inferior to western traditions and as a matter of fact traditions come and go and people should adjust accordingly. The preference of the western traditional symbol of a tombstone should be regarded not as a shift from an old tradition, but as an improvement to what would otherwise be lost after a long period. In the Xhosa traditional society, graves are still marked by stones, but when grass grows, they disappear. To Mqhayi's, an adopted tradition, that will not happen. Burns-Ncamashe was specifically selected for this research because of his extensive knowledge of

Mqhayi. He knew Mqhayi personally and had occasion to invite him to St Matthews Training Institution in March 1945, where he (Burns-Ncamashe) was lecturer. He had listened to him speak during the Ntsikana Memorial services as well as at some other traditional gatherings and, like Mqhayi, he is a great follower and admirer of Ntsikana. As a teacher and a lecturer at the University of Fort Hare 1966-1967, he studied and taught Mqhayi's works. He therefore became acquainted with both the man in person, and his works and ideas. His knowledge of Mqhayi and his works became evident in the manner with which he spoke about him. Opland (1983:95-96) has given a short biographical sketch of Burns-Ncamashe in which among other things he mentions that:

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 performance tended to stand still, supplementing his oral poetry with dignified gestures. Burns-Ncamashe himself is an imbongi of considerable interest if only because he has attained higher educational qualifications than any other imbongi, he has been installed as a chief, and he has become involved in Ciskeian politics. He was born on 1 December 1920 at the Pirie Mission near King William's Town, the eldest son of Mountain Ntaba Nzimana and Elsie Nobanzi Burns-Ncamashe. He is a direct descendant of Gwali, the eldest son of Tshiwo the son of Ngconde in the Xhosa royal line.

Speaking with such authority about Mqhayi, and obviously his mentor, one would have expected 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 lectures or articles on some aspects of his creative art as part of a chapter in a book (Opland 1983:175-181) 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 most talented scholar amongst the Xhosa people, and a graduate of Rhodes University, he is a modern traditionalist deeply rooted in his people's culture. He is the Chief (*Inkosi*) of the Gwali people, himself popularly known as Sogwali kaNtaba, and hailed *Aa! Zilimbola!* Burns-Ncamashe is one of

the few formally educated Xhosa leaders who has experienced the passage of South African history through its four crucial stages, which are: the colonial era, which for him was a learning period; the apartheid era during which he spent most of his life as an active politician, an educationist and cultural practitioner; the homeland era, during which, presumably because of his untiring opposition to the undemocratic policies of separate development, he was relegated almost to oblivion; and the liberation era, a period of hope. But as could be expected, not without criticism from the eagle-eyed person of his calibre, who has for many a year seen hope dashed to the ground by overzealous and greedy politicians, who had been the offspring of colonisation in Africa. In his words, *singwenela ukuba kungabi njalo kweli lethu*, (cf. Appendix A) (we hope that it will not be so in our country) one becomes aware of the recent history of African countries, which, after gaining freedom, became less free from the people who claimed to have freed them. It is for his political insights, his Christian traditional leadership, his outstanding scholarly attributes and boundless knowledge and respect for the people of South Africa that a full biography on him should be attempted.

Mqhayi, apparently paid regular visits to the St. Matthew's Training Institution. The accounts of his various visits to this institution are published in *Umteteli Wabantu* of March, June, August and October 1937. His association with Mqhayi had a great influence on him. Like Mqhayi, Burns-Ncamashe is a strict and disciplined scholar and artist who views language as a powerful weapon of expression. Himself articulate and gifted in both the spoken and written word, he is the last remnant of the Mqhayi epoch.

In his speech (cf. Appendix A) at a short ceremony in honour of Mqhayi, Burns-Ncamashe made interesting observations about Mqhayi's historical background. One revelation was that it is not an exaggeration to state the fact that Mqhayi was a genius, as Burns-Ncamashe describes him as:

[15] *Ingqanga yeengqanga kwiimbongi zasemaXhoseni, into engqondo*

inzulu, int'enggond'ibanzi, wayenenggondo ukuphakama, into ezwi libanzi ngokwalo, athi akugquma ebonga linge lelengonyama.

(The most respected and talented amongst all Xhosa iimbongi, extraordinarily intelligent, he was broad minded, a brilliant scholar with a deep voice who roared like a lion when delivering his *izibongo*.)

Burns-Ncamashe's comments bear testimony to what has been expressed about Mqhayi's artistic talents in this research thus far. He traced Mqhayi's life history back to the frontier wars which feature prominently in some of his published and unpublished works. According to Burns-Ncamashe, it was after the eighth Xhosa war of 1858 that the cause of the Xhosa people in the Eastern Frontier was lost. The last battle fought at Mthontsi near Fort Beaufort, saw Chief Maqoma's last resistance crushed by the British forces under General Fordyce. The history of the Frontier Wars in that area is symbolised by the forts built at close proximity to one another: Fort Beaufort, Fort Fordyce, Fort Adelaide, Fort Brown, Fort Hare, Fort Peddie, Fort Cox to mention just a few. Mqhayi himself makes reference to the last battle in Maqoma's *izibongo* in the following manner (*Umteteli Wabantu*, 10 October 1931):

- [16] 1. *UNompondwan' ujong'umsobomvu,*
2. *UDesh'oneqhubu uphunguza nampofu,*
3. *USayama ngantaba kaMnqwaz' oneenkomo.*
4. *Ingwe kaFuludayil' eMthontsi,*
5. *Umafel'e esiqithini kwesomlungu.*
6. *UMaqom'into kaNgqika.*

(Little horns watcher of dawn,
The angry one, alert as an eland,
He who leans on the Mnqwazi mountain where cattle graze
The leopard of Fordyce at Mthontsi,
He who died in the island, the whiteman's place.
Maqoma son of Ngqika.)

The poem [16] relates the defeat of a hero who, while the guns in the battlefield could not touch him, had to succumb to the loneliness of Robben Island where he

was held prisoner and hence (line 5), *umafel' esiqithini kwesomlungu* (he who died in the island, the white man's place). Stapleton (1994:160) explains how Maqoma gained his praise name:

The initial Mthontsi campaign was the greatest Xhosa military success over Europeans and has been commemorated in contemporary oral tradition. For over 140 years Maqoma has been praised as 'the leopard of Fordyce', (on shooting the British commander of that name, p.144)

The Mthontsi (Waterkloof) area where Didima is located (according to Burns-Ncamashe Mqhayi's family originally came from Didima), is presently a predominantly Afrikaner farming area (cf. Appendix A). With the change of government over the years English and Scottish farmers gave way to Afrikaner farmers. After the eighth Xhosa war scores of people were removed from the area and were made to seek habitation in the Border and far Eastern regions of the Eastern Cape. The Mqhayi family was amongst those that were resettled in the Alice area (Tyhume) and Centane together with their chiefs after that eighth Xhosa war. The historical events which led to the resettlement of Mqhayi's family in Tyhume are also told in Mostert (1992:1138-1160).

Burns-Ncamashe, however, is not happy about Mqhayi's Don Jadu in *UDon Jadu*. In the story, Jadu is the first Xhosa character to liberate his people from colonisation, but in spite of such a heroic deed, his country is still the subject of Britain. One cannot help but appreciate Burns-Ncamashe's concern that for freedom to have any meaning, ties with a colonialist country such as Britain needed to be broken. It should, however, be understood that although colonies became free, they still maintained ties with their mother countries for protection against further colonisation and most importantly for economic purposes. Don Jadu received his education in a country in the East. The east is a symbolic reference to the direction from which blacks of South Africa hoped to get their assistance for political liberation. Significantly the sun rises in the east and since

the sun is a symbol of light and therefore of education and civilisation, one would have expected these attributes to have come from the east, but ironically these came from the western countries.

History has it that the clash of interests between the western and eastern colonisation as regards colonies, made the colonies look towards the east for any political liberation, as it was unthinkable for the western countries to give them what would weaken their own grip on the colonies. It stands to reason, therefore, that while the west would readily give the light to its African colonies which would only consolidate association and dependency, political freedom would only turn these colonies against their conquerors. Mqhayi was therefore aware of censorship strictures and would therefore not be blunt in his criticisms lest his book be rejected like many others which were declared undesirable and unsuitable as they did not further the cause of colonisation.

As a matter of fact, *UDon Jadu* was banned by the South African government during the early seventies as it was thought to encourage black nationalism. After the Ciskei independence in 1978 *UDon Jadu* was unbanned as it was deliberately misinterpreted so as to further the idea of separate development. Be that as it may, Burns-Ncamashe, nonetheless, acknowledges the fact that *UDon Jadu* serves to mirror Mqhayi's visions about the future of South Africa as a whole. He portrays a democratic state in which:

[17] *Ngoku uxela eli xesha xa iifama zithathwa ngabantu abantsundu, ambone uyise kaTokazi efumana ifama, ize le fama esandleni somXhosa ibe ntle, kuvele izitrato ezihle neentoni, ekhuthaza okokuba mhla sathi take over from the whites yazizindlu ezidolophini, yazifama, ebenga umntu ontsundu angathi yakuhla kuye athi heke, ndiza kuyiphucula ke mna le ndawo ndigqithe nalaa mabhulu azicingela ukuba abhetele.*

(Now, he is referring to the present moment when blacks could get involved in farming, Tokazi's father is an example of a person who makes use of the available opportunity to improve his newly

acquired farm. This is an encouragement so that when we take over from the white people, in terms of housing, farming and other administrative structures, the black people should strive for the best for the benefit of all.)

Farming in South Africa for many years has been a controversial issue as it has been thought to be an exclusive right of the whites. Should blacks be involved in farming, a phenomenon which they also came to regard as their own, they would most probably be appeased, because the farming land occupied especially by Afrikaner farmers is the very land from which they were forcibly removed by the apartheid government. In a country that has achieved democracy through negotiations and constitutional means such as the one portrayed in *UDon Jadu*, Burns-Ncamashe [17] interprets Mqhayi's visions in terms of *eli xesha* (the present moment) manifestations, that among other things, everybody, including blacks, should take the lead towards greater achievements. In *Umteteli Wabantu*, (23 January 1932:5) Mqhayi encourages technical education and has great appreciation for agricultural institutions established at Tsolo, Flaggstaff and Fort Cox. He maintains that these institutions will help encourage, among other things, economic independence if only people could be aware of the significant role of such institutions. Burns-Ncamashe in a way reiterates Mqhayi's images of agriculture as one of the tools to build a sound economy for any nation. Gérard (Popkin 1978:321) explains the subtleties of *UDon Jadu*, much in line with some of Burns-Ncamashe's thoughts, while at the same time giving meaning and expression to the whole saga surrounding Mqhayi's *UDon Jadu* regarding its relevance to the South African situation:

As cattle was the foundation of Xhosa economy, and therefore of Xhosa society, this was a problem of life and death for the Xhosa nation as a whole. *Don Jadu* grew out of these experiences and this realization. It was not meant as a realistic description of a situation that everyone knew anyway. **It was designed as a blue print for the future coexistence of both races in South Africa. And it was conceived in a spirit of compromise and syncretism.** There are only three things that Mqhayi forcefully rejects: the South African government, the prison system, and imported hard

liquor as opposed to the native home-brewed beer. His ideal state is not a preliminary study in Bantustan. It is a multi-racial society that places a high premium on education and progress, and it is a Christian society that has incorporated many of the beliefs and customs dear to African hearts. (My emphasis)

Burns-Ncamashe, although sceptical about some aspects of *UDon Jadu*, is appreciative of the spirit of reconciliation and progress which Mqhayi manages to sow with skill. Mqhayi also sacrificed his time working for the empowerment of other people and as a result forgot about his personal improvement, *ungumzekelo omhle wokulamba, udumile, ufele ebuhlwempini lo mfo. Kuko konke ukuba ebebhala ezi ncwadi esithini, zange abe namzi ubonakala ukuba ngowendoda engaka tu*, (he is a perfect example of poverty, he is famous, but died a poor man. Although he wrote so many books and did other things, he did not have possessions to indicate that he was a man of such greatness). By implication, according to Burns-Ncamashe, material wealth was not Mqhayi's priority as he preferred to serve his people for a better reward, God's reward. What he did as regards the Xhosa language would be for ever a gain, not only to Xhosa generations to come, but also to other people in general, and hence, *"siman'ukusenga, siman' ukusenga loo mathunga angasoze azale, siman' ukucinta."* (we will continue to milk, we will continue to milk into the buckets that will never be filled up, even the last drop). The picture drawn from Burns-Ncamashe's views is that on the whole Mqhayi will always be admired as that artist whom many will look upon as a role model not only because of his literary achievements, but because of his great and enriching ideas.

2.5.2. N Mqhayi

The interview with Nothobile Mqhayi revolved around the question of Mqhayi's immediate family, his visits to Centane and his personality. Nothobile knew Mqhayi from his visits to the Columba Mission School where she was a scholar. He enjoyed listening to pupils reciting some of his poems in *Ityala lamawele* and

would often correct them and show them the proper way of reciting, especially the poem *Ukutshona kukaMendi* (The sinking of the Mendi). According to Nothobile, Mqhayi liked answering questions on a variety of topics from the pupils as well as the teachers. She came to know the Mqhayi family better after 1941, when she was married to one of Mqhayi's younger brothers in the clan. There was not much she could remember about the marriage ceremony, except that Mqhayi had entertained the crowds with his explosive *izibongo*:

[18] *Ewe! Hayi kaloku intomb' omXhosa, kuphithizela, nabantu behamba, behamba abanye phambi kwalo mntu ubongayo, nawe ke intomb' omXhosa kuba kaloku iyoyika, ayinanto iya kuze iyibalise ithi kwakunje, kwakunje. Kodwa ke ndiye ndimqaphele ngoku ke aman' ukuza, ewe, eman' ukuza.*

(Yes! You know by the way, a Xhosa girl, among the crowds milling around, and many other people moving around, some in front of the person delivering *izibongo*, you know that as well, a Xhosa girl is afraid, she could never tell anything and say it was like this and like that. But I began to observe him as he often came to visit us.)

Nothobile was overwhelmed by the occasion, a typical traditional Xhosa social situation where crowds converge without invitation. Mqhayi was an immediate attraction as could be discerned from the quotation [18]. According to her, apart from the ceremony itself, the crowds wanted to see the *imbongi* and then listen to him *bonga*.

There has been a claim (Scott 1976:34) that Beula Nohle, who married GB Sinxo in 1924, was Mqhayi's daughter. Nothobile maintains that Beula was his sister and the name of his daughter was Zinziswa. There were three children from his first two marriages, *intsatshana ebizwa ngam ke iphakathi kwezi zihlobo zikhulu zam zozibini* (the children I have are from these two great friends I had) (Mqhayi 1975:78), Bhomoyi, Zatshoba and Zinziswa, who was married to an elderly businessman of Lesotho. There is no knowing who of these children was from

which marriage. According to Nothobile, this is a cultural phenomenon, which is a means of preventing any discrimination by subsequent marriages, *mna ndibala aba bantwana ngokubazi ukuba ngabakhe, ndingenakuze ndibacande ndithi lo ngowomfazi othile, lo ngowomfazi othile - isiXhosa siyafihlwa* (I mention these children because I know they are his, I cannot divide them and say this one belongs to a certain wife, and this one belongs to a certain wife) (cf. Appendix A). The question about Mqhayi's children came up because their names do not appear anywhere in his literary works. Burns-Ncamashe knew Bhomoyi not as an imbongi, but as an impostor, who tried to impress, though unsuccessfully, by reciting the *izibongo* in *Ityala lamawele* and claimed that they were his, *abazange bamlandele abantwana bakhe* (his children did not take after him) (cf. Appendix A). Nothobile also confirmed that the children were not like their father, but they managed to qualify as teachers.

It also transpired that Mqhayi was an acclaimed preacher and would not miss the church services at the Columba Mission during his visit there. He was not shy of the pulpit and would always ascend it in his traditional imbongi attire, a long kaross (*umnweba*), a headgear (*isidlokolo*), a spear (*idini*) and a knobkerrie (*intonga*). This is very interesting as one would have thought that this was incompatible with Christian ethics. It was in fact consonant with Mqhayi's thinking that Christianity was not incompatible with the Xhosa way of life, and that if anything, the two were complementary. That people had to shed their clothes and put on European clothes in order to be accepted in the church as converts, was to him a ploy by the Europeans to use the church as a tool to suppress and subsequently destroy other people's culture. He is very vocal about the fact (*Umteteli Wabantu*, 16 July 1927) that:

[19] *Kweli lethu into yodwa yokuthi umntu akukholwa liLizwi, ashenxiswe kwabakowabo, nakwinkosi yakhe, noko esiya kuba nankosi yimbi engumntu omhlophe ahlale phantsi kweemfundiso, anxibe iingubo ezifana nezayo, njengokungathi iLizwi alinakungena kakuhle kwiingubo ezizezinye, yanele ukubaxaka*

abantu bakhe loo nto. Ngakumbi kuba ezi ngubo zinokufumaneka eliphanga lento umntu onayo. (My emphasis)

(In our country that a person who has accepted the Word is removed from his own people and his king only to become a subject of another king who is white and live under his influence, put on clothes that are the same as his, as if the Word will not work in a person with other clothes, should pose a problem for other people. More especially that these clothes can be put on even by any person who has not accepted the Word.)

Mqhayi practised what he preached, the reconciliation of traditions, and in fact according to Hodgson (1985:414), "SEK Mqhayi was one of the Ntsikana leaders who worked for reconciliation." He demonstrated his belief that traditions could live side by side, growing towards one another all the time for the good of the parties involved. As a follower of Ntsikana, his actions were a manifestation of his [Ntsikana's] influence on him. Mqhayi was a bard and a Christian and so was Ntsikana, whose traditional imbongi attire was a symbolic gesture that he equally embraced both Christian and Traditional Xhosa values. Jabavu (1952:6 - 7) describes Ntsikana as follows:

[20] *Umnumzana utsho ngomnweba wakhe weenkunzi zezingwe (ingubo ashumayela ambethe yona), le ngubo inkulu iwugquma kakhulu umzimba womniniwo.*

(The gentleman would don his garment of leopard skin (which he would put on when preaching), this garment is big, it covers the whole wearer's body.)

With his traditionalist approach, Ntsikana influenced many people towards understanding and accepting the Word of God, the more so because *bekulula oku kubantu abangamaXhosa ababeqhele amatola namagogo* (this was easy to follow by the Xhosa people, who were used to the rainmakers or soothsayers and witch-doctors). Mqhayi's method of approach, like that of Ntsikana, was not foreign to the people, hence he received accolades from the people. His *izibongo* antics used in sermonising strengthened the people's identity with their own traditions while

at the same time adopting Christianity as their own new way of life. It is understandable why Mqhayi [20] refused to accept a conversion that required a complete severing of traditional roots, *ashenxiswe kwabakowabo, nakwinkosi yakhe*, replacing the old symbols with the new because (Hodgson 1985:337):

Ntsikana had opened the way for the assimilation of the new on the Xhosa's own terms and for maintaining a sense of belonging with a shared set of symbols. What is possibly unique about his disciples, therefore, is that although most of them became absorbed into the mission network, they still retained a strong African identity.

Mqhayi's imbongi attire was one of those symbols which strengthened African identity.

} NB

2.5.3. JN Maselwa

Maselwa, a teacher who is on pension, is one of the oldest people in the Nxarhuni village near East London. He knew about Mqhayi long before he saw him. His book *Ityala lamawele*, which had become like a Bible to scholars and teachers alike, made him very popular. He never had the opportunity to come close to him except when Mqhayi visited the St Matthew's Institution, where he was in his last year of the Primary Teacher's course in 1945. Maselwa mentioned three things which were significant in the character of Mqhayi as a social leader:

- (1) Mqhayi was popular with the students and teachers and as a result was always invited to visit schools, in both the rural and the urban areas.
- (2) He was a preacher whose forceful sermons were always remembered and talked about by those who heard them and he was a gifted speaker impressing with the quality of his voice and artistic expressions, and listening to him speak was sheer pleasure.

- (3) He also played a significant role in the organisation of the Ntsikana Memorial services which were held annually throughout the country.

During his visits to schools, Mqhayi would entertain students with his humorous *izibongo*. Unfortunately such *izibongo* were never written down and only certain lines could be remembered. Maselwa remembered only a few lines during Mqhayi's visit at the St. Matthew's Institution, for instance:

- [21] 1. *Siyavuya isifombo, kuba inyama siyibeke ndawonye*
 2. *Iyavuya indoda enenyheke, kuba ihleka ngenyama*
 3. *Izighwala ziyawona umhlaba, kuba zihamba ziwuxhola,*
 4. *Madoda ndiniken'isarha ndighawule lo mlenze,*
 5. *Ndithi ukuhamba ndiman' ukuwujiwula,*
 6. *Ndiman' ukuwujiwula.*

1. (The hunchback is a happy man, because all his meat is in one place,
 2. A man with thick lips is happy, because he laughs with meat
 3. People who limp spoil the ground, because they make holes as they walk,
 4. Men give me a saw, so that I can break this leg,
 5. So that I can swing it when I walk,
 6. Swing it when I walk.)

It is possible that the six lines were part of a larger whole if one should consider their content. They all refer to physical deformities. Maselwa's observation that Mqhayi liked to joke about these deformities because he himself was of short stature is interesting. In his writings, however, there is nothing to suggest that he resented his short figure. Mqhayi's humorous poems are also noted by Mama, (*Imvo ZabaNtsundu*, 18 August 1945), *eminye imibongo yakhe inemigca ehlekisayo ethi*, (some of his poems have humorous lines which say):

- [22] 1. *Wakuphath' intonga mntakaThikoloshe,*
 2. *Ubona nj' uyazondwa ezilalini;*

3. *Athi kalok' amaXhosa,*
4. *Wen' unento yokwenza nabafazi bawo.*

(When you carry your stick child of Tikolosh,
 If you don't know you are hated in the villages;
 By the way the Xhosas say,
 You are suspected of having an affair with their wives.)

Mama further maintains that these poems were meant to *ukonwabisa nokufundisa* (entertain and educate) the youth. This assertion is in line with Maselwa's descriptions of the excitement of the students as they followed the imbongi wherever he went during his visits. Of significance is the importance attached to the visits of Mqhayi and of course the everlasting impressions it left on the minds of the scholars as in the case of Mandela (1994:243), who describes him as "the poet laureate of the Xhosa people, Samuel Mqhayi, who **had inspired me** so many years before at Healdtown." (My emphasis). Earlier on the tone of excitement on his visit cannot be missed in Mandela's (1994:38) description of the occasion:

In my final year at Healdtown, an event occurred that for me was like a comet streaking across the sky. Towards the end of the year, we were informed that the great Xhosa poet, Krune Mqhayi, was going to visit the school. Mqhayi was actually an imbongi, a praise singer, a kind of oral historian who marks contemporary events and history with poetry that is of special meaning to his people. **The day of his visit was declared a holiday** by the school authorities. On the appointed morning, **the entire school, including staff members both black and white,** gathered in the dining hall, which was where we held school assemblies. (My emphasis)

Maselwa, like Mandela above, was impressed not only by Mqhayi's humorous poetry, but also by his scholarliness. According to him, he fielded all questions posed to him with ease, displaying a shrewdness and profundity which led some to say that, *wawungade ucinge ukuba ngumntu lo ufunde wada wayityekeza* (you would have thought that he was a university graduate). An interesting revelation

in the interview was the fact that Mqhayi was inspired by the Bible in the writing of *Ityala lamawele*. He adapted a biblical situation into a traditional Xhosa milieu with admirable credibility. This information from Maselwa explains the use of a quotation by Mqhayi (1914:v) from the Bible to introduce his story:

[23] *Kwati ekuzalweni kwake, kwavela isandla; watabata umzalikazi, wabopa esandleni salo usinga olubomvu, esiti, Eli laphuma kuqala. Kute ke lakusibuyisa isandla salo, nanko kuphuma umzalwana walo. Wati, Yinina ukuba uzityobozele? Watiywa igama lokuba Peretse. (Oko kukuthi u-Tyobozayo).*

(While she was in labour, one of them put out an arm; the midwife caught it, tied a red thread round it, and said, "This one was born first." But he pulled his arm back, and his brother was born first. Then the midwife said, "So this is how you break your way out!" So he was named Perez. (This name in Hebrew means 'breaking out.')

Other than the quotation [23], there is no similarity between the Bible story and *Ityala lamawele*, in terms either of content or of meaning. In the Bible (Genesis 38:1-29), a man called Judah failed to provide for his daughter-in-law and by a twist of fate he found himself responsible for her pregnancy. The consequence is what is related in the passage above [23]. On the other hand *Ityala lamawele* is a work of fiction, which, as a result of the mysterious way in which Babini and Wele were born, led to a conflict situation resolved only by a protracted court case. From the short appraisal of *Ityala Lamawele* by Dathorne (1976:43-44), there is nothing to suggest a connection between the Bible story and Mqhayi's story:

The story is a kind of extended riddle - who is the older of the two twins who are claiming the right of chieftainship? The whole trial, which adheres to a strict routine, is dramatized. The first twin complains that his brother, [Babini] is usurping his place. His brother replies to these charges and then the midwives have to be called in. Finally the court is cleared so a decision can be made Mqhayi makes the "case" even more difficult by presenting the contestants as twins. Who could claim to be

different? His story, ostensibly about the right to rule, concerns the dubious assertion of individuality. The mere fact that they are twins not only heightens their similarity, but makes their case for separate recognition futile and ridiculous. The author asserts the predominance of the tribe, since it is an old tribal member who finally helps the court to decide.

The fact that the biblical situation could be transformed into a conflict situation relating a totally different story, could be attributed to Mqhayi's imaginative and creative mind. Only a writer like him could have provided the ingredients which made possible the creation of a story such as his, taken from a simple biblical scene. What inspires a writer and how he responds to that which inspires him, is a difficult question to answer. In his preamble to *Ityala Lamawele*, Mqhayi explains that his intention about the story of the twins is *ndizama ukubonisa imigudu, nenkxamleko, nexesha elithatyathwayo ngamaXhosa xa alanda umthetho, kuba kaloku kuzanyelwa ukuba uzekelwe kwisibakala esakhe sakho* (I am trying to show the effort, the trouble and the time taken by the Xhosa in following the law so as to refer to some event that took place in the past), and in no way does this suggest a link between the Bible and his story in terms of meaning and context. It should therefore be assumed that inspiration is definitive only in terms of response and not necessarily in terms of similarity. It could also be assumed that Mqhayi built up on his ideas drawn from Scripture.

Maselwa also remarked on Mqhayi's contributions to the Ntsikana memorial service. Ntsikana was the first Xhosa Christian convert. Much has been written about him and Mqhayi has also made various comments about him. His praise poetry, like that of many other Xhosa poets, has taken on the mode of Ntsikana's great hymn. Ntsikana, "himself an enduring source of creative inspiration in the different artistic fields, so consonantly revitalising the tradition" (Hodgson 1985:399), had a marked influence on Mqhayi, which is more pronounced in Bennie (1969:19), a poem in praise of Jesus, *AA! Mhlekezi Omhle* (The Most High). According to Maselwa, Mqhayi was a good addresser of multitudes of people such as those who attended Ntsikana's memorial service at Mngqesha in

May 1944. Maselwa was mostly impressed by his magical control of the crowds.

The quality of his voice, very deep and penetrating, and his effective use of language, made Mqhayi an outstanding speaker. Zanazo, (*Umteteli Wabantu*, 27 May 1933) in his report on *Isikhumbuzo seNgcwele yamaXhosa*, shares Maselwa's views. Ntsikana's memorial service should serve to unite people in their effort to become a nation that devotes itself to worshipping the Lord. About Mqhayi, who was also one of the speakers at the ceremony, Zanazo writes further:

[24] *Kwesi situba kutete imbongi yesizwe Mn. S.E.Rune Mqayi, ebalisa ngobugora buka Nkosi Ngqika, eyona nkosi yake yoyisa zonke iinkosi zasemaXoseni. Itete imbongi yesizwe akwamila ngca ngemfuneko yokugcinwa kwesikhumbuzo sompolofite. Elona pakati likulu likaTixo kwizizwe zomzantsi Afrika. [sic]*

(At this juncture the poet of the nation Mr SE Rune Mqhayi spoke about King Ngqika, the only king who defeated all others among the Xhosa kings. The poet of the nation emphasised the importance of keeping the tradition of the memorial service of the prophet. He was God's greatest disciple in all the nations of South Africa.)

The uniting force and symbol that Ntsikana was among the Xhosa people, is one of Mqhayi's themes in his essays. He maintains, however, that Ntsikana should not be a uniting symbol only among the Xhosa people, but also among the people of South Africa as a whole. Maselwa also remembered that all speakers were emphatic about the fact that Ntsikana paved the way for blacks to be liberated from earthly things and then to use that opportunity to liberate themselves from other external oppressive measures, an idea for which Ntsikana stood. Although Ntsikana was initially a religious symbol, over the years he came to be associated with various ideologies (Hodgson 1985:366-382). To Mqhayi, for instance, he was a symbol of political unity, liberation from oppression, a symbol of hope and strength in the Almighty as well as peace.

2.6. Iimbongi to an imbongi

When Mqhayi died in July 1929, newspapers were inundated with poetry lamenting the death of a great imbongi and leader. This poetry is by far the largest contribution of Xhosa elegiac verse devoted to an individual. Mqhayi himself, a great writer and praise singer of elegiac eulogy, would have certainly nodded in approval at the beauty and artistry displayed by the poets. Outstanding among these were Jolobe (*USEK Mqhayi, Iimbongi yeSizwe Jikelele*) St Page Yako (*UMqhayi waseNtabozuko*) and Tayedzerwa (*Iimbongi*) about all of whom Kuse (Wylie *et al* 1983:136-144) has made an interesting and revealing study of praise poetry inspired by the occasion. There are, however, many other poets whose contributions were outstanding, but who could not enjoy the same exposure as those already mentioned as their poetry was never published in book form. The following have been selected for discussion: Sowinta - *Mqhayi waseNtabozuko* (Imvo ZabaNtsundu, 22 October, 1945); Sidney K Nxu - *Ngxe Bantwana bakaMqhayi* (Imvo ZabaNtsundu, 6 October 1945); WE Matotie - *Mbongi Mfo kaMqhayi* (Imvo ZabaNtsundu, 22 December 1945). These poets impress with their variety of styles. Whilst it can be noted that they have all adopted the traditional imbongi style, their creative abilities are strikingly different and that attribute has elevated their poetry to an appreciable level. (NB)

Finnegan (1990:147) notes that "the most obvious instances of elegiac poetry are those poems or songs performed at funeral or memorial rites." The poems under discussion would have been declaimed at the funeral of Mqhayi if the chance had presented itself. That they were written and then published in newspapers long after the funeral is not a mistake nor does it undermine the significance of their purpose. They were written to lament the death of Mqhayi and also to console and comfort the bereaved. The definition of elegiac poetry given by Peck & Coyle (1988:30) will become clear when the three poems selected have been examined. According to these critics, elegy is:

3. *Wathetha namanyange nezinyanya kwabe kuphelile.*

(Sadness is unendurable, this was shown,
On the day this man of Mqhayi departed not having spoken to any
person,
He spoke to the ancestors and the elders, that was all).

Nxu: *Ngxe hantwana bakaMqhayi* (Sorry children of Mqhayi)

(cf. *Imvo ZabaNtsundu*, 6 October 1945)

- [26] 4. *Ngaminazan' ithile ndilel'ententen' entlango,*
5. *Inkwenkwan' ingen' ingankqonkqozang' emnyango,*
6. *Yath' ithunyel' okokuba mayize kundixelel'udaba,*
7. *Lokub' iMbongi yeSizw' uMqhayi umnt'onendaba,*
8. *Ayisekho kweli phakade.*

(On a certain day while in my tent in the desert,
A boy entered without knocking,
He said he'd been sent to report the news,
That the National Bard Mqhayi, a person with stories,
Is no more on this earth (eternity)).

Sowinta: *Mqhayi waseNtabozuko* (Mqhayi of Mount Glory)

(cf. *Imvo ZabaNtsundu*, 22 October 1945)

- [27] 9. *Mhlandini ungathethekiyo,*
10. *Ifile iMbongi yeSizwe,*
11. *Azi ke soba yintoni na?*

(You untold day,
The National Bard is dead,
What will become of us?).

Any announcement of the death of a person in the Xhosa community is viewed as a difficult undertaking because people are so afraid of death. This is discernible in all the lines of the three poets above. Although in Nxu [26] death is mentioned only in the first stanza line 9 above, in Matotie [24] and Sowinta [27], it is announced in the middle of the poem, line 2 [26] and 11 [27]. News of death is shocking and this delay in announcing it by the poets is a strategic device designed to shock the reader as well. The announcement is usually preceded by a period

of calm which is used to prepare the unsuspecting reader. It is interesting to note how the three poets approach this situation.

Matotie first relates the deceased's life history before announcing in euphemistic terms that, *lo mfo kaMqhayi wahamba engathethanga namntu* (this man of Mqhayi departed without telling anyone). Sowinta on the other hand, after advising the reader to be calm and relaxed, himself feeling unable to handle such a situation, is brief and to the point in, *ifile iMbongi yeSizwe*. In Nxu, the state of a lull before the storm is also apparent. Unlike the other poets, however, he uses Biblical language in announcing Mqhayi's death, *ayisekho kweli phakade* (he is no more on this earth). However, euphemistic these may be in a manner that shows respect and praise for the deceased and sympathy to the bereaved, the shock of the death of a great man cannot be contained. The manner in which these poets announce Mqhayi's death, using devices that are indicative of the mode of traditional Xhosa *izibongo*, links up well with one of Mqhayi's greatest poems, *Ukhawulezis'amaxesha* (Mqhayi 1926:10), in some of the lines of which, "tagged on at the end of his masterpiece, *Ityala lamawele* (1931 edition), Mqhayi anticipates his death in very evocative and scolding phrases" (Wylie *et al* 1983:136). The three poets quoting the same lines also affirm that Mqhayi had premonitions about his death. Mama (*Imvo ZabaNtsundu*, 18 August 1945) makes the statement that:

[28] *UMnu. Mqhayi ubefana nomprofeti kuba ubesoloko esixelela ngeVili kaThixo, uKhawulezis'amaxesha igama layo. Kanti nokufa kwakhe ubesoloko esazisa ngako emana esithi:*

12. *Ndiya kuhlala ndinani phi na ndingumntu nje;*
13. *Ndingumntu nj' int' ehlal' ihlal'ihambele?*
14. *Ndingumntu nj' int' ehlal' ihlal' ifuduke?*
15. *Ndingumntu nj' int' ehlal' ihlal' igoduke?*

(Mr Mqhayi was like a prophet who always told us about God's Wheel called Speed up the times. He also notified us about his imminent death saying:

It is impossible for me to be always with you since
 I am only human and mortal-
 Only human, a Thing that sooner or later takes a
 trip?
 Only human, a Thing that sooner or later shifts
 residence?
 Only human, a Thing that sooner or later departs for
 home?). Translation, Kuse (Wylie *et al* 1983:136).

Mqhayi had a tendency to include the lines 12-15 [28] in as many poems as could be found. If they were intended to show his disenchantment with life, that is debatable because if anything they are encouraging and spur his fellowmen to work harder for better things in life. Be that as it may, the strength of these elegies lies in the ability of the poet to exploit the various traditional *izibongo* poetics to create the desired atmosphere. Sowinta paints a picture of Mqhayi as an *imbongi* in his traditional garb by using expletives that are accurately descriptive. Metaphorical eulogistic imagery is created by the use of animal symbols in describing his abilities and capabilities - an extended simile portrays the power of his voice:

- [29] 17. *Litsho inge kukukhala kwenyathi,*
 18. *Phezu kweliwa elikhulu elineengxangxasi.*

(It sounds like the bellowing of a buffalo,
 On a big cliff with waterfalls).

This is reinforced by the use of an innovatory imagery-creation device rather foreign to Xhosa traditional praise poetry, *kuphuma emlonyeni amazwi ngathi ziimbumbulu* (from his mouth comes out words that are like bullets). This is more a reference to the sound made by the instrument at the departing of the bullet than to the bullet itself, followed of course by the impact on the one listening. It is only natural to compare his critical perspective symbolically represented by the eye of an eagle, to the well understood metaphorical eulogistic object of praise, *ukhozi* (Kunene 1971:37).

Mqhayi was a powerful and renowned imbongi, hence the use of strong imagery to portray him as shown in the examples above. There are four lines in Matotie that are reminiscent of Jolobe (1974:122) in the poem, *Imbongi yeSizwe* (The National Bard) about which Kuse (Wylie *et al* 1983:137) observes that "in his portrayal of an imbongi Jolobe envisages the deceased Mqhayi, a man of Christian persuasion, as now performing in the realms above, where his poems praise Jesus the Christ." Matotie goes further than Jolobe to suggest in no uncertain terms that there is life hereafter:

- [30] 19. *Loo mini inkulu xa le ndoda igoduka;*
 20. *Nalapho bayilindele kaloku kwezobukholwa,*
 21. *Apho kakade ibisebenzela khona,*
 22. *Imbongi umfo kaMqhayi ebebonga nakwezeZulu.*

(That big day when this man leaves for home;
 Even there he is awaited in matters of worship,
 That is where he has been working for,
 The imbongi, the man of Mqhayi also praised the Heavens).

The two poets Jolobe and Matotie make a similar observation, which is of course nothing strange to great poets. Matotie also alludes to Mqhayi's poem which makes reference to the *Idabi Lamalinde* of 1818 (Mqhayi 1914:51), but errs when he notes that it was a war between the Boers and the Xhosas. He is, however, impressed by Mqhayi's graphic portrayal of the battle royal. To him Mqhayi as an imbongi performed his functions impeccably, *ngoko ke ubeyimbogi nenkokeli nomcebisi* (therefore he was not only an imbongi, but also a leader and a counsellor).

As regards the functions of any imbongi, there is more to Matotie's observations than meets the eye. Matotie uses the sun image, *lafiphala ilanga* (the sun became dark), to depict the sadness caused by Mqhayi's death. It is also in this poem that it is learnt that Mqhayi was an extraordinary person with his pen and with his counselling expertise and therefore his loss is greatly felt:

- [31] 23. *Waqhawuka umqadi, lwaqhawuka uphondo lwakomKhulu,*
 24. *Zavakala iincwina zaxela ukhozi lwentaba ludliwa yindlala.*

(The support is broken, broken is the horn of the royal house,
 Moans are heard, like those of a hungry mountain eagle).

At the end of his poem, Matotie comes to grips with Mqhayi's death and immediately challenges anyone who is brave enough to stand up and take Mqhayi's position and portfolio:

- [32] *makhe libuzwe ilizwe ukuba kobe kubekho na enye indoda enjalo kumZantsi Afrika apho besimana sithetha silungisa xa sithetha sijonge iMbongi yeSizwe sakowethu. Ma iphume indoda, makaphume umfazi phakathi kweentokazi athabathe isikhundla somfi iMbongi*

(Let the world be asked whether there would be another person like Mqhayi in South Africa, who was our role model. Let a man, let a woman from the womenfolk come out and take the place of the iMbongi).

As a response to this Jolobe was designated to follow Mqhayi with the title *iMbongi yoMnqamlezo* (The Bard of the Cross) mainly "because of the theological tendencies of his poetry" with DLP Yali-Manisi styling himself *Imbongi Entsha* (The New Bard) (Wylie *et al* 1983:136). Alluding to Mqhayi (1942:62), Nxu expresses his condolences with a positive view that:

- [33] 25. *Kuf'omnye kakade mini kwakhiw' omnye,*
 26. *Kukhonza mnye kade ze kuphile abanye.*

(When one dies another one is born,
 One sacrifices himself for others to live).

In the same way as Mqhayi (1942:62) suggests, *asinguMesiya n'elaseZulwini [idini]?* (is Messiah not a sacrifice from Heaven), Nxu seems to imply that Mqhayi by his death will be better served in Heaven on behalf of his people. The recurring refrain, *thuthuzelekani*, which runs through the poem is a soothing

reminder that Mqhayi will not come back. Nxu is overwhelmed by the death of Mqhayi, but nevertheless he feels it his duty, like all imbongis, to console the bereaved. Mqhayi should be remembered for his great work as a writer of books and as an imbongi:

- [34] 27. *Ndizifunde kakhulu mawethu iincwadi zakhe,*
 28. *Ndikhe ndambon' enxibe izambatho zakowabo,*

(I read his books a lot,
 I have seen him in his traditional garments).

Sowinta on the other hand [27], although his poem is in the modern format, its stylistic arrangement takes on the mode of the traditional *izibongo*. His approach is not different from that of the others, and it follows a definite pattern (cf. *Imvo ZabaNtsundu*, 22 October 1945). It divides itself into the introduction, which is devoted to the announcement of Mqhayi's death and the great loss it is to his people; the middle, in which he alludes to certain lines in Mqhayi's poetry which suggest his premonitions, as well as allusions to some of his great *izibongo* of the Almighty, *Sonininanini* (The Everlasting), *Sifubasibanzi* (Broad-chested); and the end, in which he skilfully uses rhetorical questions suggestive of one of Mqhayi's roles, that of being the spokesman of his people, who are under oppression, *ubunzim' esikubo silukhuko lezizwe* (our problem, we are trampled on like mats by other nations). Sowinta employs interesting eulogistic metaphors to portray Mqhayi's greatness. He is the *ngonyama yeNtabozuko* (the lion of Mount Glory) for the fact that he roared as he delivered his *izibongo*; he is the *mqolomb'ujonge kwaGompo* (the cave that faces Gompo) - Mqhayi was like a sanctuary to many, he always stood for the oppressed and identified himself with the down-trodden. Sowinta also makes two important references which bear testimony to the character of Mqhayi: the comet, *le nkwenkwez'uzatshoba*, which had become Mqhayi's object of reference for anything great and mysteriously wonderful. Mqhayi also adopted his closing format in some of his *izibongo* upon the comet, *ndee ntsho-o-o, ndaxel' inkwenkwez'enomsila* (I disappear like the star with a tail);

his symbolic appeal to *Ntabandini kaNdoda* (The Mountain of Ndoda) for guidance and protection is in line with Mqhayi's idea of the mountain as a shrine (Qangule 1979). It will be noted that the three poets discussed have structured their poems in a manner that epitomises Mqhayi's style in his *izibongo* and at the same time in a manner suggestive of his literary influence on them. Their unanimity in recognising his leadership qualities and his priceless dedication in serving his people and above all the Lord his Maker, is a feature that characterises their elegy.

2.7. Conclusion

In his career Mqhayi set himself a goal towards which he worked resolutely. That goal was to rid his people of ignorance. After realising the difficult situation into which time and history had put him, a situation which he believed was man-made, he set himself to correct such a situation by planting ideas which would help mould characters and change attitudes. This would ultimately have the overall effect of uplifting the people in general. In order to achieve these ideals, he made use of the tools available to him: his natural leadership qualities; he was an elite who worked very closely with the people on the ground; the church gave him the necessary prominence whereby a platform was created from which he could channel his ideas; that he was a national bard gave him enough recognition and a chance to exert his influence not only on the rank and file but also on the higher authorities. The bard was a respected person in society by virtue of his being the spokesman of the people, the most trusted counsellor of the king and the custodian of values and traditions. He spoke openly against discrimination and oppression and urged those who were oppressed with him to seek solutions to the problems. In his efforts, he was a moderate who believed that engagement in dialogue would bring better and more lasting solutions than war. His realm of operation was fashioned to illucidate the images of Christianity, education, culture, economy and politics.

Major conflicts were experienced when traditional values based on the images just mentioned were to be challenged with the advent of modern values brought about by the arrival of Europeans. Mqhayi was in the forefront of those who sought to interpret modern trends in a manner that would create harmony without sacrificing traditional standards. Although he believed that change was imminent, it was to be understood that a revolutionary change, as was intended by the Europeans, would only harden attitudes and perpetuate conflict. That is one of the reasons why he embarked on a campaign for cultural understanding as well as religious and political tolerance. This was not easy as there was resistance from certain circles of both the traditionalist Xhosa society and the modernist European communities. He saw the need for compromise, a measure which would allow all and sundry to study the situation and concentrate on commonalities rather than on differences. He had hopes that the two cultures would in time grow towards each other and ultimately merge, resulting in a culture that was truly South African.

To encapsulate Mqhayi's ideals and ideas is not an easy task as he used a variety of methods to disseminate them. For instance, he used literature in the form of published books as a vehicle for culture and tradition. Literature was a new tradition, fast becoming more potent and effective than orature. The articles he published in newspapers were aimed at working on the conscience of the elite and reading public lest they lost direction as regards cultural, religious and political commitment. To the general public, especially the non-reading public, which was in the majority, Mqhayi was most effective as an imbongi. It was from his *izibongo* that his patriotic and nationalistic ideologies could be siphoned. The great extent of his involvement with the South African community could be determined by his explanation (Scott 1976:33) that:

Again in this Ntabozuko, I am in a very central position among the Ndlambe and Gaika tribes, and I am in close contact with the Gcalekas. Labourers among the Midland farmers, and young men working in the gold mines, also look to me to help and advise them. Also I am in touch with the Chiefs. I am frequently asked to attend functions and festivities of various kinds. I preside over

meetings at Sandile's Great Place; at gatherings of the Ciskeian chiefs, and at meetings of the Agricultural Society of the Ndlambe. When Edward, Prince of Wales, and George, Duke of Kent, visited S. Africa, it fell to me to recite their praise-verses in the Ciskei. I play a similar role on the occasion of visits of the Governor-General and other notabilities to the Ciskei. So while I am in close contact with my own race, I am also in touch with the European races, and with all religious denominations who worship the living God. The Author's Conference for the Advancement of Bantu Literature has given me a place in its midst.

Mqhayi's contributions, therefore, should be judged not in terms of the quantity of his work and his personal involvement only, but also on the quality, effect and impact of the ideas through his image that accrue from his art.

NB

Chapter Three

Ideologies and concepts in the essays of SEK Mqhayi

3.1. Introduction

The discussions in this chapter are aimed at exposing Mqhayi's images on certain ideologies that are expressed and translated into his essays. This will of necessity require a synthetic analysis of the relevant essays as regards theme, content, as well as the manner in which he communicates through language. The approach to the discussions will be broadened laying more emphasis on the relationship of ideological elements. Expository analysis will be preferred rather than to seek out and isolate ideas and images for examination. By this method it is hoped that a wider amplitude of Mqhayi's images, ideologies and philosophy will be brought into focus. This therefore necessitates the examination of the concept of *Ubuntu*, the Bible in Mqhayi and the notion of nation building in his essays.

3.2. Images of *Ubuntu* in Mqhayi's essays

Ubuntu is a concept that to date has escaped the attention of scholars. It is culturally based and for that reason it falls outside the general theoretical approach adopted by western critics and their African adherents. This is the state of affairs despite the fact that Xhosa literature has its origins in European traditions which have been adopted into Xhosa culture. Although it cannot be claimed that *Ubuntu* is a purely African ideology, it seems to be intelligible to the Africans if it should be evaluated in terms of the inroads it has made into the Xhosa literary tradition. If only, European critics, had from the beginning, recognised Xhosa literature as having the elementary right to have its own rules and standards, its own traditions and norms, that "its constituency is separate and radically different from that of the European or other literatures" (Chinweizu *et al* 1980:4), then *Ubuntu* would

have been recognised as a *sine qua non* of Xhosa literature. Nevertheless, by his genius, Mqhayi sought to demonstrate to the world as well as to literary critics that Xhosa literature, as a hybrid of oral tradition, could be as universal as any other literature.

The definition of *Ubuntu* will prove this proposition to be *bona fide*. It should be noted from the outset that the discussions and interpretations following in this paragraph, in the main, will be based on self tuition, since extensive scholarly critical research has not yet been undertaken on the subject of *Ubuntu*. Dhlomo (Cowley 1991:49) is aware of this inadequacy in researching the concept of *Ubuntu*:

There is virtually no literature that is available on the philosophy of Ubuntu. It is true that we all talk of Ubuntu, but no-one amongst us has yet grasped the axiom that, if Ubuntu is to be our philosophy of life, then someone needs to provide a theoretical/philosophical framework for it, so that ultimately it can be taught, learnt and practised.

Since the purpose of this paragraph is mainly to show how the images of *Ubuntu* permeated and influenced Mqhayi's thought processes in his essays, *Ubuntu* as a literary theoretical approach therefore will not be discussed. Suffice to say that the opinions expressed in the definitions will be shown to manifest themselves in the essays.

As a matter of fact *Ubuntu* is a much involved phenomenon among the Xhosa people. It is a yet to be explored philosophy, with which all Africans are familiar. It is attributed to the society's behavioural patterns and takes into account the cultural background and it is for that reason that *Ubuntu* differs from one society to another. Cowley (1991:44) gives the following definition:

Ubuntu ("Botho" in Sotho, "Vhuthu" etc.) is like the English person-hood, an abstract term, **it manifests itself through various**

visible human acts in different social situations. In short, the quality of Ubuntu is manifested in every human act **which has community building as its objective orientation**. Any act that destroys the community, any anti-social behaviour cannot, in any way be described as Ubuntu. (My emphasis)

In *Ubuntu* what matters most is not necessarily the acceptance of the individual's act by the community, but how that act is put to work. It should work as a link that binds people together with a view to creating an everlasting caring and sharing relationship. In the quotation above, *Ubuntu* has been highlighted as an agent or as one of the means of community building, this being one of the ideas with which Mqhayi concerns himself in his essays, an idea of a sharing relationship which should transcend all prejudices. The depth of *Ubuntu* as a people's philosophy with strong leanings towards the African society is further revealed by Cowley (1991:44) when he adds that:

Ubuntu is more than just an attribute of individual acts. It is a basic humanistic orientation towards one's fellow men. Put differently Ubuntu is some kind of humanism - African humanism.

This seems to suggest that *Ubuntu* is something that springs within oneself or better still, within society. Traditional African societies could realise this notion because they were knit together by a social fabric which encouraged a collective behavioural pattern. Archbishop Desmond Tutu (Prozensky, Sunday Independent, 7 January 1996:9) in his view of *Ubuntu* also puts emphasis on the aspect of human relations. This is in fact only part of a larger whole of a people's philosophy that needs to be experienced before it could be fully understood. Tutu views *Ubuntu* as a phenomenon that:

..... means the essence of being human. You know when it is there, and you know when it is absent. It speaks about humanness, gentleness, hospitality, putting yourself out on behalf of others, being vulnerable; it embraces compassion and toughness. It recognises that any humanity is bound up with yours. It means not nursing grudges, but willing to accept others as they

are and being thankful for them. It excludes grasping competitiveness, harsh aggressiveness, being concerned for oneself, abrasiveness.

Notably the definitions cited, by implication, are agreeable on the point that good human relations and the belief in the Almighty are the main pillars of *Ubuntu*. In these definitions, however, no explanation is given as to how *Ubuntu* is attained or achieved. According to Mqhayi it does not happen by chance. It is the end result of a process of traditional values that have remained with the Xhosa people from the past. It is a system of values that has affected all their facets of life especially education be it modern or traditional; politics; economy and the general social life.

Taking the views of the scholars cited, *Ubuntu* could be viewed as a sum total of human behaviours inculcated in the individual by society through established traditional institutions over a period of time. Such institutions play an important role especially in instilling the spirit of *Ubuntu* to the young and therefore any destruction thereof would result in the demise of the people (*Umteteli Wabantu*, 4 May 1929). For instance the young women and men in the traditional Xhosa society would enter the initiation school where they learn more about traditional values and other customary practices. They are also trained on some aspects expected of them in adulthood. In the process they come to understand what "humanness, gentleness, hospitality, putting yourself out on behalf of others, being vulnerable, compassion and toughness" means. These are strengthened by the recognition of the many unwritten rules of society (*Umteteli Wabantu*, 4 May 1929).

A society, such as the Xhosa traditional one which by its nature is sensitive to "competitiveness, harsh aggressiveness, individualism and abrasiveness" found it difficult to reconcile with such elements which manifested themselves with the passage of time. *Ubuntu* was indeed found to be "vulnerable" but nevertheless strong as a people's philosophy. This was especially evident with the advent of

European culture and new ideas which resulted in change in the people's lives and thinking. Hence Mqhayi is mindful of the fact that traditions, much as they are valuable, should adjust to fall in step with the values of the present society. That societies are in a constant state of flux and in turn, values, was viewed by Mqhayi as a serious subject, hence his endeavour in his works to reconcile the traditions of both the black and the white people of South Africa, a milieu from which a true South African culture could emerge. Much as there is no single definition of *Ubuntu*, one thing is certain, it is strongly based upon one's traditional values, beliefs and practices acquired from childhood through to adulthood. Intrinsic in *Ubuntu* are philosophic and moral codes intended to instill and inculcate discipline and respect to all in the society in order to establish trust and good social order (*Umteteli Wabantu*, 4 June 1927). In order to understand *Ubuntu* therefore, one would have to experience it in terms of some social aspects which constitute the parameters within which it can be defined both in the traditional and modern society. A practical example is to be experienced in Mqhayi's words (Scott 1976:32-33):

Moreover I am the head of the family, which among the Xhosa, [means] that every orphan child in your family will be brought to you, to bring up, feed, clothe, and educate without any recompense in the future, and sometimes to find that the ones you helped have become your enemies. And so it goes on. One cannot refuse to accept these orphans, for in Xhosa society, to do so would put one without the pale. Even if one is openly your enemy should [he/she] come back to you again in his difficulties, you have to feed and clothe him before he leaves you: [even if he wants to stay, let him do so, and he will leave when he wants to for reasons best known to himself.] [sic]

It stands to reason therefore that a synthetic definition of *Ubuntu* would always be inadequate. In their definitions, scholars address those characteristics of the concept *Ubuntu* that mostly appeal to them. *Ubuntu* should be viewed against a background of the following images of what it should be, some of which explain Mqhayi's plight in the passage above:

- * It is *Ubuntu* for a person with many cattle to give some to those who have none to keep and develop. In this way it is believed that the cattle of the giver would multiply and as such would then become richer. The principle here is to help others so that they can help themselves.
- * In any Xhosa household a stranger or a visitor is a respected person. He/she is treated cordially, given water to wash, food to eat and a place to sleep. He/she would in turn spread the good news about that particular household.
- * It is *Ubuntu* to care for your neighbour's belongings. Keep an eye on your neighbour's house when he/she is absent. Cattle and sheep should not be left to damage other people's property only because the owner is not there to look after them.
- * *Ubuntu* emphasises that disciplining the youth is a collective effort. It is the responsibility of all the elders to call to order wayward behaviour. It is an act of *Ubuntu* to accept that anyone's child is everyone's child.
- * Old people must be cared for and be given the respect due to them. Nothing untoward should be done in their presence.
- * It is *Ubuntu* for those who have to share with those who do not have. The weak, the sick and the lame must not be exploited. They must be helped. Giving all of yourself and expecting nothing in return is *Ubuntu*.
- * *Ubuntu* also emphasises that irrespective of their divergent cultural and social background people should live together in peace and in trust.

- * *Ubuntu* is opposed to greed, envy, stealing, treachery, untrustworthiness, grudges, laziness, back-biting, gossiping, looking down on others and any other form of disrespect.

The above however should be viewed with the changing time in mind in any given situation. Resources that were used as markers and determiners of *Ubuntu* have been replaced by others or simply no longer exist. Some of the above therefore can only be realised symbolically. For instance, in a modern milieu, it would be ridiculous to use cattle to edify one another in demonstrating the concept of *Ubuntu*. Furthermore, *Ubuntu* is averse to a number of factors which are brought about by circumstances beyond the control and sometimes the comprehension of many individuals. Such factors could be attributed to political and economic instability. Mqhayi is convinced that a person endowed with *Ubuntu* would be flexible and resilient enough to survive such tests.

Any person who adheres to the *Ubuntu* code of conduct will not of necessity receive any compensation from society, but will be rewarded by the Maker. This makes *Ubuntu* to be viewed as having strong inclinations towards Christianity. That is why to Mqhayi, no one should be called a Christian who does not have *Ubuntu*. He recognises a strong link between persons and their Maker which gives sustenance to *Ubuntu*. This link should be maintained at all times because failure to do so could lead to disaster. In explaining in his essays, the situation that obtained on his society regarding *Ubuntu* in his essays, he focuses the reader's attention to the colonial era, which he charges for destroying *Ubuntu*. By destroying the traditional social fabric which allowed *Ubuntu* to operate, the colonist and his/her adherents, broke the link between the Xhosa people and their Maker. In *Umteteli Wabantu* (4 June 1927) the situation after the European invasion of Xhosa traditional *Ubuntu* institutions, is depicted in the following manner:

[34] *Umqokozo kaThixo sewuqhawuqhawuke wazizijungqe ngezijungqe -*

Iinkosi zona sezikho iziqu, kodwa azisamkeli nto kuSomandla, amadoda akasenalulawulo kubafazi, nabo abasenalulawulo ebantwaneni. Abantwana sebezalise iidolophu eziya beziphethethe ngokuthanda nangokulihlazo, abafazi sebesenza loo nto bayiqondileyo, bengaphulaphuli nto emadodeni. Elo ke lilishwa elizweni.

(God's chain of communication is broken into pieces - the kings are good for nothing, they receive nothing from the Almighty, men have no power over women, they themselves cannot control the children. Children are all over the towns misbehaving. There is no communication between husbands and wives. This is a danger to the world).

Social disorder implied in the passage above and which is one of the dominant themes in Mqhayi's essays, has to do with the manner in which change was imposed on the Xhosa people. In the ensuing conflicts with the colonists including some of their agents in the form of missionaries, the Xhosa lost their land and all that was associated with it, a situation described by Barker (1994:51) in the following manner:

For reasons that became abundantly clear, most missionaries welcomed military intervention against the Xhosa: in the frontier equation, defeat equalled landlessness, landlessness equalled shattered morale, shattered morale equalled loss of confidence in chiefs, which equalled missionary joy as it became easier to wear ordinary clan members away from what was considered an indolent way of life.

Traditional religious forms of worship and customs of which the kings and chiefs were the custodians, were thus destroyed. Needless to say these forms were the very roots of *Ubuntu* which recognises the hierarchical moral structure that any society maintains and as intimated in the passage. Mqhayi's statement stands parallel to the form of worship brought about by the colonists which he believed was not incompatible with Xhosa traditional religion. To him, between the two religions, there were more commonalities than differences and in fact it was not the new religion (Christianity) that the Xhosa people rejected, but the manner in

which it was made to look different and somewhat superior to theirs. Mqhayi recognised that religious, political and economic change was inevitable, but not a change that would destroy the moral values of the people. A number of issues could be attributed to the collapse of the hierarchical structure and as far as these are concerned the generalisation made by Moyo *et al* (1986:461) is an important observation as it pertinently sheds light on Mqhayi's ideas about the situation pertaining to *Ubuntu*. He states that:

Colonialism, wherever it sprung, did not only bear political experience but more fundamentally the pollution and destruction of traditional practices of the indigenous people. The values and cultures of such people were profoundly disturbed and confused. It divorced itself from the traditional needs of people.

The situation depicted in the passage above, subjected *Ubuntu* into an inauspicious position from which it would not escape unscathed. The emphasis on the retention of traditional values and culture as a guiding post leads one to deduce that *Ubuntu* is the embodiment of the cultural values of a society - those ideas and feelings which are accepted by the majority of its members as unquestionable assumptions. These give meaning to life and they put the society into its right perspective. *Ubuntu*, as it were, includes practices which govern the behaviour of the society accordingly and every member adheres to them subconsciously. It is the ultimate guarantee of the society's existence and continuity.

Although certain colonial practices are blamed for destroying *Ubuntu* and especially a western education lacking in *Ubuntu*, which to Moyo *et al* (1986:461) "is viewed as an education devoid of moral and social responsibility, a system that fails to teach the young about society's expectations as they grow into adults," if only it could be properly reconciled with the traditional forms of Xhosa education, Mqhayi views it as the ultimate instrument that would usher in an *Ubuntu* acceptable across cultural divides. People should be aware that they can improve the traditional educational methods by using modern forms involving *Ubuntu*.

They will therefore enter into a gradual process which will help them change attitude and reshape their thought processes (*Umteteli Wabantu*, 4 May 1927):

[35] *EmaXhoseni apho kubantwana ebebephantsi kwabazali bekuqalwa ukuthethwa nentombi mhla isiwa emzini, aze owasebuhlanti umntwana kuthethwe naye mhla abuya endle, esuthwini. Kodwa ke kweli xesha lemfundo nenkqubela yasemlungwini simelwe kukuthi sibonele kubanini bayo, bona ke umntwana bamqala eselusana. Uthi eba nyanga ntathu ezelwe abe sele ephantsi kwengqeqesho kade, ewe kunjalo nje nokuva xa angxoliswayo.*

(Among the Xhosas where the child was under the strict control of the parents, a young woman would be talked to on her marriage, and a young man would be talked to on his return from the bush, the initiation school. But during this time of new education and civilisation, we should emulate those who brought it, they start educating the young from childhood. By the time the child is three months old under training, the child is able to reason things out.)

In this passage two important traditional educational institutions are intimated: the traditional girls initiation school implicit in *ukuthethwa nentombi mhla isiwa emzini* (a young woman would be talked to on her marriage) and the boys' initiation school as in *mhla abuya endle* (when he returns from the bush). As can be discerned from the quotation, these traditional institutions are regarded as a threshold to proper adulthood and naturally anyone who has graduated through these institutions would know what *Ubuntu* is. The stage during which a young woman or young man begins to be exposed to adulthood is rather late as far as Mqhayi is concerned and this practice needs to be changed or adapted in terms of the new civilisation. According to him, modern education in which, *umntwana bamqala eselusana* (they start educating the child early), if properly reconciled with traditional education, would be a better solution as it would equip a person from early age. By implication this would be a guarantee that *Ubuntu* would not be lost or eroded. Most probably if people could be reasonable enough in recognising that, *simelwe kukuthi sibonele kubanini bayo* (we should emulate those who brought it to us) [35], disadvantages and misunderstandings experienced both

in the modern and traditional education would be avoided and a better and more stable form of *Ubuntu* would be achieved. Traditional education is characterised by *apho kubantwana ebebephantsi kwabazali* (where children were under the strict control of the parents), which by implication means that the parent is the instructor or subject and the child is the recipient or listening object. This is against the principles of modern education implied in the statement, *kweli xesha lemfundo nenkqubela yase lungwini* (in this time of western education and civilisations) [35], where only parental guidance is preferred, the result of which is an independent and stable minded individual.

Mqhayi presents the two pictures in order that change should be seen against a background of two different systems bound to influence each other. In reconciling the two traditions therefore, he is aiming at suggesting the establishment of a milieu befitting a multi-cultural society. Given the situation which existed and still exists in South Africa, this is a symbolic indication which has far reaching implications. It could be interpreted as implying that *Ubuntu* could be utilised to achieve stability in the socio-political situation of the day for the ushering in of democratic principles. For Mqhayi this would be part fulfilment of Kadallie, Washington and Gumede's (cf. Appendix B) wishes in their demands for equality from the colonialist government, a demand which if addressed would have been a forerunner for development and growth, trustworthiness and good relationships among the people in the future.

Kadallie, Washington and Gumede's demands were compatible with the principles of *Ubuntu* and were fully understood to be legitimate by their followers but the government. Mqhayi portrays the situation in the following manner:

[36] *Eyona nto athetha yona yena ilula ukuba iqondwe sithi maXhosa kuba idibene ncam nohlobo lombuso wakowethu, apho kungekho mntu unanto yakhe yedwa, apho ithi indoda yakuthi, "magongoma ndifihle," inukwe ngamagqirha ukuba umfo lo nala matholana anawo enyanisweni asingawo wakhe yedwa, yimboleko ayibolekwe*

*nguMenzi ukuba akhangelele izisweli neenkedama nabahlolokazi.
Lisiko kowethu ukuba ithi indoda enamatholana iwachake
esixekweni yenze amalizo namalizo-nqoma.*

(What he says is easy for the Xhosa people to understand because it is similar to our type of traditional government where there is a spirit of sharing, where if a man should claim that what he has belongs to him alone, he is then accused by the witchdoctors. What he should know is that the ability to be what he is, is a blessing from the Maker so that he can share with the poor and the disabled. It is our custom for any man to give cattle to others as a gift or as a means for others to start building their own.)

In the passage above, strong sentiments and images of *Ubuntu*, underline the idea couched in the sentence *apho kungekho mntu unanto yakhe yedwa*. Mqhayi, expressing the views of Gumede, further maintains that the situation portrayed in the passage above, is a situation about which the colonial government was fully aware. It was a situation which also existed among the Europeans, although perhaps interpreted differently. He refuses to accept that, that the colonists were so oppressive in their disregard of the principles of humanity regarding blacks, were in fact demonstrating that they had not fully embraced the state of being invoked with *Ubuntu*. His argument is based on the observation that (*Umteteli Wabantu*, 16 July 1928):

[37] *Nasemlungwini akukho mntu uyintlekisa ebuzweni njengomntu oyimbeleyo imali yakhe kulanjwa luluntu, ade ahambe egityiselwa nangamaqanda abolileyo kusithiwa 'nankuya' lo 'mbukaha', agxagxushwe.*

(Even amongst the Europeans any person who hides away his wealth whilst the rest of the people are suffering, is ridiculed, scorned and pelted with rotten eggs, booed, shouted at as selfish and useless).

From the extract above it is discernible that selfishness, discriminatory tendencies and greed which are contrary to Christian principles are directly associated with *Ubuntu*. Furthermore, much as *Ubuntu is a collective entity*, it does not disregard

individual freedom and individual rights. As indicated in the passage, it does not allow a situation for others to starve whilst the rest enjoy the benefit of what has been given to them by the Maker to share. It also does not allow either the exploitation or the oppression of anyone as further expressed by Dhlomo (Cowley 1991:50):

Ubuntu is clearly a democratic philosophy of life which puts the human being at centre. It contains the injunction that the purpose of life for each and every person is to realise the promise of being human. Ubuntu philosophy grants the person the right to pursue and realise the promise of being human. Therefore no government, industry or any other institution can act undemocratically towards fellow human beings if it adheres to Ubuntu.

The notion above links up well with Mqhayi's general attitude on the question of race relations promoted by the colonial government as well as the church. He was always critical of the colonist government or individuals in it, who claimed to be Christians, although their attitude and actions were contrary to any Christian principles. There is an interesting similarity between the African and the European society in the manner in which a person devoid of *Ubuntu* and who fully knows that what he possesses is only *yimboleko ayibolekwe nguMenzi* (something lent to him by the Maker) [36], is brought to justice by the society. As Mqhayi notes, such a person, *ithi inukwe ngamagqirha* (he is smelt out by the witchdoctors) [37]. When this happens, that individual is ejected from the society, dispossessed and all his wealth which is divided among the *izisweli neenedama* (the poor and the disabled). He could be pardoned on repentance, but would not get back his belongings. On the other side, *emlungwini* (in the white society) the individual is humiliated by being pelted with rotten eggs and abuses hurled at him. Ultimately he is ostracised until he changes his undesirable character and, hence, *Ubuntu* is recognised as a philosophy of tolerance and compassion and that it also embraces forgiveness. In this particular essay (*Umteteli Wabantu*, 16 July 1928), it is also Mqhayi's belief that with all the unfair and non*Ubuntu* treatment that the Xhosa people suffered from the colonists, they should never give up on them nor should

they give up on all the people who supported them. This notion is further expressed in *Umteteli Wabantu* (27 January 1927) in the following manner:

- [38]
1. *Lo mntu bethu makavelwe,*
 2. *Alilel'athandazelwe;*
 3. *Ulikhoboka lombanjwa*
 4. *Ubotshwe wabhijwabhijwa,*
 5. *Uchasiwe ngunkwintshana,*
 6. *Umqiqiba wentshontshwana.*

(This person should be pitied,
Cried for and prayed for;
He is a slave and prisoner
He is chained tightly around,
His conscience has deserted him,
He is a wretched little chicken.)

Using metaphor to create visual imagery in order to add emphasis and magnify his images of Ubuntu, Mqhayi makes his intentions very clear. The spirit of *Ubuntu* with strong religious sentiments and faith is underlined in the first two lines of the poem. These lines further express the notion that *Ubuntu* is a philosophy of tolerance and compassion. *Ulikhoboka lombanjwa* (line 3), is a powerful metaphorical reference to the state of misery and despondency in which a person without *Ubuntu* finds himself/herself. A person without *Ubuntu* would have no peace of mind and might continue to hurt himself if he/she is not checked. Mqhayi's message in the poem is clear - *Ubuntu* is the cornerstone of all good living.

From the ideas which he has expressed on *Ubuntu*, Mqhayi makes the reader aware that *Ubuntu* is not an exclusive philosophy of the Xhosa people (Africans) as it is usually claimed. Prozensky in the *Sunday Independent* (7 January 1996:9) is also of the opinion that "although *Ubuntu* is a South African word, it is also a universal reality which could belong to every individual and every nation." Mqhayi does show this to have been a reality among the colonists in spite of the fact that the diversity of people in South Africa, had been allowed to be a

problem. The colonists created a situation which caused people not to understand one another, they were also responsible for a situation of fear which developed among people of all races as a result of which racial battles were fought culminating in hatred and the killing of one another. As a result *Ubuntu* started to disappear and continues to fade away even in the present day. Mqhayi portrays the situation before *Ubuntu* was eroded as follows:

[39] *Ngemihla yangaphambili fudula indoda imka nomkayo iye ezinkonzweni emaBhulwini, kuthi emva kweminyaka emininzi ibuye seyinosapho oluninzi netshitshitshi lempahla enkulu nemfutshane ifike imise umzi wayo, yondle usapho lwayo, ingqake izisweli zakowayo. Ngezo mini iBhulu belingayithandi indoda ekhonza kulo ukuba imke ingazuzanga lukhulu, beliba nehlazo nakwamanye amaBhulu iBhulu elingabatyebisiyo abakhonzi balo.*

(In the olden days a man and his wife used to go to the farms (emaBhulwini) looking for work and after many years would come back driving a number of cattle and sheep. He would then build his home and look after his family. During those days a farmer (iBhulu) was keen that his worker should benefit from him so that he is not regarded as selfish by his fellow farmers.)

This passage focuses attention on the point that "Ubuntu fully recognises the fact that every person is a social being who can realise his Ubuntu in the company of, and in interaction with other human beings" (Cowley 1991:50-51), just as a farmer would like to be seen as a saviour and contributor to social stability by both his workers and his own fellow farmers. It also draws one's attention to the fact that all human beings regardless of the colour of the skin do have the potential of mastering the virtue of having *Ubuntu*. It is also shown in the passage above [39] that *Ubuntu* is not a property of a particular group or nationality. By and large as far as Mqhayi is concerned, there should be no reason for the lack of interaction between black and white involving *Ubuntu*. *Ubuntu* should work towards unification rather than division. These ideals although difficult to realise because of the rift that had been allowed to develop between these two peoples, who are sharing the same country could still be salvaged. The rhetorical question

which seems to express such a deteriorating state of affairs, *kunjani ke namhla?* (what is the situation like today?) is in fact a strategic device that affirms a positive image if people could be determined to work towards the restoration of *Ubuntu*.

As a consequence, the erosion of *Ubuntu* among the Xhosa people has in turn led to its rapid decline in other races. Not inclined towards *Ubuntu* and having emphasised a formal mechanistic relationship manifesting itself in a ruthless quest for land never experienced by the Xhosas in their history, the colonists exploited the situation and wreaked havoc amongst people who were and still are fast losing a grip of their *Ubuntu*. Such a decline was exacerbated by a number of sinister methods designed by the colonists and aimed at further debasing the Xhosa *Ubuntu*. Racial domination and exploitation was a direct result of devious methods, a situation in which "blacks no matter how competent, were invariably subordinate to whites, no matter how feeble, whether in mines, factories or on the farm" (Obee 1994:17). Mqhayi's concern about this situation is vividly portrayed through the use of language that evokes concern and total disapproval and which in fact exposes the colonists deliberate disregard of *Ubuntu*, their lack of respect and sense of human dignity. He uses a practical situation as an example to demonstrate his concerns (*Umteteli Wabantu*, 9 April 1927):

[40] *Ngubani na ongayaziyo into yokuba ithi indoda entsundu eminyaka imashumi mabini emzini omkhulu onemali ibe isamkela ishumi leeponti ngenyanga, kuze kweso sithuba kufike inkwenkwana yomlungu, ifundiswe umsebenzi yile ndoda kanti lo mntwana uza kuqalwa kwangeshumi leeponti nangaphezulu, phofu ayinandleko, ngumntwana, idla kokwayo, ilala kokwayo, le mali iyinikwa ukuba iqwebe ibe ngumntu kamsinya, okunene ubone ngayo seyingomnye wekomponi.*

(Who does not know that a black man with twenty years service in a factory and earning ten pounds, is forced to teach a newly employed young white boy all about the work and yet his starting salary will be ten pounds although he has no accounts to pay, he is still young, he eats at home, he still stays with his parents. Within

a short period of time, he is promoted and joins the management while his black counterpart with all his responsibilities is ignored).

The situation above is at variance with *Ubuntu* and of course with the principles of democracy. *Ubuntu* does not in any way discriminate according to the colour of the skin. *Inkwenkwana yomlungu* (the young white boy) [40] therefore should not be placed above the others only because he is white. It is against *Ubuntu* to use *indoda entsundu eminyaka imashumi mabini emzini omkhulu* (a black man with twenty years service in a factory) [40] as a step ladder to promote the interests of white people who in turn discard him. It would be an act of *Ubuntu* to do to any young black employee in any given situation as it is done to young white persons as *le mali iyinikwa ukuba iqwebe ibe ngumntu kamsinya* (this money is given to him so that he can quickly assert and build himself up) [40]. *Ubuntu* recognises the fact that people should be given equal opportunities and their services should be given due appreciation.

Ubuntu is very supportive of healthy competition in any given situation which brings the best out of the individual as would be expected in a situation such as the one portrayed by Mqhayi [40], but by the same standards *Ubuntu* is averse to avarice, which according to Prozensky in the Sunday Independent (7 January 1996:9) "lacks respect and concern, and therefore becomes ruthless and indifferent to the problems of others. It is obsessed with personal gain at any cost." Mqhayi's message in the essay therefore is that black people could only hope for leaders such as Kadallie, Washington and Gumede to persuade those in authority be it the government or any labour concern to recognise, *Ubuntu* as a non-racial, non-sexist and non-discriminatory philosophy and ideology which treats all people as human beings. If this could be done, a disheartening situation of labour exploitation such as:

[41] *Kwale kaloku okukhona yaluphalayo ibe leli xa iphelelwa ngokuphelelwa, ide ife, ingcwatywe ngengqokelela yenkongozelo, engasayazi nalaa mlungu wayo wayimungunya onke amandla*

obutsha bayo, wayilahla yakuphela incindi yayo,

(When he gets old, he becomes poorer, and then is given a pauper's funeral abandoned and forgotten by that white person who exploited his energy),

would be avoided. It is interesting to note how Mqhayi uses language to express a feeling of despair and hopelessness on the part of a victim of circumstances in the passage above. Repetition on *iphelelwa ngokuphelelwa* complemented by *ide ife* portrays vividly a situation of decaying morals. Emotions of disappointment and frustration are evoked by the use of *wayimungunya* followed by the figurative expression, *wayilahla yakuphela incindi yayo*. Strength and energy is referred to as *incindi*, an attempt by Mqhayi to show inhumanity of man to man - after the juice of his energy is finished, the worker is no longer wanted by his employer. To Mqhayi this situation is untenable and unforgivable and it shows utter inhumanity on the part of those who are in power. Their actions and attitudes are a far cry from the strong African thought, "which is centred on the African insight embodied in *umuntu ngumuntu ngabantu*" (Shutte 1994:60) further endorsed by Dhlomo (Cowley 1991:50-51) that "the African saying *umntu ngumntu ngabantu* (which means a person realises his *Ubuntu* by listening to and taking advice and criticism from other beings) is aimed at emphasising this sociological axiom," of *Ubuntu*.

Mqhayi's rationale therefore that, *ngezo mini iBhulu belingayithandi indoda ekhonza kulo ukuba imke ingazuzanga lukhulu, beliba nehlazo nakwamanye amaBhulu*, (during those days a farmer was keen that his worker should benefit from him so that he is not regarded as selfish his fellow farmers) embraces the idea that *Ubuntu* is an image that among other things, has to do with community building, a notion also intimated by Shutte (1994) and Dhlomo (Cowley 1991). Mqhayi's supposition of collective engagement also points to the fact that *Ubuntu* is inherently anti-individualism, a phenomenon to which Europeans are believed to be inclined as intimated by (Cowley 1991:50) that, "according to the western

mode of thinking, a man either possesses human nature or he does not. There are no degrees or modifications of human nature *per se*." This is in fact a situation that Mqhayi would like see changing. He believes that the promotion of interaction between all the people of the country would invariably enhance the image of *Ubuntu*. That *Ubuntu* is a philosophy that among other things includes nation building is further illustrated in the essay *UDingiswayo ogama limbi linguGodongwane* (*Umteteli Wabantu*, 3 March 1928). Other than this being a historical essay focusing mainly on nation building, it has a strong spirit of *Ubuntu* which is astutely interwoven in its themes. Elements of *Ubuntu* in this essay manifest themselves in various stages. For instance Tana and Gondongwana, the two princes did not show any respect by planning to remove their ageing father Jobe from the throne.

In terms of African tradition and all other communities for that matter, disrespect towards elderly people irrespective of circumstances, is a sign that *Ubuntu* is lacking and that culprits or individual deserve punishment. In this particular case Tana was killed because he neither showed respect for his father nor for the nation. A leader without *Ubuntu*, as he was destined to take after his father, does not deserve the position (*Umteteli Wabantu, Inkokeli*). If *Ubuntu* was Tana's guiding principle, he would have been aware of the maxim that "for his father to grow older (other things being equal) is to become more worthy of reverence and respect. Hence the great respect accorded the aged in African society" (Shutte 1994:50). On the other hand, in his escapades Godongwane is helped by his sister Nandi, who risked her life to save him. Her actions, *balilelana, bakhalelana* (they cried for each other, and made sacrifices for each other) not only strengthened and cemented their filial bond, but demonstrate the spirit of *Ubuntu*. Mqhayi in this essay tries to persuade those in want of *Ubuntu* to take note. Because of the spirit of *Ubuntu*, Nandi managed to save her brother and in the process saved the whole nation as Godongwane came back from exile after his father's death to be one of the strongest kings in the history of South Africa, Dingiswayo. Furthermore in highlighting a historical fact Mqhayi uses *Ubuntu*

evidence to substantiate his postulation. On the question of why he thinks that Godongwane acquired his skills from the Portuguese in Mozambique and not from the Cape colonialists as alleged (*Umteteli Wabantu*, 3 March 1928) he says:

[42] *Ilizwe lasemaXhoseni awayeza kucanda kulo lalise lilikhulu, aye amaXhosa eluhlanga olunobubele, ayeyakumchola, ahlale kamnandi azilibale.* (My emphasis)

(The land of the Xhosas through which he was going to travel was very big and more over Xhosas were a generous people. They would have persuaded him to stay and enjoy himself until he forgot about his own home.)

The above statement is directly compatible with the principles of *Ubuntu*. It is an act of *Ubuntu* to treat strangers with respect and with generosity. Mqhayi also notes that there is a tendency to think that it is only the rank and file that should concern itself with *Ubuntu*. In fact people in leadership positions should be exemplary. A leader with *Ubuntu* is mostly respected and trusted by his followers. For instance, Chief Mpondombini of the Ndlambes was such a leader (*Umteteli Wabantu*, October 1927). Mqhayi attributes his successful political career not to any philosophical profundity, but to his ability to use his *Ubuntu* as a path finder to each and every individual's conscience. He describes him as:

[43] *Ngumfo omhle kunene ngaphakathi nangaphandle, umfo othi "Gazi" kumntu wonke athetha naye, umfo ongenakhethe laqaba namntu wasikolo, obathatha bonke ngamfaninye.*

(He is a man with a remarkably pleasant disposition who refers to everyone as "my fellowman" a man who does not discriminate between the literates and the illiterates. To him all the people are the same irrespective).

Chief Mpondombini also known as NC Umhalla was one of the few elites in any of the Xhosa Royal Houses. He was therefore looked upon with scepticism by his followers since anything that had to do with education was associated with the loss of traditional values. Mqhayi in the passage above is trying to register a

significant observation in that Mpondombini although a devout Christian and a highly educated leader did not turn his back on his traditional background, but instead became exemplary in reconciling two worlds i.e. the Western Christian world and the Xhosa traditional cultural world. Mpondombini is of particular importance to Mqhayi because he was the epitome of his images that there was nothing wrong in bringing together the western and the Xhosa culture to merge resulting in a true all embracing South African culture. A true spirit of *Ubuntu* is that which develops a culture of tolerance and a culture of learning within the individual just as Mpondombini did. Mqhayi entreats his people to take note and as such rid themselves of ignorance.

Using commentary, reporting, lecturing and persuading through essay writing as his strategic weapons to depict images of *Ubuntu*, Mqhayi expresses his concerns on a wide variety of social, political, religious and economic issues which are indirectly involved with *Ubuntu*. If these are not seriously taken into consideration, they would have a detrimental effect on the general welfare of the people and therefore could gradually have a negative effect on *Ubuntu*. Images of *Ubuntu* manifest themselves in the following instances:

(a) He cites the learning of new skills and new technology from the Europeans as an aspect which would nurture and sustain the concept of *Ubuntu* for generations to come. In the process there would be an interaction between people of various disciplines and cultural backgrounds, a phenomenon which he believes would only strengthen unity between the various people of South Africa as these would recognise the significance of *Ubuntu*.

(b) The working tradition, a strong characteristic of the Europeans, which requires people to set goals for themselves and commit themselves towards achieving those goals is amiss amongst his people. In an informative essay (*Umteteli Wabantu*, 8 November 1927) in which he shows the importance of new and innovative methods of agricultural farming which could be the black people's

economic salvation, he maintains that diligence and dedication should be their yardstick for any success. Not only should people educate themselves to the fact that time is important, it should be realised that this is something that is interwoven with the people's entire way of life as regards for instance land and what to be done on or with that land. He maintains that it was because of ignorance and lack of discipline that black people refuse to understand the importance of time, lost their land and most of all lost the sense of duty. He is frank in denouncing this behaviour which is of course contrary to *Ubuntu* (*Umteteli Wabantu*, 18 August 1927):

[44] *Ngoku ke siphelweyo lixesha, akwaba besingafundayo ukuyisebenzisa loo ntwana sinayo ngokusemfanelekweni, zithi iingqondo zifunde ukusikhawulezisa ekucingeni - siyeke ukucinga "esiswini ndakulala" njengoko asakutsho umXhosa. Silahlekelwe zizinto ezininzi ngenxa yokucinga kade! Mayiphele into yokuthi intlanganiso imiselwe intsimbi yesixhenxe uve kwa abamisi bayo besithi, "loo ntsimbi yesixhenxe yeyeshumi kumzi ontsundu, " batsho okunene besiya kwinto ebimiselwe intsimbi yesixhenxe. Kanjalo umntu ontsundu akakuthandi ukuxhina xa ahambayo kuba ngabula yena "andisukelwa nto."*

(Now that we no longer have time, it is hoped that we will use the little we have to good effect, and could we learn to think quickly and stop being so ignorant. We have lost out on numerous things because of slow thinking! If a gathering is meant to start at seven the organisers should stop saying that "seven o'clock to the black people means ten o'clock," fully aware that the hour of seven is appointed time. Furthermore he never do things in time. He/she would always say "there is no hurry").

It is interesting to note how the above has stuck with some of the black people in South Africa many years after Mqhayi had voiced his concern. Apparently generations have failed to adopt the working tradition and learn about the importance of time and one simply wonders when this will register in the minds of those to whom Mqhayi is referring. By implication, Mqhayi is opposed to the notion of the so called African time, *loo ntsimbi yesixhenxe yeyeshumi kumzi ontsundu* (to the black people the hour seven means ten o'clock). Learning what

is good from the Europeans is in itself an act of *Ubuntu*. That is Mqhayi's underlying message.

(c) Blacks in spite of the fact that they were in the majority, had their voting rights removed (*Umteteli Wabantu*, 18 August 1928) by the then government and this to Mqhayi was a blunder which was to work against any political progress in the country. In this situation *Ubuntu* naturally took a back seat as more aggressive and abrasive competition for survival emerged. Mqhayi dismisses as fallacious the claim that blacks were not ready for modern white politics. As far as he was concerned, from his experience, modern politics had made positive inroads into the traditional forms of politics, and as such:

[45] *Yasinyusa yasenza abantu le minyaka ingaka, sabe nathi singazanga sayihlazisa sayibeka bala, esitsho lula ke ngoko ukuthi usemposisweni ubani othi asiyifanele ivoti, ifanele umntu omhlophe, thina sisengabantwana.*

(It was a means of empowerment for the betterment of the black man in all these years, there were no complaints from our side about it, therefore he/she is totally wrong who says that it is not good for us, it is meant for the white people, we are still inexperienced).

Needless to say that this set into motion a wave of struggle by the black people to regain what was once theirs, culminating in the democratic elections of 27 April 1994. In the process *Ubuntu* suffered much damage and only recently is it given attention.

(d) Mqhayi has also been known to be opposed to the discriminatory and oppressive laws of the colonial government, urging leaders and their followers alike to resist division, unite against exploitation and rise above personal petty differences drawing inspiration from the desire to make South Africa a home for all South Africans. Drawing inspiration from the spirit of *Ubuntu*, he suggests that black people should engage themselves in a symbolic great trek (*Umteteli*

Wabantu, 17 September 1927) which:

[46] *Kuba asiyiyo yokushiya ilizwe, kukushiya imikhwa le isixinzelele ezantsi, umona, intiyano ngobuhlanga, ukukhweletelana ngamawonga, intle bendwane, ubuvila, nokuthengisana ezintshabeni. Umzi ontsundu uya kumelwa, uthethane uvane, ufuduke kumanxowa amadala okuthelekiswa nokuliswa wodwa. Kakade izihlangani azinakube zingabikho, nezinyeliso, nezisongelo zokuba kuvukelwe umbuso. Enyanisweni ukuba sizama ukwenza into eyiyo, sizama ukuyiphumeza, kukho abaninzi kuthi abaya kubanjwa, bekwabaninzi abaya kufa.*

(It is not to leave the country, it is to move away from the bad habits that oppress us, envy, racial discrimination, fighting over positions, back-biting, laziness, selling one another to the enemy. Black people should be united in moving away from old undesirable tendencies of allowing themselves to be victimised. Activists who struggle for unity will always be criticised and accused of treason. Indeed if we are fighting to succeed with anything, many will be arrested and many will die).

Naturally, people united are able to create a stable situation in which values thrive and national dignity is restored and regained. In fact Mqhayi's symbolic great trek is nothing else but a call for the return of the spirit of *Ubuntu*.

(e) While acknowledging the importance of education, urging his fellow people to make use of the little opportunity presented to them by the colonialists, he is sceptical about the intentions of the school authorities. To him education is adaptable to any culture and for that reason, it is capable of strengthening cultures thereby making people aware of what exists outside their culture. It equips them with the power to accommodate other cultures, unlike some of the colonial authorities whom he charged for using it to destroy Xhosa culture. That is why he believed that education is closely linked with Christianity. These two concepts Education and Christianity would only help to strengthen *Ubuntu* because their principles are closely related if not synonymous (*Umteteli Wabantu*, 2 July 1927; 9 July 1927; 16 July 1927; and 23 July 1927).

As can be observed, *Ubuntu* defines and interprets the people's way of life whether in a traditional or modern sense. It is bound together with their culture and how that culture relates to other cultures. As demonstrated by Mqhayi, *Ubuntu* is in all men and women who respect the rights of each and every individual and that in any society justice is what justice does.

3.3. The Bible in Mqhayi

The Bible generally has had great influence on all Southern African literatures, and Xhosa literature in reflecting Biblical images, was no exception. From the time the Xhosa language was reduced to writing in 1823 by Rev John Bennie of Lovedale (Pahl 1989:xxxiii), its biblical tone could not be mistaken. Of the first coherent words in written text, only the following could be preserved:

bum bi pam bi dun ga tēn da gom so kam be kau ti viin ba fun da zem ka sēn ga ham ba lin da nam pa nan ga wam bi yim bi can da qon da tēm ba jin ga kan da kon xa tam ba yon ke	IN KO MO zon ke ze zi ka-Ti-xo: un gum ni ni zo yē na. Kun-ga bi ko nūni tu o zi ci ta yo. I pi-we gu ye i mi fi si, ne mi ti yon-ke zi ya pila ga yo; a pi we na-man zi e zi wa sē la yo. Yim vu-me yom ni ni zo u ku ba zi kon-ze ti na 'ban tu in ko mo; zi ya-si kon za go ko. Za pi wa in ko-mo ku-Nowa, na ku ti gu-Ti xo um ni ni zo, u ku ze si zi xē le, si-pi le ga zo; zi xē li we go ko. Zi-xē li we in ko mo, go ku ba e vu-me le ne na zo um ni ni zo; go ko si na so i si xa so e si ku lu e si pi-la ga so. Zi ya ni ka i ma zi za-ko we tu lo ma si e si wa sē la yo a da li we yo gu-Ti xo. Si nen gu-bo, nem va ba, ne zin to e zi nin-zi ge zi kum ba zen ko mo ze tu. Zi da li we in to e zi nin zi ga be-lun gu ga ma tam bo en ko mo, nem pon do za zo. En zi we lo-ma ba la on ke e zi na wo in ko mo gu-Tixo um ni ni zo.
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With an overt Biblical image by its reference to the Lord *[i]inkomo zonke zezikaThixo* (all the cattle belong to God), the text marked the beginning of a pioneering work by the missionaries, which not only added another dimension to the spreading of the gospel, as up to that time only the English Bible was the printed medium, but also marked the humble beginnings of Xhosa literature, a new development, heavily influenced by the church. Mphahlele (1962:36) views the beginning of African literature in the following light:

Earlier, it was restricted by a strong religious and moral content in the narrowest sense because it was published by missionary presses and written by enthusiastic converts.

By implication, the church as the initiator of the movement of Xhosa written literature and language, not only had control over what could be published, but also upon those engaged in the writing. That was so because the church was the first body to act as a gate for blacks to western and Christian values through modern education. It is in the brief history (Gérard 1990:107) of the beginnings of the writing of Xhosa literature that one becomes aware of the strong network that the church imposed on black scholarly interest:

The literature of South Africa was launched in earnest after the British, in 1806 had established their rule over the Cape colony, as part of their overall strategy in the Napoleonic wars. Although hostile confrontation between Xhosa and white settlers did not abate, this was the period when the foundations of a written art in the language were laid: it was reduced into writing by the missionaries, who set up a school and a press at Lovedale in 1824; the Bible was translated, vernacular journals were issued; hymns were written by converts; the first major writer in Xhosa, Tiyo Soga (1829-1878) translated part of the *Pilgrim's Progress*. The outcome was the first generation of Xhosa intellectuals, born in the 1850s. John Knox Bhokhwe (1855-1922) the Christian poet and biographer of Ntsikana, Walter Rubusana (1858-1916), a historian who was also renowned for an important collection of Xhosa oral lore, John Tengo Jabavu (1855-1921), the tireless journalist who was largely responsible for the foundation of Fort Hare College in 1916 and Tiyo Soga's son, John Henderson Soga (1859-1941), a

translator and hymn-writer who wrote several books in English on Xhosa customs and history.

The Xhosa Bible, which was amongst the first books to be translated from English, was made easily accessible to everyone by the church. It was freely distributed at schools and in churches, making it therefore the easiest book to acquire becoming a household item. It is common knowledge that those who could not read listened attentively as it was read to them by those who were able to read. Christians in the Xhosa community still memorise passages from the Bible to use them as a weapon to address situations of moral degeneration and at the same time to use them as a form of identity with the Christian fraternity. The language of the Bible invariably interweaves itself in common language in usage holding up before all an ideal of pure and lofty expression. In many homes the Bible is a revered book which is read not only for the message, but also for its good idiom, much to the appreciation of Cook (1976:ix):

To enrich and ennoble the language of a race is to enrich and ennoble the sentiments of every man who has the command of that language.

Mqhayi's works are always held in the highest esteem because he was imbued by the spirit of the Bible which manifests itself in his art. In the same manner as the Bible does, his writings set up in the minds of his readers ideals of liberty, personal integrity of social conscience and responsibility.

With the situation in existence as mapped out above by Gérard, Mqhayi was born more than fifty years after the Xhosa language was reduced to writing, *wazahwa ngomhla woku-1 kuDisemba 1875. Wakhulela phantsi kweempembelelo zamadoda anjengo Elija Makiwane, PT Mzimba noJohn Tengo Jabavu* (Moropa 1991:41), (he was born on the 1st of December 1875 and grew up under the influence of scholars such as Elija Makiwane, PT Mzimba and John Tengo Jabavu). A tradition of reading and writing had already been set into motion and was

gathering momentum. Mqhayi became part of that tradition and invariably was directly influenced by the Bible. He was engaged in the church situation as early his school life as a teacher trainee, *wangeniswa nasebulungwini benkonzo* (Moropa 1991:41) (he became a full member of the church) in the United Congregational Church (Rhabe), becoming one of its most powerful preachers under Rev WB Rubusana. He therefore followed in the footsteps of many converts, but not without much controversies as he sought "to establish the artist's independence from the patronage of religious bodies," (Dathorne 1976:43-44). Appraising one of Mqhayi's contributions about which the missionaries were not happy, Dathorne further asserts that:

Although from the onset **Mqhayi tried to get away from the mission-school writing**, he did not involve himself with recreating the oral literature. Instead he worked fairly closely with oral sources (in addition to indigenous idioms, his work is full of the precision of one direct, but not hamstrung by a tradition) and his story emerges as another exercise in the attempt to establish individuality. (My emphasis)

Considered to be a difficult person because of his criticism of some methods of the missionaries, his extensive use of the Bible in his literary works, however is unqualified. His declamation of the Prince of Wales in 1925, hailing him, *AA! Zweliyazusa!* a symbolic reference to the unstable political situation that Great Britain with its colonisation policies brought to bear on the indigenous people of South Africa, gave him an opportunity to vent his displeasures. His felicitous use of Scriptural phraseology does not fail to stir the deepest spring of emotions. Since then the following lines from Satyo (1977:138) came to be regarded as the most vitriolic sarcasm levelled at Britain and the missionaries:

Ah! Britain! Great Britain!
Great Britain of the endless sunshine!
She hath conquered the oceans and laid them low,
She hath drained the little rivers and lapped them dry;
She hath swept the little nations and wiped them away,
And now she is making for the open skies.

**She sent us the preacher, she sent us the soldier,
She sent us the Bible, she sent us the bottle;
She sent us the cannon, she sent us the breechloader;
O Roaming Britain! Which must we embrace?
You sent us the truth, denied us the truth;
You sent us the light, we sit in darkness;
Shivering, benighted in the bright noon-day sun.**

Translation by AC Jordan (My emphasis)

His view of Britain and the cause of the missionaries, however is not always clouded in negative criticism. In his essays he acknowledges that the coming to Africa of Britain and the missionaries bringing with them the light (Education) and the Word (Christianity) to the dark continent, was in fact the act of God (*Umteteli Wabantu*, 2 July 1927).

A writer of numerous church hymns, in his works Mqhayi draws upon the Bible as a treasury of illustrations and he uses it as a book best familiar to him and to his readers. Some of the hymns he penned, illustrate how his literary abilities were used to blend the modern and the traditional elements of writing and thinking in bringing out biblical images. The themes of his hymns (*Incwadi Yamaculo EsiXhosa: Ngamabandla aseRhabe*) range from eulogistic exhortations underlining God's greatness such as *Hamba nathi Mhlekezzi - ke* (Go with us Great One); *Hlala nathi, Nkosi Tshawe lamaTshawe* (Abide with us Lord, King of Kings); *Yesu Nyana kaDavide* (Jesus, Son of David), to the prayer for blessings: *Bulelani eNkosini* (Give Thanks to the Lord); *Nanko enyuka! Nanko enyuka!* (There He ascends, There He ascends); *Sibulel' intsikelelo* (We thank the blessing) and giving oneself to the Lord: *Sithembele kuwe*; (We rely on You); *Vuya mphefumlo wam* (Joy to my soul); *Yithabathe le mithwalo* (Take away this load); *Yiza ngamandl' akho* (Come with Thy Might).

The roots of biblical influence were given further strength by his work of helping in translating and revising the Union version of the Bible (Scott 1976:31). This afforded him intimate acquaintance with words and phrases, constructions simple

and complex, but effective, which he later made to serve as his standard of writing. This was further fortified by his natural talent in the language, an ability which reflects clearly in his works. Tracing Xhosa literature from down the ages to the present, it will be discovered that a great number of writers have drawn their inspiration from the Bible and their works have been fairly drenched with its doctrines and shaped by its language. What Ackerman (1971:12) says about the influence of the English Bible to English writers is pertinent to how the Xhosa Bible influenced Xhosa writers of all decades as well:

The Bible was for generations the chosen companion of all men, from the highest to the humblest. Consciously or unconsciously it was adopted by everyone as a guide to the best usage. Never perhaps in the history of any tongue has a single book so profoundly affected universal expression as has the English Bible.

The historical background of Xhosa literature at the time of Mqhayi's birth as well as his general outlook reflected in his works, are some of the indicative landmarks that his home education was grounded on the Bible as indeed it was (Mqhayi 1975). He became one of the most profound, insightful and inspiring writers of his time. There is such a natural flow of Biblical ideas and phrases especially in his poetry that leads one to believe that his exceptional knowledge of the Bible (Ackerman 1971:27):

Can only be explained by a supposition that he studied the Book until its thoughts and teachings, its story and personalities, had fairly burned themselves into his memory and became part of his being.

On examining Mqhayi's works, there will be found abundant evidence of that intimate knowledge of the Bible found on almost every given piece of his work. Besides alluding and sometimes quoting directly from the Bible thereby manifesting biblical images, it is the spiritual vision of Mqhayi's mind that reflects the idealism of the Bible. This could be discerned in his poem titled *AA! Mhlehazi Omhle!* (Bennie 1969:19) (Hail! Great One!), one of his best eulogies in praise of

the Lord. Notably, he opens the poem with a quotation from the Old Testament, a practice he adopts consistently in many of his works:

[47] *Ngako oko iya kuninika umqondiso ngokwayo iNkosi: Uyabona, iNtombi le iya kumitha, izale uNyana, imthiye igama elinguImanuweli. (Is 7:14)*

(Therefore the Lord himself shall give you a sign; Behold, a virgin shall conceive and bear a son, and shall call his name Immanuel.)
(Is. 7:14)

After this quotation he praises that Son about whom it was prophesied in the extract above [47]. Mqhayi uses powerful visual imagery to portray the greatness of the Lord:

[48]	1.	<i>Bayethe, Kumkani!</i>	All hail, the King!
	2.	<i>Thole lentombi yakwaYuda,</i>	Calf of the Jewish lass,
	3.	<i>Wena, Sonini-nanini;</i>	Thy, the Everlasting;
	4.	<i>Wena, Jay' Omkhulu wezihlwete,</i>	Thy, the Dearest to multitudes,
	5.	<i>Ngqin'ezingel' imiphefumlo;</i>	Hunter of those in want of the Spirit;
	6.	<i>Zibel' imihlamb' eyalanayo,</i>	Bringer of peace to warring parties,
	7.	<i>Lungel' elikhul lakuloMazulu,</i>	Great righteous one of the Heavens,
	8.	<i>Bayethe, Kumkani!</i>	All Hail, the King!
	9.	<i>Wena, mehl' anjengawesibane,</i>	Thy, eyes like a lamp,
	10.	<i>Wena, Tshawe, lamaTshawe;</i>	Thy, Prince of Princes;
	11.	<i>Wena, sinunza-nunza sesinunzela;</i>	Celebrity of the celebrities;
	12.	<i>Wena Mhle ngokwenyanga,</i>	Thy, Handsome as the moon,
	13.	<i>Wena Khwezi lomso;</i>	Thy, the Morning Star;
	14.	<i>Wena Liwa laPhakade,</i>	Thy, Rock of Ages,
	15.	<i>Wena, Nyana waseNyangweni.</i>	Thy, Son of the Highest.

The poem follows the mode of typical traditional eulogy by employing the elements that are symbolic of an African background in lines 2 and 5. These are reinforced by incorporating in the eulogy heavenly bodies with strong Biblical imagery. Greatness, glory and hope are associated with these as in lines, 12 and

13. There are strong but subtle allusions to the Bible in lines 4 as Jesus was followed by multitudes of people who listened to his sermons as for instance (Matthew 5:1-2) "*uthe ke, akuzibona izihlwele ezo, wenyuka intaba; waza akuhlala phantsi, beza kuye abafundi bakhe, wawuvula umlomo wakhe wabafundisa esithi:*" (Jesus saw the crowds and went up a hill, where he sat down. His disciples gathered around him and he began to teach them). In line 9 [48] Mqhayi insinuates that Jesus is the symbolic lamp that should light up the place for all to see and as such "no one lights up the lamp and puts it under a bowl; instead he puts it on the lamp stand, where it gives light for everyone in the house," (Matthew 5:15). Thus far in this paragraph, it should be realised that Mqhayi uses the Bible not only as a reference in praise of the Lord, but also quotes from it [48] words and passages to reinforce his themes and to illuminate his images. His use of the Bible to reflect certain images in it could further be outlined in the following manner:

3.3.1. Mqhayi uses relevant extracts from the Bible to reinforce the central idea of his poem or prose. The amount of Biblical text in direct quotations and or paraphrase of the Bible interpenetrating his writings with the spirit of the Bible indicates his strong moral belief in the strength of the Word (*Umteteli Wabantu*, 2 July 1927). These texts with their philosophical outlook heighten the seriousness in the themes of his poems and prose in which he speaks from faith and also on the side of virtue finding its highest embodiment in the morality taught by the Bible (Mqhayi 1942). Below are direct quotations from the Bible used strategically at the beginning of the poem to focus attention on the theme and meaning of the poem. After a quotation from certain selected poems, follows a brief discussion to highlight its relevance in terms of the images emphasised.

I-KRESIMESI KA-1928

(p.12)

- [49] *Ze kungafunyanwa namnye kuni ocandisa unyana wakhe, nentombi yakhe emlilweni, novumisayo, nolitola, nohlaba izihlabo, nokhafulayo, nonemilingo, nobuza koneshologu, nosiyazi, negqwirha, kuba lisikizi kuYehova bonke abenza ezo nto; kungenxa yalo masikizi le nto uYehova, uThixo, azigqogqayo, zingabikho ebusweni abakhe. Uz' gqibelele ukuba noYehova uThixo wakho, kuba ezi ntlanga uzigqogqayo zaaphula-phula amatola nabavumisi (Deut 18:10-14).*

(There shall not be found among you anyone that maketh his son or daughter to pass through the fire, or that useth divination, or an observer of times, or an enchanter, or a witch, or a charmer, or a consulter with familiar spirits, or a wizard or a necromancer. For all that do these things are an abomination unto the Lord: and because of these abominations the Lord thy God doth drive them out from before thee. Thou shalt be perfect with the Lord thy God. For these nations, which thou shalt possess, harkened unto observers of times, and unto diviners: but as for thee, the Lord thy God hath not suffered thee so to do.)

- [50] *Xa bathe kuni, - Quqelani kwabaneshologu, nakoosiyazi, abalozayo, abadumzelayo, yithini: Abantu mabangaquqeli kuThixo wabo yini na? Ngenxa yabaphilileyo, mabaquqele kwabafuleyo na? (Is 8:19).*

(And when they shall say unto you, seek unto them that have familiar spirits, and unto wizards that peep, and that mutter: should not a people seek unto their God? For the living to the dead?)

- [51] *Ke bona abantu abangendawo, noosiyazi, kukhona baya kuhambela phambili ebubini, belahlekisa, belahlekiswa (2 Tim 3:13).*

(But evil men and seducers shall wax worse and worse, deceiving, and being deceived.)

Mqhayi celebrated the end of almost every year with a eulogy in praise of the Lord's blessings. A poem of thanks-giving for a worthwhile year of spiritual fulfilment and material prosperity as well as encouragement to those who fell victim of misfortunes. The poem would also serve as a reminder that people

should concentrate on those things which would gain them blessings as is the case in *Ikresimesi ka-1928*. He calls on people to make a resolution to heed God's warnings against unholy practices as indicated in the quotations [49], [50] and [51]. He charges that he himself is not in a position to stop the people's waywardness, but the warning is a very serious one as it is His Word that:

[52] <i>Lithetha ngegunya nangamandla!</i>	It speaks with authority and force!
<i>Lithetha ngobunganga nobungamsha!</i>	It speaks with boldness and assurance!
<i>Lizw' elinamandla loMenzi!</i>	Voice with authority of the Maker!
<i>Ingangamsh' enkulu yakuloMazulu!</i>	His Greatest of the Heavens!
<i>UDuma barhwaqel' iGama layo!</i>	He roars as they shiver, His name!

Who dares stand against a voice of authority as the one depicted by Mqhayi. It is however the manner in which he uses the Biblical language to reinforce his own language and idiom that magnifies the image of the greatness of God. As in [48] and [52] above, Mqhayi uses metaphoric appellations to refer to the Lord indicating his Greatness. The central line of the poem, *ndimemex'inguquko* (I call for conversion) (p 13) which also suggests its main theme is directly linked to the warning contained in the quotations [49]. People should leave all their wicked ways such as believing in witchcraft - *oohili neempundulu neenyoka* (tikolosh, lightning bird and snakes) - and embrace the Word.

I-KRESIMESI KA-1934

(p 15)

[53] *Hambani niye kumbikela uYohane, izinto enizivileyo nenizibonileyo.*
(*Luka 7:22-23*).

(Go back and tell John what you have seen and heard). Luke 7:22

To Mqhayi the birth of Jesus couched in the term Christmas indicates among other things the cleansing of sins. That is why he urges his people to rejoice for the coming of *IKresimesi ka-1934*. He uses poetry [52] to list the proofs from

scriptures that Jesus being the Messiah cannot be denied. The proofs consist of observable deeds and actions that were experienced by the people during Jesus's time and reported for us to read and believe in our present time.

NGUYESU

(p 18)

[54] *Loba yintoni na isiko lale nkwenkwe nokwenza kwayo? (Gwebi 13:12).*

(What must the boy do? What kind of a life must he lead?) Judg 13:12

The poem is about the birth of Christ and all that surrounded that event. Mqhayi links it with the birth of Samson [53] as the angel could have been a pre-incarnation appearance of the Lord. As Samson was destined to rescue Israel from the Philistines, Jesus would rescue us from Satan as depicted in his poem. The theme of Jesus as the Saviour is reinforced by the use of the quotation above.

[55] <i>Zitsh'izithunywa zeZulu;</i>	Say the angels of Heaven;
<i>Iza kusindis'ilizwe,</i>	He is going to save the world,
<i>Kwimbubhiso kaSathana.</i>	From being annihilated by Satan.

UMQONDISO

(p 20)

[56] *INkosi iya kukunika Umqondiso Ngokwayo. (Is 7:14)*

(Well then, the Lord himself will give you a sign:) Is 7:14

In this poem Mqhayi tries to make the point that people should not find excuses for not wanting to communicate with the Lord just as Ahaz refused to test the Lord with a sign. People should all the time be thirsty to hear about good things and for that matter, things that would change their life for the better. To him the birth of Christ is a sign of hope that people will be liberated from oppression and other restrictive measures imposed on them by their conquerors, the colonialists.

1929
(p 24)

[57] *Kuba ndinguYehova igqirha lakho. (Eksod 15:26)*

(I am the Lord, the one who heals you) Exod 15:26

In this poem Mqhayi reflects on the year 1929 which was not a good one in terms of harvest. He blames the misfortune on the waywardness of his people especially their adherence to witchcraft and witchdoctors. He refers everyone to his greatest "witchdoctor" whom he calls *Makhanda-Mathathu* (Holy Trinity). Of interest is the manner with which he adopts the method of consulting a witchdoctor to the Christian environment. The refrain is used for emphasis and this has the effect of making the situation familiar and easily comprehensible to those whom he tries to persuade:

[58] <i>NdinguYehova igqirha lakho:</i>	I am Jehovah your witchdoctor:
<i>Vumani! Siyavuma!!</i>	Agree! We agree!!
<i>Vumani! Siyavuma!!</i>	Agree! We agree!!

This is a typical example of a writer who tries every means available to objectively change the people's way of life and manner of thinking. One could sympathise with Mqhayi because all the condemnations used by the missionaries could not divorce the Xhosa people from this tradition. Nevertheless he should be commended for his attempt at reconciling traditions by compromising the scriptural language in order to create a more realistic milieu which the Xhosa would understand and appreciate.

U-1931 NO-1932
(p 27)

[59] *Nisikelelwe ma-Afrika bantu bam. (Is 19:25)*

(I will bless you, Egypt, my people.) Is 19:25

There is an interesting aspect concerning this quotation in that the revised Bible does not have *ma-Afrika*. In this research no version of any Bible was found to

contain *ma-Afrika* or Africans. Since Mqhayi had helped with the translation and editing of the Union version of the Bible, many other versions have flooded the market. *Ma-Afrika* in the context of the poem might be viewed as relevant since the countries mentioned in the Bible are in Africa. The countries mentioned in this verse, Egypt, Assyria and Israel were generally at loggerheads whereas in Christ former enemies may unite in love. People and nations that are poles apart politically must worship together as friends. That is one of the recurring images in the works of Mqhayi. It is also the major theme of this poem. When the year ends people rejoice and when the new year dawns people still rejoice. Mqhayi uses personification to depict good relationships between people. As 1931 (personified) comes to an end, *umnyak'omdal' ubukwa njalo nawo*, (the old year is always appreciated) and 1932 starts, *wungeneni nidumisa umnyak' omtsha* (enter the new year rejoicing), people should emulate this act by glorifying the Maker.

Other poems in which Mqhayi has used direct quotations from the Bible to strengthen theme and add quality to language are the following:

UMFI UMHLEKAZI SEEISO GRIFFITH (p.33)

[60] *Uye phi na umthuzeli wam esingqaleni?* (Jer 8:18)

(I am sick at heart.) Jer 8:18

UMFI U-CHARLOTTE MANYHI MAXEKE (p 35)

[61] *Ndesuka ndingunina kwaSirayeli* (Gwebi 5:7)

(Came like a mother for Israel.) Judg 5:7

UMFI UMFU. JOHN SOLILO (p 37)

[62] *Ngokuba uYehova eyazi indlela yamalungisa* (Ndum. 1:6).

(The righteous are guided and protected by the Lord.) Ps. 1:6

E-DIKENI (p 44)

- [63] *Sukani nihambe kuba asiyindawo yokuphumla kwenu le* (Mika 2:10).

(Get up and go; there is no safety here any more.) Mic 2:10

AA, LUSINGASINGA!!! Dr WG Bennie (p 48)

- [64] *Konke okwenzayo wokuphumelisa* (Ndum. 1:3)

(They succeed in everything they do.) Ps 1:3

U-MAFUKUZELA (U-Dr JJ Dube) (p 51)

- [65] *Lowo uwufumeneyo umphefumlo wakhe wolahlekwa nguwo, nalowo uwulahlileyo umphefumlo wakhe ngenxa yam uya kuwufumana* (Mat 10:39).

(Whoever tries to gain his own life will lose it; but whoever loses his life for my sake will gain it.) Matt 10:39

UMKA-JOHN KNOX BOKHWE (p 53)

- [66] *Lingaphezulu nakwikorale ixabiso lakhe* (Miz 31:10).

(She is worth far more than jewels!) Prov 31:10

U-NKOSAZANA MINAH THEMBEKA (p 57)

Intokazi kaRulumente Philip Soga

- [67] *Wathi uDyafta: Yini na le, ntombi yam!* (Gwebi 11:35)

(When he saw her, he tore his clothes in sorrow and said, "Oh, my daughter! You are breaking my heart! Why must it be you that causes me pain? I have made a solemn promise to the Lord, and I cannot take it back!".) Judg 11:35

UKUKHUTSHWA KWESUTHU EKHOLEJINI (p 66)

- [68] *Kwathiwa igama laloo ndawo yiGiligali unanamhla* (Yosh 5:9)

(The Lord said to Joshua, "Today I have removed from you the disgrace of being slaves in Egypt" That is why the place was named Gilgal, the name it still has.) Josh 5:9

UMKHOSI WEMIDAKA II (p 83)

[69] *Igwala malithi: Ndiligorha!* (Yoweli 3:10).

(Hammer the points of your ploughs into swords and your pruning-knives into spears. Even the weak must fight.) Joel 3:10

U-MNGA (p 88)

[70] *Ezintweni zonke bulelani* (1 Tes 5:18).

(Be thankful in all circumstances. This is what God wants from you in your life in union with Christ Jesus.) 1 Tes 5:18

In these poems not only does he use direct quotations showing Biblical influence and images, but also uses the general language of the Scriptures to give the poem the desired Biblical tone. Sometimes he prefers to use out of the ordinary Biblical expressions to enhance his own idiom. As a result the language becomes dignified and lends weight to his message. It should be noted that Mqhayi's method of allusion does not follow a designated pattern such as using the same Biblical idea or motif to refer to a number of events in his essays. He alludes to the Bible whenever the situation demands and these vary in terms of the subject he is discussing.

3.3.2. It is not by any choice but necessity that Mqhayi alludes to the Bible when voicing his concerns about those who use the Bible for their personal gain. Among his subjects of criticism are some church authorities. The essay titled *Indlela yeNkosi* (The way of the Lord) (cf. Appendix B) is a typical example of an effort by Mqhayi in which he uses the allusion to broaden the substance of his essay with a view to criticising a certain wrong. The central idea in the essay is in fact a person's search for God by finding the way to Him which is difficult because "My thoughts, says the Lord, are not like yours, and my ways are different from yours. As high as the heavens are above the earth, so high are my thoughts and ways above yours" (Is 55:8-9). In this essay Mqhayi is critical of those who make others suffer by creating a situation which prevents any relationship with the Lord.

The destruction of traditional Xhosa values and religion by the missionaries in preference for methods that were foreign to the Xhosa, was a contributory factor to social disorder. *Indlela yeNkosi* (The way of the Lord) portrays a disastrous situation after people lost communication with their Maker caused by others who were self-centred and bent on undermining other people's thinking. The essay in fact revolves around the fact that it is not man who should decide for the Lord about his people. This idea links up well with his general image that since all people are equal before their Master, they have no reason to discriminate against others or see others as inferior, a situation against which he comments vehemently in all his works. And furthermore, it is not true that God is the God of white people only, just because they brought the idea of the Bible to the Xhosa people. God is God for all nations, *UThixo wezizwe neentlanga - uThixo olawula konke* (God of nations - God who reigns over all) as in Romans (14:11). Mqhayi explains the situation in the following manner:

[71] *Into esiyifundileyo kwizizwe ezimhlophe, sifunde ukuba uThixo nakuzo ulawula njengokuba wayelawula kuthi; kukho umqokozo othile omnye osusela kukumkani, kude kuse ezipalamenteni zamadoda, kude kuye ebafazini nasebantwaneni. Sifunda kwizizwe ezimhlophe izinto esibe singazigondi kamnandi, imfundo yezikolo zentsapho, nemfundo ephakamileyo nenzulu, yimfihlelo engoNyana wakhe uYesu Krestu.*

(What we learned from the white nations is that God reigns over us in the same way as He does to them; there is a chain of communication which starts from the king, to the parliaments down to the women and children. We learn from the white nations about things that we did not understand, school education, philosophical education and very scientific education, knowledge through His Son Jesus Christ).

What transpires in the passage above is that the life of every individual is bound up by faith in God from the youngest to the oldest. The social fabric which establishes unity with the Almighty should be kept intact. In his essays, Mqhayi acknowledges the importance and at the same time is grateful about the civilisation brought by the Europeans. He views it as one of the greatest

phenomena to have happened to his people. However he is mindful of the fact that this was an act of God. Those who brought civilisation and the Word to the Xhosas should therefore not claim its acceptance as their own victory as it is something that is *"yimfihlelo engoNyana wakhe uYesu Krestu."* (secret of His Son Jesus Christ).

3.3.3. Using an array of Biblical allusions to highlight the plight of blacks, Mqhayi also lashes out at their moral degeneration caused by the misunderstanding which emerged between the Xhosa people and those who brought Christianity to them. *Imfundo neLizwi* (Education and the Word) (cf. Appendix B) with its Biblical overtones is a direct challenge to authorities who used the two concepts, Education and Christianity largely as tools for manipulation to break down the old-age culture that existed. To magnify his images of reconciliation of traditions, he uses the parable of the sower as an example, the good seed and the good soil to illustrate a situation that obtained among the Xhosa people. This situation was directly opposite to the one in which (Matt 13:8):

[72] *Ezinye ke zawa kuwo wona umhlaba omhle, zanika iziqhamo, olunye twanika ikhulu, olunye amashumi amathandathu, nolunye amashumi amathathu.*

(Some seed fell on good soil, and the plants produced corn, some produced a hundred grains, others sixty, and others thirty).

In spite of the fact that Xhosa people accepted the Word (seed) they still did not bear the desired fruit i.e. stay away from superstition, backbiting and laziness. Instead people, especially in the urban areas, indulged in self-destruction, a situation which Mgqwetho also decries as she, according to Opland (Furniss & Gunner 1995:164) "laments the loss of rural values in the cities". This creates the impression that in the Xhosa situation, although "some seed fell on good soil," the plants produced weeds.

Alluding to the Bible again, Mqhayi is not surprised by the nature of such a situation, because some of the missionaries were not honest enough in their duties as they allowed themselves to become the political instruments of the colonialists, as Barker (1994:153) also points out that "subsequent events, however, quickly made them change their minds. With a large number of evangelists supplementing their incomes by acting as either government spies or land agents." Mqhayi unequivocally maintains that:

[73] *Xa abafundi babethunywe ukuba bahambe kulo lonke, bavakalise iindaba ezilungileyo bababhaptize, babethunywe loo nto yodwa, bengenatyala ke ngokunzonga nokutshona kwezo zizwe, emveni kokuba beluvakalisile udaba olulungileyo, bababhaptiza.* (cf. Appendix B)

(When the disciples were commanded to go to the world to announce the good news and baptise, they were sent to do just that and should therefore not be faulted for nations that fell after they had spread the good news and baptised).

The above allusion to Matthew (28:19-20) "Go then to all peoples everywhere and make them my disciples: baptise them in the name of the Father, the Son, and the Holy Spirit, and teach them to obey everything I have commanded you" has far reaching connotations regarding Mqhayi's impressions about the work and intentions of the missionaries who used coercive methods to obtain compliance with some of their modernizing demands. The Xhosas had to accept as a complete code of conduct all teachings which the missionaries claimed were from the Bible (cf. *Imfundo neLizwi* Appendix B). Mqhayi's sentiments that the missionaries were partly to blame for lack of commitment on the part of the black converts and a general indifferent attitude towards Christianity and education on the part of a larger section of the Xhosa people, are shared by Sithole (1968:84) when he also intimates that the missionaries had a hidden agenda:

Their primary goal was to propagate the gospel of Christ to their fellow human beings, although it was not uncommon that some of

them were more interested in the propagation of their own culture rather than the gospel of Christ. (My emphasis)

Using subtlety of term [73] Mqhayi manages to bring out the fact that the missionaries undermined the culture of the people and that was a concern. His allusions are subtly employed in order to strengthen idiom and underline message. At no stage does he allow the Biblical language to overshadow his style. His paraphrasing of the Biblical language [73] for instance is one of the methods he uses so that attention remains on his text rather than on the event to which he alludes. As a result, the Biblical layer only lends depth and authenticity to the theme of his essays.

3.3.4. Other than alluding to the Bible, Mqhayi uses words and phrases which can be traced to the Bible indicating therefore a mind that has learned to lean on it in its thinking. These give his text a Biblical tone which heightens the seriousness of his topics and the philosophy behind his thoughts. This has also had the effect of causing his writings over the years to become an enduring rejuvenation for the Xhosa language. This is mainly due to him being imbued with the spirit and atmosphere of the Bible that reflects on his philosophical images. With him could be associated ideals of liberty, personal integrity, of social conscience, of faith and social responsibility, the very aspect with which the Bible concerns itself.

3.4 Nation building in Mqhayi

Nation building is one of the subjects with which Xhosa writers and scholars have preoccupied themselves, particularly Mqhayi during the period between the years 1910 to 1940. Judging from the observations on him and by him regarding issues at hand, he was a historical prophetic figure himself becoming a symbol to his people. Most of his essays in *Umteteli Wabantu* are a clear testimony to this assertion. It would be realistic to include such essays in their entirety in this treatise, but limitations of space make their inclusion impossible. Their analyses

and interpretation in this paragraph therefore will be based on references to them and extracts in support of any discussions.

It is discernible from his essays that Mqhayi was inspired by social and political conditions affecting literature to make the kind of observations he made on specific national issues. Other than to advance ideology through theme and content, one becomes aware that he is engaged in an attempt to use literature as a weapon to address, among other things, the question of a national struggle at that time. In his effort there is also a conscious attempt to make suggestions for cultural and political cohesion. His nationalistic and patriotic tendencies are not confined to his immediate grouping but are aimed at embracing as many population groups as possible within the parameters of what he views as a Greater South Africa. No one is a settler or should be regarded as such, *kuba akukho ugqithayo kulo, singabemi balo kunye* (Because no one is going away from this land, we are all its inhabitants) (*Umteteli Wabantu*, 9 July 1927).

Mqhayi's images are based on themes hitherto not been ventured into by writers in Xhosa. Among such could be mentioned: the power of the vote; a single nation for South Africa; understanding culture; the land and what it means to the people; the place of traditional leadership in a changing South Africa, and the rise of black nationalism. It was because of this approach by Mqhayi that Xhosa literature acquired a national consciousness which has since permeated almost all writings in Xhosa. To Mqhayi the question of nationhood is not something that should be treated casually or something that should be individualised or personalised. It is a very broad and serious subject which needs to be attended to by all the leaders of the land. His idea of the concept of what a nation is, is clearly explained by the terms he uses in some of his discussions (*Indlela yeNkosi*, Appendix B). *Isizwe* is an expression which refers to an ethnic group with a common culture and language, be it white or black. On the other hand *uhlanga* is a unification of ethnic groups of divergent cultural backgrounds and languages as a people. This is aptly expressed in, *sisengamacakaza ezizwana, asikabi yile*

nto kuthiwa luhlanga (we are still small divided ethnic groups, we are not yet what is called a nation), (*Umteteli Wabantu*, 4 June 1927). Mqhayi supports his argument by quoting the example of Britain and Germany as the nations which at first were ethnically divided and after bitter wars of unification became what they are. Nation building would entail sacrificing certain values and traditions as well as a change of attitude, just as Britain and Germany did. This would contribute towards breaking down all the barriers that divide people culturally and also in terms of language. South Africa being a unique situation, his view of the question of nationhood is broadened to accommodate more than Qangule (1979:121) does regarding the notion of patriotism:

We shall accept as patriots, irrespective of race colour or creed, all those people who came to South Africa from outside her borders if they adopt her as their country and contribute on no small scale to her welfare. We also draw the attention of the reader to the fact that when Mqhayi wrote his books South Africa was a British colony - it is logical then to embrace as patriots all those who came to South Africa from any of the overseas countries that formed the British Empire.

If the definition of a patriot is anything to go by, in terms of the passage above, to Mqhayi it should be regarded as in fact part of the body which forms a nation. According to him the first step towards making the people of South Africa a nation would be first to recognise that there are more things that unite them than divide them and no grouping should regard itself as superior to others (Ntantala 1971). Having been introduced to and accepted Christianity and Education as a norm and pillars of nation building in his essays, Mqhayi views the black people of the country as a community increasingly committed to a future in the modern world. Any suggestions in terms of policies and methods that sought to create divisions amongst blacks and again between blacks and whites are seen as militating against the spirit of nation building. The sentiments that blacks need to first unite so as to fully embrace the world view of other united nations, one of the concepts that preoccupies his writings, is also shared by Van Diepen (1989:114):

Blacks should first unite to gain entry into the overall political community for integration which would lead to the emergence of a single nation embracing white and black alike. (My emphasis)

The above is in fact Mqhayi's starting point in the building of a nation based on equality, a nation not bound by prejudices of colour and ethnicity, this being the idea or theme that forms a golden thread in his essays. In *Umteteli Wabantu* he found an appropriate medium to disseminate his ideas as far afield as he could. The essay is his most powerful tool. His focus translates itself into the significance and meaning of the vote, among other things, an idea based on the implications of the Hertzog Bill in the essay *Ivoti eKoloni* in *Umteteli Wabantu* (12 February 1928) in which it is advocated that, *ilungelo lobuvoti kumntu ontsundu malisuswe mpela* (the right to vote for black people must be removed). Mqhayi's rejection of this proposal as a move contrary to uniting people politically is embedded in the thesis that people without a vote, destabilised and disunited as they were, might cause more instability as they would struggle to regain what was legitimately theirs. In the essay he dismisses it as nonsense that black people were not ready to be included in white politics, a phenomenon with which the Natal and the Cape colonies had successfully experimented. He argues that the Hertzog Bill is in fact threatening to undo the little that the colonial government did to introduce South Africa as a whole to the path of nation building and democracy.

Furthermore, he views voteless people as easy victims of exploitation and that alone is a retarding process which would take a long time to redress. In advancing his argument, Mqhayi is objectively subtle, this being one of the characteristics of his essays. He uses language as a vehicle to urge and persuade people on the need to engage themselves in nation building. This idea is interwoven with other images, forms a golden thread in his literary works. Mqhayi also makes suggestions as to how to achieve the image of nation building. Among other things he regards the Ntsikana Memorial service which was held yearly throughout the country, as a symbolic podium from which to spread the message of nation building. The image of Ntsikana had become more than just

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a Christian leader. It was a symbolic representation of the black peoples aspirations for political freedom, equality and the liberation of South Africa as a whole (*Umteteli Wabantu*, 4 May 1929). It was therefore important that all people especially the youth should attend such services because:

[74] *Xa sifuna uhlanga lwethu lume, umsebenzi wethu uya kuba kukugegesha usapho ngeyona ndlela kuba le nto kuthiwa luhlanga kuthethwa usapho olu.*

(If we want to establish a nation, our duty would be to discipline the youth in the correct way, because nation means the youth.)

The underlying message in the passage above [74] is that leaders of the future could emerge from the present youth and if properly groomed they will avoid "*ubudyududyudu obuthile kumadoda adyuduzelela ubunkokeli. Iyileyo iphakamisa elayo igama* (certain stampede on the part of men rushing for leadership. Each of them wants its voice to be heard.) To Mqhayi this is contrary to nation building and with such leaders, people's aspirations and hopes will never be realised. Nation building could be realised only when examples of leaders such as Gandhi of India (*Umteteli Wabantu*, 10 September 1932) are followed, a leader who was outstanding with "*ubukhalipha bokuyimela into oyifunayo nefunwa sisizwe* (valour to stand his ground in search of what he/she wants and that which the nation wants). Mqhayi uses very strong language in registering the seriousness of nation building around a strong leader. Among the characteristics of a strong leader in nation building, he is emphatic about that successful leadership:

[75] *Kukukwazi ukugoba kuhle, uye ezantsi eluthulini. Amandla endoda akutshiwo na kakade ukuba makabe sekuzithobeni, ibheke ezantsi. Kaloku inkokeli le yinto ephazama kunene, iphosise nayo njengomntu wonke, kodwa ke mayingadendi ukuvuma ukuphosisa; zininzi iinkokeli ezicinga ukuba azinakuphosisa, zize zicinge ukuba lihlazo nokuthobeka ukulivuma ityala nesiphosiso esenzileyo.*

(It is to have humility. Is it not said that the strength of any person is in being humble and unassuming. A leader is a person who makes mistakes like any other person, but it must not deny

those mistakes; there are many who think that they cannot make mistakes and believe that it is disgraceful to be modest in acknowledging mistakes).

A leader with the qualities such as those implied in the passage above [75], will gain the respect and the strong support of its followers. Mqhayi in his essays accentuates topics that people in general would easily regard as insignificant and yet important. It is this kind of insight that makes his images potent and his message meaningful. It is also his literary creativity that enables him to access reader's sensitivities. He is persuasive in his approach (*Umteteli Wabantu*, 18 August 1928) as would be expected in any essay dealing with a serious national issue as in, *into esiyicelayo kumawethu ngoku ziingqondo ezinzileyo, ezipholileyo, nezizukileyo* (what we request from our people now are stable, cool and great minds). It is also through the use of language that his voice appeals to the reader's emotions as in, *umntu omhlophe makafundwe aqondwe ukuba uzifungisile ukuba asiginye phezu kokuba isithi abaninzi ngokuphindwe kahlanu, loo nto injengebhokhwe efungele ukuginya inkunzi yenkomo* (it must be realised that the white person is determined to swallow us five times, that is like a goat that swears to swallow a bull). To portray an impossible situation, Mqhayi uses an idiom of his own to create visual imagery. An idiom is a powerful tool employed to create his vivid imagery. As a result his message becomes clear and his voice loud. (AB)

Mqhayi makes reference to historical events in order to interpret the present in terms of the past (*Umteteli Wabantu*, 27 August 1927). *Isifundo semfunduko yamabhulu* (Lessons from the Great Trek) is an essay from which blacks should learn in their quest for nation building. He maintains that although the Great Trek was triggered amongst other things by racist attitudes, the main reason was the emancipation of black people from slavery by the English. That they did this in recognition of human rights was not accepted by Afrikaner people:

[76] *Umntu omnyama lamlinganisa nomntu omhlophe, abe wona umntu omnyama emhatha njengesidalwa esingenamphefumlo njengomntu.*

(They established equality between the black and the white persons, whereas the Afrikaners regarded a black as a creature that was inhuman),

Be that as it may, lessons could still be learnt by blacks from the way the Afrikaners organised themselves into a united ethnic group with a purposeful resolve. In their efforts, but unlike the Afrikaners, blacks should strive to build a nation that would be inclusive of everyone in South Africa. Only when this is done will the country be liberated. Mqhayi makes it very clear to the people of this country that the idea of nation building to bear any fruit, would require sacrifice, dedication, unqualified commitment and great responsibility. Furthermore, many generations would also pass before any headway is forged because of the numerous stumbling blocks usually associated with the road to freedom.

3.5. Conclusion

Images of *Ubuntu*, the Bible and nation building in Mqhayi's work form a golden thread which make his literary contribution to be more than just a material for reading. It is the thoughts and ideas behind the images that makes one define his works as philosophical. Using language as a weapon to disseminate his ideas, he accurately and successfully takes the reader through a maze of thoughtful exploits. The images have a striking relevance more to the present situation rather than to their immediate environment, that is, the colonial scenario. It is not surprising therefore that at the end, the reader finds an interesting relationship between the three concepts - the Bible, *Ubuntu* and nation building. It is also interesting to note how each of these influences the other. Mqhayi's objective approach, makes it easy for the reader to see these separately but almost equal in meaning.

Mqhayi's images impress with their resilience not only on the African people, but on all the races of this country. That *Ubuntu* especially, is adaptable and accommodative could be seen in the suggestion by Mqhayi that it should be used

as a means to reconcile traditions. *Ubuntu*, as the Bible, can be manipulated to serve individuals' interests. This concept of *Ubuntu* which seems to have a weak connotation is in fact its strength. Any manipulation of this, especially the Bible, leads to the undoing of those involved, whereas keeping the principle is an insurance for better and more stable life for all. This would in turn affect the notion of nation building which needs *Ubuntu* and the Bible as its support. In fact Mqhayi always intimates that any leaders whose efforts are aimed at nation building if they want success, should equip themselves with *Ubuntu* and the Bible.

Chapter Four

UAdonisi waseNtlango: The translation:

4.1. Introduction

UAdonisi waseNtlango is a Xhosa translation of Kees (Hobson 1959) a collection of short animal stories depicting their way of life in the Kakahari Desert. While Mqhayi translated a number of biographies and other stories from English to Xhosa, *UAdonisi waseNtlango* is the only one from Afrikaans. It will be noted that the translation of *UAdonisi waseNtlango* surpasses all of his other efforts of translations from English to Xhosa in terms of art and skill. It is not the translation as such that proves his capabilities, but rather his language usage and style. It is precisely for that reason that a close examination of Mqhayi's art in translation is undertaken in this study, especially if some of the intricacies involved in any translation as well as the general background situation surrounding the development of literature at that particular time are taken into consideration. Whilst the purpose of this section is not necessarily to examine the merits of Mqhayi's translation of *UAdonisi waseNtlango per se*, it is imperative to have a cursory look at the work itself in order to establish the point about the image of creativity in his art.

The merits of any translation cannot be fully judged on a few examples only, however, since this is an attempt to demonstrate Mqhayi's ability to handle a situation which otherwise looked to be beyond his capability as he was never formerly schooled in Afrikaans, only the most important aspects of his translation which are pertinent to this study will be considered.

Whilst Afrikaans was fast gaining recognition amongst its speakers, in 1898 which was Mqhayi's last year at school, Dutch was a language never heard of in any

Missionary school at that time. Since the final draft of *UAdonisi WaseNtango's* manuscript was signed in 1945, the year in which he died, one could assume that it was translated only a number of months or perhaps years before that date. There is no record to verify the date on which Mqhayi (1973:3) affirmed that:

[77] *Ndicelwe ziziphatha - mandla zeMfundo ukuba ndikhe ndiyibeke ndiyenjenje ngentetho yenu nani, njengokuba kukade ifundwa ngabezinye iintetho.*

(I have been asked by those in authority to put it this way in your own language),

referring, of course, to *UAdonisi waseNtango*. On the surface, translating *UAdonisi waseNtango* was a response to a request from some authorities, but there is more to it than meets the eye.

4.2. Mqhayi in a dilemma

Not only did Mqhayi have to contend with the difficult request of translating from Afrikaans to Xhosa, Afrikaans not being a popular language especially amongst black scholars, there was also no dictionary available to assist him in this task. One immediately wonders why he undertook a task of this nature. However, looking at the character of Mqhayi over the years, and knowing that one of his most cherished views was that Xhosa should grow as a language, his translation of *Kees* into Xhosa was without doubt an attempt to uphold such views. He strongly believed that Xhosa literature should be developed so that the language could be preserved for posterity, hence his appeal that, *mayicace kuthi into yokuba iincwadi ezingentetho yethu zimbaleka kakhulu - isizwe esingenazincwadi zaso ke asihambeli phambili nakuyiphi na into* (Mqhayi 1973:3) (It must be clear to us that books published in our own language are few - any nation that does not have its own books cannot hope to progress in anything).

This translation could also have been construed as one of his attempts to avoid censorship, an instrument allegedly used by the authorities to shackle literary development in African languages. This was also a phenomenon about which Kuse (Wylie *et al* 1983:130) comments in the following manner:

Literature for the Bantu Revisited, documents extensively how unconsonable [sic] censorship by the missionary press frustrated aspiring South African authors in African languages. Praise poems and prose compositions which commented in ways Lovedale did not appreciate were suppressed. The items suppressed or censored were those approaches which were deemed most likely to undermine the missionary and colonial enterprise. Mqhayi was only one of the illustrious victims of this censorship.

Evidence of the above could also be found in the fact that during the period 1935 to 1945, Mqhayi contributed more to *Umteteli Wabantu* in the form of articles, news items, poetry and essays than he did in published book form. If what he published in the newspapers were to be compiled into a book, it would certainly be more than what he managed to have published in his entire career. However Mqhayi was determined that the publishing fraternity, especially the Lovedale Press which was not sympathetic to the cause of Xhosa writers, was not going to stifle his commitment.

The problems he had with Lovedale Press concerning his manuscripts multiplied to such an extent that the publication of *UAggrey umAfrika* in 1935, itself a translation but from English, was his last with that publishing house. He then opted to translate a Van Schaiks publication, a publishing house which was only beginning to show interest in publishing Xhosa works. This was an indication of shifting loyalties with a publishing house that had claimed to have pioneered the cause of Xhosa literature and yet which sought to dictate its course of direction. This attitude was unacceptable to Mqhayi precisely because it was designed to cripple a good literature.

It was RW Shepherd, the director of the predominantly missionary Lovedale Press from 1927 to 1958, who proved himself to be the major stumbling block to any natural development of Xhosa talent. This happened at a time when there was an explosion of interest in Xhosa literature, with Mqhayi, Shepherd's worst victim, at the forefront. Opland (White & Couzens 1984:183-184) reflects on the situation:

Shepherd's relationship with Mqhayi was also tense: after reading a translation of Mqhayi's autobiography submitted to the Lovedale Press for publication, Shepherd wrote to W.G.Bennie, Mqhayi's mentor on 9 May 1938, 'I must say, when I read the manuscript in English I laid it down with a greater liking for the author.' As a publisher he proved more obtrusive to Mqhayi than he had been to Jordan. Shepherd handled the manuscript of Mqhayi's biography of Elijah Makiwane between 1932 and 1945 insisting, against Bennie's recommendation that it be published, on first submitting it for approval to D.D.T. Jabavu (J.T.Jabavu's son) and to the members of the Makiwane family. Shepherd was concerned about Mqhayi's treatment of the divisive antipathy between the Xhosa and the Mfengu. Jabavu's opposition and Shepherd's procrastination held the day: the manuscript was unpublished at Mqhayi's death and has since disappeared. In the last decade of Mqhayi's life, Shepherd also handled Mqhayi's biography of W.B.Rubusana and his essay *Ulwaluko*, in the words of Lovedale's reader 'a plea in defence of the rite of circumcision'. On 18 April 1940 Shepherd wrote to Mqhayi rejecting his biography of Rubusana for lacking detachment and reporting the feud between Rubusana and J.T. Jabavu. 'As a missionary press we cannot allow ourselves to become involved in political controversy making for division among the Bantu people.' On September 1940 Shepherd wrote to Mqhayi rejecting *Ulwaluko* and suggesting that 'the right method' of advancing Mqhayi's argument 'seems to be through the churches and Christian bodies rather than through a publication of the Lovedale Press.' The manuscripts of both works are now lost.

It is quite obvious from the passage above that, to Shepherd, good Xhosa literature was literature that reflected biblical philosophy, whereas to Mqhayi, literature had to be a vehicle for the people's philosophy of life. Shepherd, who came from a good background of literary tradition by virtue of having been educated in England, was determined to use the Bible to eliminate any controversies regarding

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the role of the missionaries and the British government. This was portrayed by Mqhayi in *Umteteli Wabantu* (23 July 1927) in the following manner:

[78] *Umzi oqodayo wona wasemaNgesini asikuko nokuba uyababulela abafundisi ngentsebenzo yabo kwizizwe ezisemnyameni, kuba ngonyhwalazo lwabo bazuze wonke umhlaba ezweni, obungasayi kuzuzeka ngaphandle kokunyhwalazelwa. Nabo abafundisi xa bafuna ukuthetha phandle kwiziphathamandla bayikhankanya futhi into yokuba ilizwe eli lizuzeke ngabo, ngako oko ilizwi labo malingaphanzi liwiswe phantsi, ikomkhulu lakuzuza amandla.*

(The British people know very well and are thankful to the missionaries who worked among the nations who were still in the dark. They dissembled their intentions in order to get all the land. The missionaries when they speak frankly to their authorities do mention the fact that it was through their effort that so much of the world could be captured and therefore they should not be ignored after all has been gained by the authorities).

Mqhayi was of course fond of using the scriptures to condemn the undemocratic outlook of the missionaries. What perturbed him most was the attitude of the British colonialists who refused to recognise that the Xhosa people also had their king who was as important as the King of England. To him, the only king who was above all others was the Almighty. By implication this attitude suggests that the British indulged in the undermining of other nation's kings. The Xhosa people had great respect for the Royal House of England and would have expected that reciprocation by the colonialists to the Xhosa King.

Mqhayi was also worried by the missionaries' eagerness to destroy all Xhosa customs and traditions which are the hallmark of their culture and yet they the missionaries themselves adhere to their own. In the extract below, he continues to show how the Xhosa people suspected the rule of the colonialists as not in keeping with the intentions of Great Britain:

[79] *Kuthiwa inkosana ethile yaseAfrika yakhe yabuza ukuba uThixo yindoda kankosazana Vitoliya na? Imbangi yokuba yenjenjalo*

ukubuza yeva uncomelo lobukhulu bukaThixo ngenye imini, yaza ngomnye umhla yeva ubungangalala buka Queen Vitoliya obube kwangako. Ngale mbalana sizama ukubonisa ingxakeko esabekwa kuyo ngabeza nezi zinto besithi bathunywe yiNkosi ephezulu. Kweli lethu into yodwa yokuthi umntu akukholwa liLizwi, ashenxiswe kwabakowabo, nakwinkosi yakhe, noko esiya kuba nankosi yimbi engumntu omhlophe ahlale phantsi kweemfundiso, anxibe iingubo ezifana nezayo, njengokungathi iLizwi alinakungena kakuhle kwiingubo ezizezinye, yanele ukubaxaka abantu bakhe lo mntu. Ngakumbi kuba ezi ngubo zinokufumaneka eliphanga lento umntu onayo. Kuthiwa wathi uNinzi akufuna ukushiya ikowabo alandele uKrestu yamalela inkosi yakhe yathi, "ekhaya kwabakowenu."

(It is said that a certain young African chief once asked whether God is Queen Victoria's husband? The reason for that question was because of the many praises he heard being showered on God and then on another day it was the same with Queen Victoria. With this explanation we are trying to highlight the dilemma in which we were placed by those who brought these things to us in the name of the Lord. With us once a person accepts the Word, that person is immediately removed from his own people and his king to live under another king who is a white person, to be influenced by him, wear the same clothes as him as if the Word will not be effective on that person in different clothes. This is enough to draw criticism from others. Changing clothing does not necessarily mean acceptance. It is said that when Ninzi decided to leave his people after deciding to follow Jesus, his king refused saying, "go back to your people).

The democracy as well as the Christian system obtaining in Great Britain of which Shepherd was a disciple, was a far cry from what he was preaching and practising among the black people in South Africa. For that reason Mqhayi criticises him severely and such criticism was certainly unacceptable to Shepherd. It was therefore inevitable that he would disallow any publications by Mqhayi which were critical of the missionaries and the colonial government. Consequently Mqhayi used the media especially the newspaper, *Umteteli Wabantu* to express his views and to articulate the aspirations of his people and in turn accepted offers from other publishing companies to express his talents.

In his translation of Kees, Mqhayi not only exhibits great skill in the science of translation, but illustrates his broad mindedness and remarkable capabilities of creative writing. This view is illustrated by the fact that *UAdonisi waseNtlango* is a translation in which "the merits of the original work is so completely transfused into another language as to be as distinctly apprehended and so strongly felt by a native of the country to which that language belongs, as it is by those who speak the language of the original work" (Tytler 1984:152). In fact, Mqhayi went on to produce a piece of translation which many Xhosa scholars regard as his own creative work, because it looks and sounds original. Burns-Ncamashe (cf. Appendix A) regards this translation as even more potent than many literary works written by many other Xhosa writers. Expressing his sentiments about the translation, he echoes the ideas propounded by Tytler:

[80] *Wayeluphiwe ulwimi lwesiXhosa. Ndimbona mna kuAdonisi waseNtlango, itranslation yakhe. Ndimbona mna kuAdonisi waseNtlango apho ingathi le ncwadi yayiyeyomXhosa, wasithatha esiya silungu wasifaka kwisiXhosa esinencasa kakhulu. Zininzi izifanokuthi, izifanekiso-zwi ezimnandi, angaziqokelela umntu enze idictionary yazo azithathe pha.*

(He was the master of the Xhosa language. This is evident in *UAdonisi waseNtlango*, his translation which seems to have been originally written by a Xhosa speaker. He has transfused the white man's language into a Xhosa with a characteristic flavour. There are many synonyms, ideophones which when collected from the book can make up a dictionary of their own.)

Anyone who had not read the original text would never have believed that *UAdonisi waseNtlango* was the translation of Kees and hence, *ingathi le ncwadi yayiyeyomXhosa* (It seems to have been written by a Xhosa), especially when compared to other known translations, albeit from English. Translations about which the same cannot be said, which immediately come to mind, are B.B. Mdledle's translations of Shakespeare's Macbeth, The Twelfth Night and Julius Caesar.

These translations leave much to be desired because Mdledle has created "a faithful translation of the original text, which sounds exactly like a foreigner trying to speak [Xhosa]" (Picken 1983:52). AC Jordan's translation of *Ingqumbo yeminyanya* into The Wrath of the ancestors which was published posthumously by Lovedale in 1980, although it is a reversal of the normal practice, however, is a great improvement. One can hardly compare the Xhosa idiom with the English one. His English translation appears to be too ordinary when compared to the source text. Peteni's The hill of fools, translated by himself into *KwaZidenge*, is a remarkable improvement. Other translations in Xhosa literature, with the exception of Soga's *Uhambo lomhambi*, translated from John Bunyan's The Pilgrims Progress, hardly make any impression as good translations. Soga's *Uhambo lomhambi* inspired many African writers including Mqhayi, to use it as a model.

In 1905 Mqhayi published *USamson*, an adaptation of the story of the Bible. He soon moved away from missionary influence, to concentrate more on the history and traditions of his people wherein he found material that was more appealing to his creative senses. The result was the publication of the classic *Ityala lamawele* (The Lawsuit of the Twins) in 1914. This was of course an insult to the missionaries because in his creative works Mqhayi cherishes and epitomises all the things in which the missionaries according to Owomoyela (1979:28):

..... saw in African godless heathenism that must be wiped out. Not only did they seek to destroy shrines and belief in traditional religions, they also forbade their converts to participate in such traditional ceremonies as naming, dancing, the wearing of African clothes, and bearing of African names - biblical names were substituted. And the newly Christianized Africans could no longer participate in story telling sessions.

Interestingly enough Samuel and Edward were Mqhayi's Christian names, which could be presumed to be the colonialist's brand. Be that as it may, Mqhayi refused to compromise his traditional values for what he regarded as foreign, but

was prepared to accommodate western ideas and images which were compatible with his people's way of life.

4.3. The translation of *UAdonisi waseNtlango*

Mqhayi's success with *UAdonisi waseNtlango* may be attributed to his ability to advance beyond the normal theoretical parameters of translation. In his approach to the translation of Kees, Mqhayi seems to have preferred the polysystem theory, a descriptive method which according to Hermans (1985:12-13):

..... takes the translated text as it is and tries to determine the various factors that may account for its peculiar nature. This position implies that the researcher has to work without preconceived notions of what actually constitutes translation or where exactly the dividing line between translation and non-translation is to be drawn, for such notions would inevitably reveal themselves to be normative and restrictive.

Although this statement might seem to allow the translation "to be too casual, too free spirited, too willing to give free reign" (Gillespie 1992:3), it would be a mistake to use it against Mqhayi, who has instead imposed his own style on *UAdonisi waseNtlango* without detracting from the fundamental coherence of the original text. In other words, he conforms to the interpretative theory which gives credit to the translation. His major advantage has been the fact that, *wayeluphiwe ulwimi lwesiXhosa*, (cf. Appendix A), (he was gifted in the Xhosa language), and not necessarily in Afrikaans, the source language. Mqhayi's achievement has also been due to the fact that in the translation of *UAdonisi waseNtlango*, he followed a method which, "in all manner of means is simple and bold enough to be attractive, as a cognitive tool, and yet flexible and inclusive enough to adapt itself to different cases and situations" (Hermans 1985:12). These sentiments are shared by Burns-Ncamashe who says that *esiya silungu wasifaka kwisiXhosa esinencasa*, (transfused the European language into a Xhosa with characteristic flavour).

The employment of the 'freedom' has been done with great skill and circumspection, as illustrated in the following texts indicated in Table 1 from both *UAdonisi waseNtlango* and Hobson's *Kees*. The texts are numbered to facilitate reference and also to address the question of precision. The texts of reference are arranged as A from the source language and B from the translation. This is followed by a discussion which highlights Mqhayi's ability in creating images. Table 1 is also an example to illustrate how far Mqhayi succeeds in adhering to the source language in his translation and to advance reasons why he had to deviate from the norm. (Note that the translations for Table 1 and Table 2 appear in Appendix C).

[81]

TABLE 1

A	B
1. Bo ...gom! Hees end gebiedend van die ou mannetjie op wag aan die westelike helling van die Korannaberg.	1. <i>Dyo-o-rhom! Livakele lihlokoma bukhali lisitsho izwi lendun'enkulu, e m a z a n t s ' e n t l a m b o ngasentshonalanga yezo ntaba zaseKorana.</i>
2. Bog? Bog? antwoord die trop wat onder op die sanderige koppies waar die kloof doodloop, hul aandete aan soek is.	2. <i>Dyo? Dyo? Dyo? Ivakele isitsho ngelibuzayo indyondyo ephantsi ivela kwiqela elalithe xaka esingeni amazants'enduli enentlabathi.</i>
3. Bog! Bo-gom! Weer van die ou knewel teen die hang, maar hierdie keer harder, meer dreigend. Waarna hy lugtig uit die oliehoutboom spring waarop hy sit en blaf het, en ewe statig op 'n kliprots gaan neerhurk. Die trop daaronder het hom goed verstaan.	3. <i>Dyorh! Dyo-o-rhom! Iphinde yatsh'induna ngelibuyekazayo. Iqondile ukuba uwiwe umthetho wayo. Itsho ke inkewu yatsiba phantsi njengoko ibikhwele emthini, yaya yamisa phezu kwelitye elisithebelele elikhulu.</i>
4. Die bevel wat hy gegee het, sal hul ten uitvoer bring. Hang hul veiligheid, selfs hul lewens, nie daarvan af nie?	4.
5. So stap hy ewe manhaftig 'n paar slae van die een kant van	5. <i>Wanyalasa ke omdala kweli litye, ethi engapha abe engapha,</i>

- die rots na die ander, neem die wereld weer, slag goe op en gaan toe penorent op die hoogste punt van die rotsblok sit. Sy arms hang slap teen sy ribbes af.
6. Hy sit onafgebroke oor die grasvlaktes heen en spioen; en ver agter die Klein Kalahari gaan die son rooi onder.
7. 'n Uur later en die ou sit op wag. Die kop draai langsaam na die een kant na die ander; so af en toe knip die diepgesonke ogies.
8. Met 'n geoff...off en 'n gesteun van die ander wereld kom die trop langs hom verbygestap na hul slaap plek bo in die kloof.
9. Maar Kees, getrouste brandwag en baasvegter van die Korannaberg, steur hom hoegenaamd nie aan hul nie.
10. Hy bly bewegingloos sit, oenskyklik onbewus van hul teenwoordigheid.
- ngokuzitsho okukhulu.*
6. *Uthe umntu omkhulu kaloku akuba esingasinge iimbombo zone zelizwe, wahlala nkqo, wajonga nzo ekutshoneni kwelanga.*
7. *Yasisidala ke eso; kuhleliwe, kujongwe entshona, kubhekwa-bhekwa, loo mehlo asenkontyen' eqalaza.*
8. *Lidlule ngakuye elaa qela licucutheka luvungama lijonge esihlanjeni.*
9. *Yahlala yona indun' enkulu, eyinkokeli nokhala waloo mhlambi, ayashukuma.*
10. *Yanga ayiwuhoye nganto nomhlambi lo.*

Whilst in the examples quoted in Table 1, Mqhayi shows his adherence to the normal procedure of looking at word for word and expression by expression, the idiom and the mood sometimes differ markedly. For instance, in translating the shout of a baboon in (A), Mqhayi seems to express an experience rather than a feature of the source language. In this way his expression achieves more impact on its new environment. His imitation of the noise reflects the manner in which a Xhosa person would normally imitate the shout of a baboon in terms of his experience and familiarity with the animal. The same can be said of examples (B2) and (B3). One cannot miss the aggressive and urgent note in the translation

which is precisely what is intended in the source text. What Mqhayi has done in the three examples and in fact in the whole excerpt is a demonstration of one of his ideas that Xhosa people should build on what they could learn from other languages in order to develop their own.

In (A3), that the baboon is satisfied with its rule is shown by describing its actions. On the other hand, Mqhayi captures this by using the expression *yamisa* (it settled), which leaves much to the imagination (B3). If the intention of Hobson (A3) was to create a situation in which the animal shows off its physical strength, Mqhayi's use of language, portrays a leader oozing confidence, and assured of the loyalty of his followers. The idea that is generated from this portrayal links up well with his images about leadership qualities which are necessary to a true leader for its followers to have confidence in him.

Mqhayi's text in certain instances does not follow the sequence of the source text. This is done to achieve a certain effect. This is discernible in the fact that what would normally be regarded as a command is transformed to *umthetho* (the law) and hence the change in the sequence of events in the translation. (A4) is not translated by Mqhayi and yet the effect could be felt in (B5) rendering the translation of (A4) unnecessary. In terms of precision, Mqhayi's text does not follow the expected sequence precisely for effect. To him the law giver should make sure that die trop daaronder het hom goed verstaan (the troop down there understood him clearly) (A4), *uviwe umthetho wayo* echoed in (B5) (its law is obeyed) before everything else could be allowed to take place. In other words, the law takes precedence over any activity. Mqhayi in all his writings maintains that law in any society is the binding tie of unity, strength and stability. In this particular instance, that principle is upheld as well.

It is interesting to note that Mqhayi does not provide a translation for (A4). It would appear that he does not want to allow interest to flag by explaining the obvious. What is suggested in (A4) is a reflection of the successful application

of the law in (B5). Furthermore that two sentences of the source text (A4) have been left out in translating to the target language, does not in any way impede the chain of events nor does it have any effect in the flow of language and ideas in terms of the context in the Xhosa text.

In the Table 1 above, Mqhayi shows remarkable ability to mobilise words and expressions beyond the bounds of the usual language of translation. For instance, by using expressions such as *wanyalasa* and *ngokuzitsho* (strut and arrogantly) (B5), he is able to reduce what would have been a long and tedious explanation (A5) into a more compact and effective description. Example (A6) does not translate into (B6) exactly as it is, because Mqhayi has attempted to broaden the limits of his vocabulary and as such, the picture painted by *akuba esingasinge iimbombo zone zelizwe* (having surveyed all four corners of the universe) is vivid. This hyperbolic statement creates an exciting atmosphere by creating visual imagery. Whilst ver agter die Klein Kalahari gaan die son rooi onder (far beyond the Little Kalahari sets the red sun) (A6), portrays a picture of splendour and nature's beauty at that time of the day, the expression *wajonga nzo ekutshoneni kwelanga* (B6) (he looked fixedly at the setting sun), evokes emotions of anxiety, almost a world of impending doom, as the sun, the life-giving force and hope, fades away to be replaced by the most feared night.

The animals enjoy freedom without fear in (B5) as implied in the actions of the leader, but come the night (B6), all things change for better or for worse. One would think that Mqhayi has departed from the original text whereas the departure is in fact a maximally close approximation of the original. Mqhayi's text is as natural as the original. To him it is not only the text that is supreme in translation, but also the mood created through use of language, sense, context and of course the new environment, his environment. These sentiments are shared by Leighton (1984:82) who thinks that:

The nuances of human speech cannot be chased down in a

dictionary. Therefore the task of the translator, if he is an artist consists of nothing less than finding as often as possible for [situations] which cannot be located in a dictionary.

There is another interesting facet in the translation of (A6) by Mqhayi. In his translation (B6) the sun is not mentioned. Understandably it is the reflection of the sun that gives beauty to the surroundings. One would like to think that Mqhayi was aware of the implications of the red sun image in Hobson's text, but it would seem that he is more concerned with interpreting the imagery enhanced by the description than concerned with translating it. Judging from the mood and atmosphere created in narration, the red colour of the sun and the fact that it is setting is symbolic in function. The meaning of gaan die son rooi onder (sets the red sun), does not necessarily imply danger in the Afrikaans text, but the Xhosa rendition *laya kutshona ilanga libomvu*, would have had a different connotation far removed from the intended meaning if perhaps it were to be translated into Afrikaans. The imagery intended in the Afrikaans text could be achieved by the use of the idiomatic expression, *xa lingcangcayo*, however, Mqhayi's intention in his translation is to create an atmosphere befitting his own background.

He has therefore avoided confusion by interpreting a situation rather than to directly translate. The reason being that culturally, the colour red is not preferred among the Xhosa people. The red ochre with which they are associated in terms of Xhosa women's traditional dress is in fact not red, but a shade between brown and dark red. Red is mostly associated with blood, which is symbolic of ancestral spirits and of course danger or death. If Mqhayi were to bring in the meaning of beauty and splendour as implied in gaan die son rooi onder (sets the red sun), in his translation, he would have used a totally different symbol, which would perhaps not help the cause of his translation. His translation, however, has a remarkable amount of interpretation which helps to simplify meaning and facilitate communication designed to keep the reader fascinated and interested. Phrases, words and some extraneous sentences are a feature of Mqhayi's creativity in terms of interpretation, style and form. (B2) is a good example of a translation that

evokes interest and imagination. Although it is understood that a translation from two individuals may not be the same, there would be nothing undue in translating (A2) as: *laphendula iqela phaya ezantsi phezu kweendunduma ekupheleni komqhokro apho lalizingela khona isidlo sangokuhlwa* (responded the group from the sand dunes busy looking for something to eat), but for Mqhayi to breathe life into what would otherwise be an ordinary translation, he interprets the mood of the question and its intended effect as could be discerned from *ngelibuzayo* (questioningly) and attitude implied in *indyondyo* (low deep voice). Note that *ngelibuzayo* is an indirect repetition of *Dyo? Dyo? Dyo?*, an aspect normally encountered in an interpretative translation. He then uses a descriptive sentence, *kwigela elalithe xaka esingeni* to create a vivid picture of a group of baboons hunting for what would be their last meal of the day. The ideophone *xaka* (spreading all over the place), adds excitement to the scene.

Furthermore, Mqhayi's inclusion of *inkewu*, a term of endearment and appreciation (B3); the demonstrative expression, *ngokuzitsho okukhulu* (B5), a figurative expression implying confidence and pride; the construction, *umnt'omkhulu* (B6), also a term of appreciation and respect and the word, *kaloku* (B6), a complementary term that facilitates smoothness and flow in any conversation, could be interpreted in terms of his understanding and his feelings about the situation under discussion. This proves the point that translation does not end with the text, but requires a translator to have what Picken (1983:36) regards as:

Sufficient familiarity with life in the country where the language is spoken to be able to grasp any allusions in the text which are not fully explained there.

(B7) is an example in which Mqhayi takes liberty to substitute with his own expressions and in the process finds a marvellous equivalent based on mood and milieu. Under normal circumstances if *'n Uur later en die ou sit op wag* (an hour later, the old one still sat and watched) (A7), were to be translated as *yadlula*

iyure umdala elindile, it would certainly have less impact than Mqhayi's figurative expression, *yasisidala ke eso, kuhleliwe kujongwe entshona* (B7), almost a hyperbolic statement, which demonstrates the importance of the leader's task. It is interesting to note that Mqhayi uses the indefinite *ku*, in *kuhleliwe, kujongiwe*, and *kubhekwebhekwa* to create a mood of fear for the unknown as the night approaches. The expressions just mentioned are complemented by the use of the unfamiliar, but most accurately fitting *eqalaza*, which means looking in all directions watchfully as perhaps against the more commonly and inaccurately used *ukulaqaza*, which specifically means looking in all directions restlessly from a stricken conscience.

Throughout his works Mqhayi's craftsmanship in the use of language to portray vivid imagery is unqualified. As a result of this ability, "in style and in wealth of spiritual tonalities, and in the brilliance of its idiomatic range, [his] translations yield not one whit to the original. [His expressions] are unobtrusive, unconstrained and natural" (Leighton 1984:102). Furthermore for such descriptions as so stap by ewe manhaftig (he pranced around) (A5), he finds a precise associative term in wanyalasa (B5); a kliprots (flat rock) (A3) is described with yet another appropriate [*ilitye*] *elisithebelele elikhulu* (B3), a suitable elevated seat for a leader; the troop could only be taciturn after the law has been given and hence *licucutheka* (B8), the list is endless. In this way Mqhayi makes the reader increasingly aware that it is not always the best synonym or equivalent term that makes good translation, but that words may more or less correspond while not being exactly equivalent.

If in the context of the passage the Afrikaans language does not have one word to describe what partakes in (A5), Mqhayi has found the most suitable expression in wanyalasa (B5). As a matter of fact, this is the term used exclusively to describe how a baboon walks. When used outside this context, it would be for sarcastic, satiric and sometimes derogatory purposes. Any person referred to who *wanyalasa okwenkunzi yemfene* (walk like a male baboon), would feel insulted

because among other things, it implies that there is something physically wrong with the person or that the status of that person has been reduced to that of an animal. The whole exercise, however, shows that Mqhayi, by freely ladling out words and expressions from his abundant supply of vocabulary, is able to re-create paragraph after paragraph with imagery after imagery in his narration. It is therefore not difficult to bring him close to some of the ideas Banns & Almansi (19--?:12) have about a translator:

It is the task of the translator to release in his own language that pure language which is under the spell of another, to liberate the language imprisoned in a work in his creation of that work. For the sake of pure language he breaks through decayed barriers of his own language.

Mqhayi is admired for the discreet manner with which he approaches the above. That is one of the reasons why his translation sounds surprisingly like the original text to a reader competent in both Afrikaans and Xhosa and even more surprisingly, reads as if it had originally been written in Xhosa to the one who is not aware that *UAdonisi waseNtlango* is a translation. If what is propounded in the excerpt above is anything to go by, then Mqhayi should be commended for demonstrating that his images concerning language development are a reality. For instance, by creating his own art through translation, therefore liberating Xhosa from "under the spell of another", he has shown that Xhosa in its expression and idiom could be autonomous. This is in line with his advocations that Xhosa should not look up on other languages such as Afrikaans and English for a supply of vocabulary. Whilst borrowing and influence are unavoidable in any language situation, by delving deeper into the resources of Xhosa vocabulary, as evinced by Mqhayi, the dignity and beauty of the language could still be preserved.

4.4. Mqhayi's creativity in translation

Translation becomes a creative exercise to that translator who is able to creatively engage himself in all kinds of situations such as for instance: simple narration; descriptive presentation, scientific and technical translation within the same text or in different texts. Examples in Table 2 below reveal yet another of Mqhayi's abilities in this discipline. (English translation in appendix C)

[82]

TABLE 2

C	D
1. Dis middernag en onheilspelend is die stilte wat in die kloof heers.	1. <i>Bazola bayiloo nto ubusuku emanlok'entaba.</i>
2. geen luggie trek, geen blaartjie roer nie.	2. <i>Izihlahlana zimi zona zingashukumi; kwaye kungekho nampepho yakuhambis'ivumba neleentaka neleenyamakazi.</i>
3. Stil soos die nag, roerloos soos die roose om hom heen le Sluip, die luiperd, en wag. Die kat-oe is wyd oop, die ore gespits; gedurig snuif-snuif hy die lug. Die roof dier is honger; maar voordat hy handelend kan optree, moet hy eers die ryk van sy prooi kry endaarvoor is die nag nog te stil.'n Uur gaan verby, twee ure en nog le die luiperd en wag.	3. <i>Cwaka ngokobusuku, zole ngokwezihlahla, walala ngolo hlobo kanye uCwashuzayo ihtlosi, ephulaphula elindele ngenyameko. Ukuba eve nje ivumba lekhoba lakhe.</i>
4. Eindelik begin daar tog 'n luggie oor die vlaktes trek, oor die sandduine, teen die helling van die berg op en meteens kry Sluip die ruik waarop hy wag.	4. <i>Ngebhaqo kuthe rham impetshana ivela ezindundumeni ngasentshonalanga, imka kuhle isinga ngasempumalanga, isikisa emazantsi enduli, icandise esihlanjeni apho, ize kudlula ke kuHlosan'apho.</i>

- | | | | |
|-----|--|-----|---|
| 5. | Die roofdier kwispel so effens met sy stert en lig die fraaigevlekte liggaam van die grond af op. | 5. | <i>Lithe rham ivumba kuHlosana kunye nentlokoma. Unge angawuthi bhije umsila, waphakama ngomzimba kancinane.</i> |
| 6. | So staan hy 'n oomblik die luggie en snyf. | 6. | <i>Ngumama kuhle, wema efund'umoya.</i> |
| 7. | Toe, met buigsame liggaam laag teen die grond gedruk, begin hy die bobbejane te bekruip. | 7. | <i>Wabonakala ehamba, imilenze eyithe tye, olo tyukatha lomzimba luphants'ukurhwesha ematyeni.</i> |
| 8. | Dis alles nog stil in die kloof, alles doodstil. | 8. | <i>Kwakungekho nto ivakalayo esihlanjeni apha, kungabonakali nantshukumo.</i> |
| 9. | En 'n slapende bobbejaan deur af en toe te kreun, maak die stilte nog stiller. Die luiperd is al wat in daardie kloof roer, maar waar hy tussen die rotsblokke deur vleg, is hoegenaamd geen geluid nie. | 9 | |
| 10. | Nie eens die gekraak van 'n takkie of die geritsel van 'n blaartjie om die slapende trop te waarsku nie. | 10. | <i>Kungavakali nokurhwashaza kokuwa kwegqabi kuphela iyincwinana ephantsi, embana, into evakalayo.</i> |
| 11. | Meteens klink daar. | 11. | <i>Krwil!</i> |
| 12. | Skril en kortafgebroke, die jammerlike kreet van 'n sterwende bobbejaan | 12. | <i>Kuvakele kukho into etsho kabukhali phakathi koko kuzola kukhulu.</i> |
| 13. | Gevolg deur die hees, waarskuwende geblaf van die brandwag. | 13. | <i>Cwaka kanjalo umzuzwana. Awu, k w a v a k a l ' u k u k h o n y a kwengcam'induna ivus'umzi.</i> |
| 14. | En die hele kloof breek en kraak soos die bobbejane bang uit die krans uitborrel en kloof afstorm! Oordag sou hul nog miskien hul man kon gestaan het, maar die onsigbare vyand daaronder in die pikdonker is selfs vir die dapperste te veel. | 14. | <i>Yeka ke ukuphalazeka kweemfene; zehla buphuthu-phuthu emithini, nasemaweni, zagwenyela, zatsiba zehla isihlambo.</i> |

- | | | | |
|-----|---|-----|---|
| 15. | Totaal verbouereerd vlug hul
luidrugtig die bosse in - 'n
snouende, tjankende gespuis. | 15. | <i>Zithe thwanga, zinkwantya,
zibebezela.</i> |
| 16. | Dis alles weer stil in die
kloof. | 16. | <i>Kwaphinda kwathi nzwanga
esihlanjen'apha;</i> |
| 17. | Net die gekraak van bene en
die geknor van die twee bont
katte wat die plek verraaas
waar hul hul slagoffer lê en
verslind. | 17. | <i>Kanti hayi kuhle kwavakala
kwangoku ukunqatywa
kwamathambo, ngaba, ngaba,
ngaba.</i> |

The passage in Table 2 relates an emotion-charged event ignited by Mqhayi's power of expression and description. The events in this short passage move through the distinct narrative stages of the motoric moment, the climax and the denouement. The first stage opens with the description of the night, with the baboons enjoying their sleep, while the leopard lies in wait to pounce upon its victim in the middle of the night as could be perceived from (C1) to (C10) and of course (D1) to (D10). The step by step progression of the narration cannot be missed. Mqhayi rises to the occasion in the same way as the source language does, but with a flair that is uniquely his. He does this by omitting certain sections of the source language text, which in the Xhosa language would presumably hinder the movement and smooth flow of events as they gallop to the climax. (D3) is an example in which Mqhayi, not for the first nor the last time, takes the liberty to circumvent the dictionary by introducing his own creation. The Afrikaans text (C3) is verbose and yet interesting. On the other hand the Xhosa text is brief, precise and to the point. Mqhayi is able to find an expression in Xhosa that is quite encompassing. Imagery is enhanced through the employment of effective devices such as connotative description: *bazola bayiloo nto* (it was as quiet as ever); personification couched in poetic language: *izihlahlana zimi zona zingashukumi* (the little branches stood still motionless) and a combination of the ideophone and simile: *cwaka ngokobusuku, zole ngokwezihlahla* (quiet like the night, silent like the branches). It would appear

that only the first sentence in (C3) has been translated and the rest of the extract ignored. For this reason there is nothing to suggest that this was a deliberate attempt to avoid the untranslatable on the part of Mqhayi nor perhaps to imagine that he could not understand the contents of the Afrikaans text. With the exception of moet hy eers die ruik van sy prooi kry, (first he must receive the smell of his victim) which has been translated as *ukuba eve nje ivumba lexhoba lakhe* coming at the end of (D3), the rest of the passage from the second sentence (C3) to the end is implicitly summarised in *ephula-phula elindele ngenyameko* (listening and waiting patiently).

If languages all over the world are capable of substituting a phrase or a word for what would otherwise be long descriptions, Xhosa is even more extraordinary as could be discerned in this particular case. The expression *ngenyameko* (patiently) on the surface simply means carefully, patiently, closely attentively, with perseverance, diligently and concerned, all characterising the leopard, but in the context of the passage, it is extended to suggest alertness, hence die kat-oë is wyd oop (the cat's eyes are wide open), die ore gespits (the ears standing up), gedurig snuif hy die lug (patiently he sniffed the air). *Ngenyameko* (patiently) also suggests -to avoid unnecessary movement implied in die roofdier is honger (the wild animal is hungry); maar voordat hy handelend kan optree (but before he could move carefully). In it the meaning of long hours of waiting could not be missed especially when one considers that during the period of waiting, 'n uur gaan verby, twee ure en nog lê die lui-perd en wag (an hour passes, two hours and the leopard lies waiting). The Afrikaans text in itself implies long hours of waiting. The expression under discussion could also mean discreetly and expertly as could be perceived from the leopard's behaviour as an experienced campaigner. Comparatively, what would be regarded as a loss of information as regards the Xhosa translated text is, however, compensated for by creativity. It is notably expressions suggestive of and embodying imagery that yield life to Mqhayi's narration. Mqhayi's good turn of phrase in translation is further demonstrated even more clearly in the simile, roerloos soos die rotse (motionless like the stones)

(A3), rendered in Xhosa as *zole ngokwezihlahla*. In both the source language and the target language imagery is vivid. There would be nothing short of creativity if the same were to be translated as *zole ngokwezo mbokotho zazimngqongile* (quietly like the rocks surrounding him), much closer to the Afrikaans text, but for Mqhayi in order to capture and create a more appealing situation, he employs more than just a term that explains the situation at hand. Soos die rotse (like the stones), implies complete immobility almost lifeless as would be expected of any rock. There is an added notion to the expression *zole ngokwezihlahla*, which is the absence of any wind. As a result of the employment of this expression a tense situation is created within the text, which manages to arrest the reader's attention. In the context of the passage, Mqhayi, by transformation has made the new figurative expression fit the original by choosing that which best describes or conveys the meaning of what he wants to communicate.

He creates more suspense yet again by using an expression that is very precise in its portrayal of a situation. *Ngebhaqo kuthe rham* (D4), brings a sudden change to the atmosphere. It jolts the mind from the lull of the night. The effect of the Afrikaans, eindelik begin daar tog 'n luggietrek (at last the breeze started up) (C4), is not as electric as its counterpart. Through this expression (D4), he achieves his goal of creating suspense, while at the same time holding the situation under control before unleashing it ever so carefully in (D6) by *nqumama kuhle*, and then letting go in (D11) with the onomatopoeic *Krwii!* after which all hell breaks loose, because of the pandemonium caused by the leopards as they attack the baboons. This breath-taking situation portrayed vividly by employing a variety of devices demonstrates yet again Mqhayi's master of language. Poetic devices such as the ideophone and onomatopoeia give the narration a poetic quality which not only enhances imagery, but also generates interest in the reader.

Table 2 and in fact the whole book is carefully translated so as to achieve the intended effect of the original text. The short silence after (D11) suspends and further prepares the reader for the avalanche captured in (D14) and (D15).

Interestingly, the effect of the beautiful olfactory image in, die hele kloof breek en kraak (the whole valley erupted and cracked), portraying the stampede in (A14) is achieved by means of the use of a two-fold metaphor in (B14). In the statement, *ukuphalazeka kweemfene*, not only implies the blind rush of the baboons down the cliff, but also the deafening shouts of fear as they attempt to escape death after an unceremonious awakening. Mqhayi has been creatively successful in maintaining the spirit in the source language through his "originality, his honesty, his tact, his sensitivity and sense of proportion, his common sense, and his knowledge of both his subject and his subject's language" (Leighton 1984:xxii) and most of all the imagery.

Mqhayi's awareness of how the source language differs from the target language syntactically and also in terms of vocabulary is precisely what allows him to be original in his translation. Between the two languages, with the exception of some borrowed terms, which Mqhayi does not use in the translation, there is no commonality. Be that as it may, there is a firm belief that on reading Mqhayi's translation, although it could never be perfectly similar to the source language, Hobson would be able to recognise it as his own work. This would be so because Mqhayi is honest in his creativity. Although the system of translation he adopts, as it were, does "offer some of the joy of original creation without much of the travail" (Biguenet & Schutte 1989:70), he does not go out to overshadow the original. He brings the passage to a conclusive end in a dramatic style. The description of the leopards disposing of their prey is very graphic. A simple plain translation would never include such powerful words such as *ukunqatywa* - bones being crushed; *nokuqwegwa* - tearing of meat; *nokudlavulwa* - ravage or tear in, complemented by the ideophone repeated three times for emphasis.

Although Mqhayi's method of translation sometimes has had the effect of momentarily removing his attention from the actual wording of the text, his idea-oriented translation however, gives the force of the original. It is a well known fact that no translation will ever be perfect and therefore if any deficiencies are

registered in Mqhayi's translation, that would only be to clarify issues and to suggest more fruitful approaches. In *UAdonisi waseNtlango*, Mqhayi is more concerned about what would be acceptable in the Xhosa text without in fact totally losing sight of the wording of the original as exemplified in (D3), (D4), (D6), (D8), (D10), (D12) and (D16) in Table 2. When and where it becomes necessary, he switches to idiomacity or resorts to translating ideas or sometimes does both at the same time as in (D1), (D5), (D7), (D11), (D14), (D15) and (D17). Laying emphasis on the strict adherence to the wording of the original text, Seguinot (1989:19) seems to understand the problem of translating languages that have no commonality syntactically or lexically as Xhosa and Afrikaans are. He recognises the fact that:

As for the wording of the translation, there is no generally valid approach for all texts and no one correct approach for the whole of any particular text. Within one short passage, it may be appropriate to use both a recent gallicism and an ancient idiom, to render one thought through a close approximation to each lexical item of the original and then let another be understood purely by implication, even though it is explicated at considerable length in the original. The translator must be ready to switch from one mode of translating to another, and a proper doctrine of translation should allow this.

One should consider the nature of the Xhosa language itself in order to have a broad enough picture so as to arrive at a conclusion regarding Mqhayi's art in translation in preserving the imagery. Among other things, any translation involves especially studying both languages in which exchanges word for word and sentence by sentence are considered. It is in this process that certain forms and expressions peculiar to the languages will be discovered. Although equivalents of these are often difficult to establish, Mqhayi succeeds because Xhosa is a language with great depth. Whilst one agrees with Gillespie (1992:145) that every language has its own distinctive features and therefore, "no language then is a tool so perfect that it can adequately serve to conceptualise completely each and every one of the special features of every language," Xhosa being the figurative language

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it is, in every sense, it has very little or in fact no difficulty in expressing not only a feature of another language, but the idea including the imagery behind the feature. That notion is further strengthened by Pahl's (1989:xxii) explanation:

(NB)

History has proved that the Xhosa language is one of the tenaciously enduring elements of Xhosa culture, for it has maintained a firm foot hold on Southern African soil, growing like an evergreen, deep rooted tree, and has manifested itself as a dynamic, vibrant, virile language adaptable to and developing in harmony with the changing environment in that it sprouts new words and expressions to accommodate new concepts and cultural items and to an even greater extent, absorbs and xhosaizes words and terms. As it is extremely rich in vocabulary, idiomatic expressions and proverbs and in addition has a highly developed and complicated phonological, tonological and syntactical system, it is a most versatile and efficient vehicle for an extensive range of linguistic communication strikingly expressive of human emotions and eminently effective in conveying subtle intimations, nuances, innuendos or thoughts and sentiments expressed precisely and explicitly or conveyed in metaphorical language that is meaningful only to those who have an intimate knowledge of this rich and tuneful tongue.

It will be realised that in his translation, Mqhayi did not only take advantage of a powerful tool, his language, but also used his creative abilities to add credibility to his art. Be that as it may, one cannot run away from the fact that the depth and the extent of development of a particular language such as Xhosa, renders translation as a true art. Hodgson (1985:15) also attests to the expressiveness of flexibility of the Xhosa language:

..... the Xhosa language has an unusually rich vocabulary and complex morphology which can be used to express the finest distinctions and most delicate shades of meaning.

The idiomatic flavour of the Xhosa language, which "has a natural flexibility and rhythm that is enhanced by the timbre of the African voice" (Mertens and Broster 1973:4), also brings out the force and value of the Afrikaans expressions. Its ability to be a strong tool of translation in this particular case, is that it has a

boundless range of a powerful vocabulary; its syntactical structure is remarkably conformable; the aspects of its tone are various; it is not necessarily rule bound; it is flexible and above all it is attractively poetic.

Although generally in translation, it is maintained that the original is frequently far beyond and above its translation, Mqhayi as can be seen has proved the opposite. *UAdonisi waseNtlango* is by no means an equivalent of Kees, but Mqhayi's re-creation of it through art. As could be noticed in Hobson, the text of the source language provides him with material for an inspired creative work. Furthermore, it is the style of Mqhayi defined by Gutt (1991:123) as "the way the writer or speaker expresses himself - resulting for example from the words he chooses or the way he constructs his sentences," complimented by that of Hobson, which gives quality to the text of the translation..

Xhosa as a language of easy communication has interestingly shown inclinations towards effective code-switching, a phenomenon presently receiving great attention from scholars and which would presumably help in the translation processes. As one of the readily adaptable of the developing indigenous languages in Southern Africa, there is hope that Xhosa will develop to be a perfect and autonomous language that possesses the capacity and that power, which would make scholars and critics view it as that language which according to Gillespie (1992:147):

..... contains within itself virtually all languages, but it cannot contain any one of them in a properly substantive way. It possesses equivalents for features of other languages, but not features precisely identical with theirs. It can represent and imitate [some] of their movement, while all the time remaining itself one thing and preserve its character distinct from theirs.

The above should be viewed in terms of studies concerned with the development of any language, Xhosa included, and especially where translation features prominently. Although the general feeling is that Mqhayi has produced the best possible translation of *UAdonisi waseNtlango*, it would be a misconception to

imagine that he did not experience any problems or perhaps the target language text itself has no problems. That a translation is never without problems is a maxim known too well by translators. True, Mqhayi has made it difficult for any Xhosa reader to fault him in his translation. He is without doubt the master of his language, but certainly not of Afrikaans. To avoid controversies of any kind he has made the Xhosa text acceptable in the target language and never paused for a moment to consider what an Afrikaans reader would think of the Xhosa text in relation to the text of the source language.

Therefore there are various areas that are common problems to many translators, which could be explored or mentioned where Mqhayi would have been expected to falter. It would appear that because of his experience and training, Mqhayi managed to avoid many pitfalls. So saying, it would also be difficult to be explicit, because of the difficulty that might be experienced concerning the Afrikaans language and Mqhayi's language of translation. For instance, it could be argued that if the question of thought in the original is too complex, too dense, it should show in the original. Although *Kees* is written in very simple beautiful Afrikaans meant for scholars in the primary school, however, it could not necessarily be so for the majority of Xhosa speakers. *UAdonisi waseNtango* on the other hand is written in Xhosa that is not so simple, but certainly comprehensible. Mqhayi therefore had to consider what readership the book is intended for and what degree of specialist knowledge in terms of language and vocabulary the reader would be expected to have. Although it is a book about animal stories which according to Mqhayi *ibuntsomirha* (like a folktale, but not quite), and which by implication is a children's book, his remarks that "*khaniyihlole, niyicokise, nihambe nani nizandisele njengabantu bengqondo,*" (examine it thoroughly and give your own opinion as critics would normally do) (Mqhayi 1973:v) are intended for scholars with critical intentions. The high quality standard of translation and the language used in the book, belies the claim by Mqhayi that the book is folktale like. If anything this is a book of animal tales and certainly not animal folktales as they are generally known.

It should also be mentioned that while the Afrikaans text would be simple to the speaker of that language, its Xhosa translation might be too difficult to that person, the reason being that when it is not easy to the average Xhosa reader to comprehend fully Mqhayi's idiom, how much more difficult would it be to the non-Xhosa reader. Another problem would be the difficulty of Afrikaans to the target language reader. Afrikaans has never been an easy language of communication to any Xhosa speaker. Even the most schooled Xhosas would have problems in comprehending some of the Afrikaans idiom peculiar to its speaker - a problem situation and yet an interesting one.

If precision of word for word in translation is to be applied in its strictest sense, then Mqhayi would be faulted for not adhering to the rule. But then, if he were to adhere to the rule, his translation would not make any sense nor would the imagery intended be realised to its full potential. The question of equivalents, exactness and accuracy would be difficult to address. Consider for instance the following example:

[83] *Kwakuyiwa kulalwa ke njalo ngabakulomfene. Inxalenye yazo yayiseyigwenyele yaya kutsho kuleya inganyukekiyo yona imixawuka.*

Die trop het al hul slaapplekke vir die nag in 'n steil krans ingeneem wat 'n twee-driehonderd voet loodreg aan die kant van die kloof oprys.

(The troop took up their sleeping positions on a steep cliff which was about two hundred feet above the valley).

In the first place, one would want to know why Mqhayi has two sentences instead of only one as in the Afrikaans text. The Afrikaans text consists of a complex sentence with a single unit of thought. If Mqhayi were to render the translation in exactly the same manner as in Afrikaans, in Xhosa it would be even more complex and as such not only lose the meaning of the original, but confuse the Xhosa reader. For that reason Mqhayi has opted to simplify the thought and text

by using two sentences. Statements such as "for two sentences in different languages to be exact translations, they must of course have the same meaning" (Guethner-Reutter 1978:167), should be viewed in terms of Mqhayi's approach to translation. It should also be emphasised that it is not necessarily the number of sentences or words that determine the proper conveyance of the message, but the accuracy of the translation as regards thought and in fact according to Duff (1989:8), that "no matter how technically correct a translation may be, it will sound wrong if the influence of the source language can be detected in the choice or order of words", is what Mqhayi has tried to steer away from in the example above.

In the source language the estimated height of the cliff is measured in feet, twee-drie honderd voete (two-three hundred feet), as against the target language which explains it thus: *kuleya inganyukekiyo imixawuka* (to the cliff that cannot be climbed). Although the meaning that the baboons slept in very high places has been retained, word for word translation has not. The problem is hardly Mqhayi's nor that of the language. It is in fact the question of the cultural background defined by Tancock (Booth 1958:35) as "ways of expressing simple things, metaphors, examples that spring instantly to mind and which are what they are because one man is [Xhosa] and another [Afrikaans]." The influence of traditional Xhosa culture is apparent in Mqhayi's translation if it should be realised that his culture approaches the question of numbers differently. Distances are measured in terms of hours and days, time is best understood in terms of the position of the sun in relation to the sky, mountains, certain geographical terrains or shadows. Questions such as: how heavy is it? will often be answered with: two men cannot pick it up. What is the distance from here to such and such a place? Very often the answer would be: it is not that far or if you depart in the morning, you will arrive at sunset.

The bottom line in this translation is the significance of the meaning and the thought behind it as would be understood or acceptable to the speakers of the

language. Furthermore, there is a general feeling that the style of the translation reflecting that of the original "will not be ruined and need not deteriorate if aspects of another culture are conveyed with Xhosa expressions tactically and cautiously, especially where a literal translation would be awkward and prolix" (Leighton 1984:103). Throughout the translation Mqhayi has been very careful not to sacrifice the norms and values of the background of the target language while at the same time careful not to distort or blur the meaning in the source language.

Another aspect to be considered is that it is doubtful that Mqhayi could have translated so well if Hobson's style defined by Zlateva (1993:80) as "the way in which language is used in the various socially differentiated situations," was not good. In view of this assertion, looking at the Xhosa text, the style does not suffer either by Mqhayi's use of *inxalenye* instead of die trop (the troop) and *yayiseyigwenyele* instead of steil krans ingeneem (climbed the high cliff), nor is there any confusion in expressing the thought in the Afrikaans text in two sentences instead of one. It would be incongruous to translate al hul slapplekke vir die nag (their sleeping positions) word for word when the same idea could be conveyed to sound natural to the Xhosa speaker in *kwakuyiwa kulalwa ke njalo ngabakwamfene*. As a matter of fact word for word translation that makes sense when dealing with narration in these two languages is hard to find. What that implies therefore is that the translator should communicate very closely the meaning of the text of the target language and at the same time give the Xhosa reader some impression of the flavour of that text.

While it is acknowledged that in this translation, Mqhayi's style is uniquely his, in this translation there is enough evidence that to a greater degree he has been influenced by the structure and forms of expression of the original version. This notion is not anything uncommon to translators who do not wish to be criticised for mistranslation, one of the dangers of being free in one's translation. Mqhayi's vocabulary is abundant but still, it would be nothing if it was not subordinated to

the style of the original. For instance, if the text below (Hobson 1959:11) impresses with its imagery:

Selfs die punte van die laaste strale van die son toe hy ondergaan,
stowwerig-rooi teen die hemel opgeskiet het, het al agter hom aan
verdwyn. Die donker neem langsaam die Korannaberge in en
versprei oor die sanderige vlaktes heen. Die aandwindjie gaan lê;
die stilte van die wye, ope veld omhels sag die slapende bobbejane,

(Even the flicker of the last rays of the setting sun, dusty red
against the sky a moment before, had long disappeared behind him.
Upon the Korannaberg and the outlying sand plains darkness had
descended. The evening breeze was quiet, the tranquility of the
wilderness surrounded the sleeping baboons).

the Xhosa translation (Mqhayi 1973:9) is rich in vocabulary and vivid in its descriptiveness. Imagery is achieved through the use of simile couched in suggestive language:

[84] *Umnzwi wokugqibela wokukhanya uthe cimi ekutshoneni kwelanga,
kwaye ekudeni phaya, phakathi kwendunduma zentlabathi kuvele
ezo nto zixwebileyo zemithi, iinto ezabhululwa yimimoya zanga
yimishologu ngakumbi ngongcwalazi. Kuthe kungenini kwarhatyela
kanye emixawukeni, asithela kuhle lawo mathafa entlabathi. Alala
kaloku amazolo, yabeth'impepho yezithabazi phezu kweemfene
ezileleyo.*

(The last ray of light disappeared as the sun set. At the far
distance between the sanddunes, bare trees which looked like ghost
could be seen. After a while, darkness covered the valley and the
sand plains also disappeared. The dew began to fall and the cool
breeze blew over the sleeping baboons).

Mqhayi in the passage above has obviously set aside some of the Afrikaans words in the text in order to be able to visualise the situation clearly, something that is very important. He has nevertheless allowed himself to be guided by the original text, but always kept a mental distance from it and concentrated mainly on how it should be rendered in Xhosa. According to Booth (1958:32), it can also be said that Mqhayi has:

Emanipated himself from the spell of the word. In dealing with every type of text which is not a mere list of names, the important thing is to disregard the actual word in the original language and its counterpart and associations in the new language in order to concentrate the attention upon the thing itself.

And indeed the picture that one imagines after reading stowwerige-rooi teen die hemel opgeskiet het (dusty-red against the sky), becomes more potent and clear through the use of associative devices that create imagery as in, *ekudeni phaya, phakathi kweendunduma zentlabathi, kuvele ezo nto zixwebileyo zemithi, iinto ezabhululwa yimimoya zanga yimishologu ngakumbi ngongcwalazi* [84] (in the far distance, among the sand dunes, there could be seen ghost like trees in the evening). It is also very interesting to note how Mqhayi selects his expressions that correspond most closely to that taken from the same level in the source language. For instance in the following example:

Die donker neem langsaam die Korannaberge in en versprei oor die sanderige vlaktes heen.

(It became dark along the Korannaberg spreading over the sandy plains)

[85] *Kuthe kungenini kwarhatyela kanye emixawukeni, asithela kuhle lawo mathafa entlabathi.*

The gradual process donker neem (became dark), is associatively described as *kwarhatyela* in Xhosa and the process further develops into *alala kalok'amazolo*, an idiomatic expression which refers to a period just before total darkness, during which there is the quietness that allows the fall of dew. Instead of possibly rendering the above extract as *kummandla weKorannaberg* (langsaam die Korannaberge), Mqhayi uses the term *emixawukeni*, to capture an extended image of a mountainous and hilly area surrounded by undulating dry sandy plains. To a Xhosa reader this would make more sense than the source language text. The reader would not have to struggle with a strange image of a Korannaberg when he is used to names such as *uKhahlamba, uNdoda and iNtab'eGqirha*. If the

name Korannaberger was as well known as Table Mountain, it would be a different matter all together. It therefore shows that Mqhayi, guided by a vital sense of style and striving for good effect, was not carried away by the effect of words, but rather by their sense guided by his knowledge of the situation in the target language and of course the readership.

This is further illustrated by his rendering of versprei oor die sanderige vlaktes heen (spreading over the sandy plains) as *asithela kuhle lawo mathafa entlabathi* [85]. There is a clever shift of imagery between versprei (spreading) in the Afrikaans language to *asithela* in the Xhosa text. Whilst Hobson sees the coming of the night like some darkness that spreads over the mountains and plains, Mqhayi sees it in terms of plains disappearing gradually as the darkness takes over. Instead of following the source language, he creates his own imagery which is equally strikingly powerful. He seems to be refusing to be outdone by the Afrikaans text and perhaps some truth could be found in Duff's (1989:xi) remark that:

Whatever goes on in the writer's world must go on in the translator's head as well. The writer and the translator share the same thoughts, although they express them in different languages. The quality of the writing will directly affect the quality of the translation, so too will the quality of the thought.

This could be true especially of a translator who is a creative writer as well, as Mqhayi was. But one thing certain, it was not an easy task for Mqhayi to translate Kees as its text is at times emotional, suggestive, allusive with many overtones and undertones. Unfortunately translations especially in Xhosa are mostly criticised for their defects than praised for their merits, but for Mqhayi and as regards *UAdonisi waseNtlangu*, it has been the opposite, perhaps because the reader receives the text as a work written in Xhosa and has never bothered to compare it with the original. Besides being a notable writer and a translator Mqhayi has proved the significance of the words of Picken (1983:52) that:

The best translations are not translations at all, but parallel renderings of the original target languages. The source and the target languages exist side by side, they do not mingle. Contrary to the common belief that one's native language structure is so ingrained that it is difficult to use anything else, it seems that the language structure people use is governed largely by the structure of the last language they have read.

The above seems to have been the case with Mqhayi's translation coupled with his own innovations and creativity. Another rendering of Kees into Xhosa would be acceptable, but would certainly not be as good. Where one would expect to find a fault with Mqhayi's translation, one is instead struck by his expertise in manipulating the situation.

4.5. Language and Style

The two concepts of language and style are always handled together because they are so neatly intertwined. It could be safely said that the one complements the other. And indeed a writer should first have words to use in the narration. His use and arrangement of language, his deliberate selection of words to achieve a desired effect and the patterning and pacing with which he puts them together, would of course constitute style.

It is, however, the manner in which Daiches (1948:35) defines style that one becomes aware of the complexity of the concept when it comes to narration:

Style - the way in which the action is handled at any given point, the selection and arrangement of words, images, sentences, paragraphs and larger units so as simultaneously to define and enrich the action as it is unfolding - style is the continuous maintenance of the symbolic expansion of meaning through the appropriate devices of language and arrangement.



The above also indirectly refers to language as a medium which while communicating magnifies the significance of the communication. Msimang's

(1983:177) approach to the definition of style is also suggestive of the complexity and illusiveness of this phenomenon. He acknowledges the fact that:

There are various concepts of style and the issues are further compounded by the various approaches to the problem of style. These approaches include the philosophic approach with emphasis on logic, the linguistic approach with emphasis on phonogrammatology and the transformational-generative mode, the prose style with emphasis on the appropriate choice of words etc.

It is however Ullman's (1973:41) explanation that reduces the conceptual problem, and one begins to see the different viewpoints in a more practical light:

However different these approaches may seem to be - and some are really complementary rather than mutually exclusive - they have one thing in common: they all assume the existence of some feature or features which are peculiar to style and distinguished from language.

In discussing style therefore especially that of a multifaceted writer such as Mqhayi, one cannot be totally conclusive as there would be a considerable amount of overlapping between the various approaches. One can also take comfort in the knowledge that definition is not an end but a means and flexibility therefore in analysing style should be recognised. Serudu (1987:191) is a proponent of this flexible approach as he maintains that:

Style can never be given a watertight definition, since it involves not only the choice of words and their appropriate use in sentences and paragraphs but also the entire pattern that a literary work assumes: it registers not only in the theme (message) but also in its impact.

In dealing with style therefore one should be able to look at the author's personality, the author's attitude towards language and the people with whom the author communicates and his/her emotions in terms of the text. Expressiveness should however be the yardstick to determine whether the style is good or bad, formal or informal, serious or casual. The definitions of style from the various

scholars cited above will significantly determine the margin of creativity in Mqhayi's style in this translation as it goes beyond just eliciting his ability to use language in an admirable fashion, but also his ability to establish a kind of communication or contact in the deeper level of the imagination. In dealing with language and style in this paragraph therefore, reference will be made to the source language only when there is a striking resemblance or a peculiarly interesting difference in the manner in which both writer and translator impress with their skills.

4.5.1. Mqhayi's style in translation

The dominating feature in Mqhayi's language and style in the translation of *UAdonisi waseNtlango* is his employment of the ideophone as a literary device, a linguistic item often "descriptive and frequently imitative of the sound of the action described or of a sound associated with it" (Bennie 1939:143). Of striking interest is the manner in which he manipulates the ideophone in order to bring out the desired meaning and at the same time to give it an identity as that particular part of the sentence which envelopes the text with a sense and dignity. In a sense, the ideophone is used to externalise action and as such enhances imagery. Used accurately and discretely, it has the effect of igniting the text with excitement as it adds the poetic quality to it. It is sometimes regarded as a ready made literary tool that enhances the status of the language. Mqhayi's gift of language is his ability not only to give appropriacy and the clarity of meaning, but also suitability to the context. His style is further enhanced by his ability to use the right word in the right place at the right time. The ideophone is graphic in its descriptiveness and its syntactic flexibility enshrines the narration with semantic significance. It should also be noted that its strength is in its ability to "express an action, a process or a stative situation" (Marivate 1982:24), rather than describe it.

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The ideophone in Xhosa as a linguistic element has been studied quite extensively and in this treatise no attempt will be made to note the comments which define it

as a grammatical element. Only the general basic features as affecting its use as a literary device will be considered. Any deviation from this would be done in order to shed light on its behaviour in the text and only the ideophones occurring in the translation of *UAdonisi waseNtlango* would be examined in relation to language usage and style.

Ideophones in Xhosa could be divided into four categories or groups in terms of their morphological construction. The groups are: monosyllabic ideophones; disyllabic ideophones; trisyllabic ideophones and polysyllabic ideophones. It is not common for any Xhosa writer to use all these four groups of ideophones intensively in one work as much as Mqhayi did. The variety of his selection and how it has been put to work is what really matters. His use is effortless as could be seen in the ease with which the text flows. The interplay between the four groups has a striking effect on the text as will be experienced in the forthcoming discussions. Whilst in the text Mqhayi has used these in a variety of ways as the narration demands, the groups will be listed separately for expediency and will be discussed in terms of their usage in the translation.

4.5.1.1. Monosyllabic ideophones

The number in brackets next to the ideophone listed below indicates the number of times that that particular ideophone appears in the book. It should be noted that the list is a random one as the ideophones are spread throughout the book although sometimes they are found very close to one another. Next to each ideophone is the verb or linguistic term from which it is derived or the derivation thereof and then the translation or short explanation where direct derivation could not be provided since these hardly have any equivalents in English. Monosyllabic ideophones could then be grouped into:

- (a) Those that could be termed original. These are not derived from any part of speech but could however be associated with certain words or word with which

they share the same meaning or better still, which they express. When used in a sentence (Mqhayi 1973:9) they usually precede or follow such a word as for instance in:

[86] 1. *Utsibe umduna wanga uhlatywa yinto, wema ngxì, esingasinga.*

(The old fellow jumped up as if stung by something, stood still, looking all around him.)

2. *Ivakele isitsho enye inkunzi yemfene ithè ngcu phezulu kwindunduma ende.*

(One male baboon shouted sitting high on top of a high sand dune.)

As could be noticed, in example 1 [86] the ideophone *ngxì* which implies sudden stop or stand still is preceded by the verb *wema* which means stop or stand. The situation in example 2 [86] is the reversal of the first example except that in the second example the adjunct functions as a preposition. In the narration, these situations change from time to time as the author so wishes.

The following are examples of ideophones from Mqhayi's translation. The number in brackets indicates the number of instances that the ideophone occurs in the translation:

ideophone		verb	verbal meaning
<i>vu</i>	(7)	<i>hlala / chopha</i>	sit down
<i>nzoo</i>	(3)	<i>jonga</i>	look at fixedly
<i>ngxì</i>	(5)	<i>(i) ma</i>	stand still
<i>ntshi</i>	(2)	<i>bopha / bamba</i>	tight
<i>nkqo</i>	(12)	<i>hlala</i>	up right
<i>nqo</i>	(15)	<i>hamba</i>	up to
<i>tyu</i>	(3)	<i>xhoma / beka</i>	hang up / lay on

<i>ngqo</i>	(4)	<i>hamba</i>	go straight on
<i>swe</i>	(2)	<i>tyhiliza</i>	push aside
<i>tywaa</i>	(5)	<i>lala</i>	lie on your back motionlessly
			Utywantsi is a noun derived from this ideophone. It refers to a person lying on the ground, tired or as if dead.
<i>tshwa</i>	(4)	<i>tshona / ngena</i>	get in or get into
<i>ngce</i>	(2)	<i>hlala</i>	land
<i>ngco</i>	(3)	<i>mnandi</i>	feel good
<i>gqi</i>	(13)	<i>vela</i>	appear suddenly
<i>zoo</i>	(4)	<i>luma</i>	bite
<i>tyi</i>	(3)	<i>suka / hamba</i>	move away / go
<i>thu</i>	(7)	<i>vela</i>	appear suddenly
<i>nzo</i>	(6)	<i>jonga</i>	look attentively
<i>tse</i>	(2)	<i>olula</i>	straighten
<i>dywa</i>	(1)	<i>ngena</i>	get in / get into
<i>ntsho</i>	(3)	<i>jonga</i>	look at fixedly
<i>zo</i>	(2)	<i>luma</i>	bite
<i>whaa</i>	(1)	<i>xaka</i>	puzzle
<i>xhwa</i>	(1)	<i>faka</i>	put in / get in
<i>nko</i>	(1)	<i>oma</i>	be dry
<i>mu</i>	(1)	<i>thula</i>	silent
<i>tu</i>	(3)	<i>thula</i>	silent
<i>tswi</i>	(1)	<i>naba</i>	stretch
<i>ngqe</i>	(2)	<i>baleka</i>	run fast
<i>jii</i>	(1)	<i>phulaphula</i>	listen carefully

<i>tshe</i>	(2)	<i>amatshelu</i>	very quick action
<i>thsu</i>	(2)	<i>mnyama</i>	dark

From the above picture, it can be realised that the writer has preference for certain ideophones. This is necessitated by the demand which arises from certain situations in the story.

(b) There are ideophones which form part of a word. Usually a syllable at the beginning of a word is isolated and becomes an ideophone. It is only in exceptional cases that the last syllable is used as the ideophone. In all the following instances, the ideophone echoes the meaning of the verb or noun from which it is derived.

ideophone		verb	verbal meaning
<i>chu</i>	(4)	<i>chula</i>	hold on something carefully with your fingers. walk slowly. The verb chula could also mean: do something expertly or put on few clothes. The ideophone chu does not echo both situations in the context of the story.
<i>ncu</i>	(6)	<i>ncathama / ncamathela</i>	hide behind / stick on
<i>ngcu</i>	(7)	<i>ngcuchalaza</i>	sit down for a moment or to perch on top. A person who has no stable

<i>dzu</i>	(1)	<i>dzula</i>	habitat is said to ngcuchalaza go straight on
<i>bhu</i>	(1)	<i>bhula</i>	put on / lay on
<i>jwi</i>	(1)	<i>jwila / jula</i>	throw away
<i>khu</i>	(2)	<i>khumathela</i>	hold in position
<i>nya</i>	(1)	<i>nya</i>	disappear / not to be seen
<i>rhe</i>	(1)	<i>amarhe</i>	hear rumours / hear a little bit of something
<i>qwa</i>	(4)	<i>qwanya</i>	look up / be alert
<i>ngqu</i>	(2)	<i>ngqula / ngquba</i>	to take down / fell / tackle / bump against as implied in ngquba
<i>xhu</i>	(2)	<i>xhuma</i>	take off / jump up
<i>jo</i>	(2)	<i>jozela</i>	look at attentively
<i>qho</i>	(2)	<i>qhoqhoqho</i>	take by the throat / as of stitching together
<i>nkqi</i>	(3)	<i>qina</i>	tight / hard
<i>tye</i>	(1)	<i>tyeka</i>	slight crouch / crookedness

(c) Some ideophones double the vowel to express an even more rigorous action than the word from which they are derived.

ideophone		verb	verbal meaning
<i>nzwii</i>	(1)	<i>inzwinini (noun)</i>	noise in the ears
<i>jaa</i>	(6)	<i>jala</i>	stand on end / an

<i>saa</i>	(2)	<i>sasaza</i>	expression of surprise on the face spread all over
<i>nqii</i>	(2)	<i>nqika</i>	take the cover off
<i>dwee</i>	(2)	<i>dwela</i>	stand in order / arrange in a row
<i>nzii</i>	(1)	<i>inzwinini</i>	noise in the ears

4.5.1.2. Disyllabic ideophones.

These have been used extensively in the translation notably because they are rhythmic and are effective in creating visual images. It should be noted that disyllabic ideophones in Xhosa impress with their tone which derives from stressed and unstressed syllables. Their use therefore in this translation is interesting. Disyllabic ideophones could be divided into categories in terms of their manner of derivation:

(a) By substituting the final vowel of the verb from which it is derived an ideophone is formed. In the narration Mqhayi sometimes uses the ideophone and its verb of derivation, one following the other and if not these are juxtaposed in the sentence for variety. This repetitive pattern is used for emphasis and to magnify the action:

idiophones		verb	verbal meaning
<i>cimi</i>	(2)	<i>cima</i>	close eyes
<i>zole</i>	(7)	<i>zola</i>	quiet
<i>hlubu</i>	(6)	<i>hluba</i>	uncover or take off as of a jacket.
<i>rhoxe</i>	(2)	<i>rhoxa</i>	disengage / withdraw from
<i>geqe</i>	(2)	<i>geqa</i>	finish / to fell

<i>qwenge</i>	(4)	<i>qwenga</i>	tear apart
<i>tshoni</i>	(2)	<i>tshona</i>	disappear
<i>nkqwili</i>	(3)	<i>nkqwila</i>	go under / take cover
<i>vingci</i>	(2)	<i>vingca</i>	close / stop
<i>phephu</i>	(2)	<i>phepha</i>	evade
<i>futhu</i>	(2)	<i>futha</i>	warm up
<i>qingqi</i>	(2)	<i>qingqa</i>	learn to stand
<i>pitsi</i>	(2)	<i>pitsa</i>	press against
<i>qhokro</i>	(2)	<i>qhokra</i>	hit on the bone
<i>jike</i>	(4)	<i>jika</i>	make a quick turn
<i>ntlubu</i>	(2)	<i>hluba</i>	uncover
<i>ngxale</i>	(2)	<i>ngxala</i>	fill up
<i>goxe</i>	(2)	<i>goxa</i>	hide / withdraw / retreat to a place of protection.

(b) Sometimes the last syllable of the verb is elided and what remains is an ideophone. This group is commonly derived from verbs that end with *-la*, *-za* and *-ka*. There are very few exceptions to the rule.

ideophone		verb	verbal meaning
<i>gqada</i>	(3)	<i>gqadaza</i>	move hither and thither / make a quick move
<i>bhije</i>	(2)	<i>bhijela</i>	wrap around / turn around a corner quickly
<i>thande</i>	(1)	<i>thandela</i>	wrap around / tie with
<i>nkente</i>	(1)	<i>nkenteza</i>	hear some noise from afar
<i>jaju</i>	(4)	<i>jajula</i>	move away fast
<i>gongxo</i>	(1)	<i>gongxoka</i>	step into a hole unawares
<i>gweje</i>	(1)	<i>gwejela</i>	go round a corner quickly

<i>qabe</i>	(1)	<i>qabela</i>	step over
<i>gxume</i>	(1)	<i>gxumeka</i>	bump against / drive a pole into the ground
<i>dlathu</i>	(1)	<i>dlathula/ka/za</i>	rough up as of uncombed hair
<i>gaga</i>	(1)	<i>gagana</i>	meet unexpectedly
<i>cebu</i>	(3)	<i>cebula/ka</i>	peel off / step aside
<i>khwenye</i>	(1)	<i>khwenyela</i>	put the tail between the legs
<i>jezu</i>	(5)	<i>jezula</i>	glance at
<i>gabhu</i>	(4)	<i>gabhula</i>	half it up
<i>gobho</i>	(1)	<i>gobhoza</i>	stick through with a sharp pointed object
<i>lephu</i>	(2)	<i>lephuza</i>	leap into the sky like flames
<i>wohlo</i>	(2)	<i>wohloka</i>	fall down with a sound
<i>qwaka</i>	(2)	<i>qwakaza</i>	bit up easily
<i>krwaqu</i>	(2)	<i>krwaqula</i>	take a glance / quick look at
<i>tyeke</i>	(2)	<i>tyekela</i>	tilt towards / bend
<i>nkebe</i>	(2)	<i>nkebeza</i>	hang mouth from fatigue
<i>xhokro</i>	(1)	<i>xhokonxa</i>	stab/pierce
<i>tywaba</i>	(1)	<i>tywabaza</i>	break wood or fence
<i>letshe</i>	(1)	<i>letsheza</i>	run fast
<i>chakra</i>	(1)	<i>chakraza</i>	open up
<i>tyum</i>	(1)	<i>tyumza</i>	crush
<i>rhiwu</i>	(1)	<i>rhiwula</i>	pounce upon
<i>shunqu</i>	(1)	<i>shunqula</i>	break into pieces
<i>qhiphu</i>	(3)	<i>qhiphula</i>	startle
<i>lenye</i>	(3)	<i>lenyeza</i>	flicker
<i>khahla</i>	(2)	<i>khahlela</i>	put down with a thud
<i>thaphu</i>	(2)	<i>thaphula</i>	appear suddenly
<i>bhaku</i>	(1)	<i>bhakuzza</i>	flapping clumsily

<i>gongqo</i>	(1)	<i>gongqoza/ka</i>	step into a whole unawares
<i>gxavu</i>	(1)	<i>gxavula/za</i>	treat roughly
<i>qhekre</i>	(1)	<i>qhekreza</i>	break
<i>chapha</i>	(2)	<i>chaphaza</i>	shine out upon

(c) There are ideophones which are entirely original in that there is nothing to suggest any derivation. Nouns can be constructed or derived from some of these by prefixing *u-* to the stem of the ideophone.

ideophone		noun	nominal meaning
<i>thuzu</i>	(1)	<i>uthuzu</i>	laughter in short bursts
<i>yoyi</i>	(3)	<i>uyoyi</i>	deep sleep
<i>khatha</i>	(2)	<i>ukhatha</i>	act of putting in
<i>caka</i>	(7)	<i>ucwaka</i>	total silence
<i>thwanga</i>	(1)	<i>uthwanga</i>	madness
<i>nzwanga</i>	(3)	<i>unzwanga</i>	total silence
<i>xaka</i>	(1)	<i>uxaka</i>	act of spreading all over
<i>ntwashu</i>	(1)	<i>untwashu</i>	sound of knocking against a soft object
<i>thwasu</i>	(1)	<i>uthwasu</i>	act of standing up
<i>phundlu</i>	(1)	<i>uphundlu</i>	act of jumping out of hiding.
<i>hlasi</i>	(1)	<i>uhlasi</i>	act of grabbing
<i>ncwaba</i>	(1)	<i>uncwaba</i>	act of lying down in wait.
<i>Wambu</i>	(3)	<i>uwambu</i>	act of throwing over as of a blanket or cloth
<i>luqe</i>	(1)	<i>uluqe</i>	act of covering oneself with
<i>shwaka</i>	(3)	<i>ushwaka</i>	disappearance
<i>bhuxe</i>	(2)	<i>ubhuxe</i>	act of standing still
<i>xhungu</i>	(4)	<i>uxhungu</i>	sudden stop

<i>qwangqe</i>	(1)	<i>uqwangqe</i>	equidistance
<i>bhuma</i>	(3)	<i>ubhuma</i>	a fall
<i>dlandlu</i>	(1)	<i>udlandlu</i>	strength

(d) Verb stems used as ideophones are very few in this translation.

ideophone		verb	verbal meaning
<i>nqaba</i>	(3)	<i>nqaba</i>	crush a bone with the teeth
<i>shwaqa</i>	(1)	<i>shwaqa</i>	break something with a snap sound

(e) The duplication of the monosyllabic ideophone is another form of deriving ideophones and like the monosyllabic ideophones, they are associated with certain verbs with which they share the same meaning. In this ideophone, the action is more intense and the concentration higher.

ideophone		verb	verbal meaning
<i>gqi-gqi</i>	(1)	<i>vela</i>	appear unexpectedly

4.5.1.3. Trisyllabic ideophones

These ideophones express the action of the verbs from which they are derived. The meaning is however more intense than that of the verb.

(a) The verb stems are used as ideophones. The stem of the ideophone differs from that of the verb stem by means of tone. The verb stem is low - high - low while the ideophone is low - low - low.

<i>cakatha</i>	(3)	<i>cakatha</i>	step/walk out where one could be seen
<i>nqumama</i>	(3)	<i>nqumama</i>	pause for a moment

(b) A noun stem used as an ideophone appears only once in this translation. This is because it is not common to form ideophones from nouns in Xhosa. The stems of the two items differ only in tone. The noun stem is high - falling - low and the ideophone is low - low - low:

ideophone		noun	meaning
<i>ngcwalazi</i>	(1)	<i>ngcwalazi</i>	the dark after sunset

This is a very strange choice by Mqhayi because normally the situation is described by means of *rhatya* (darkness after sunset) an ideophone from which many forms of the verb can be derived. *Ngcwalazi*, however, is very appropriately used to create an atmosphere of fear as compared to *rhatya*, which depicts a less frightening situation.

(c) In the verbs from which the following ideophones are derived, the second syllable of the verb is elided. The terminating vowel is then changed to form a disyllabic ideophone the last syllable of which is then duplicated.

ideophone		verb	verbal meaning
<i>buthuthu</i>	(3)	<i>buthuma</i>	lie down in wait
<i>guququ</i>	(3)	<i>guqula</i>	turn around
<i>khahlahla</i>	(2)	<i>khahlela</i>	fall on the ground
<i>guqaga</i>	(3)	<i>guqa</i>	kneel down
<i>jijiji</i>	(2)	<i>jija</i>	twist/struggle
<i>phethuthu</i>	(3)	<i>phethula</i>	turn around

<i>qwememe</i>	(1)	<i>qwema</i>	suddenly change the direction
<i>bakatha</i>	(1)	<i>beka</i>	put the foot down

Bakatha, the last ideophone in the list above, is actually derived from the ideophone *baka* by suffixing *-tha*, which is associated with the verb *beka* (to put down). There are a few of such ideophones in Xhosa. Their derivation is not easy to explain because they are mostly composed on the spur of the moment and they differ from one person to another depending upon the nature of the situation portrayed.

(d) The following ideophones however have no direct source of derivation but can be associated with verbs describing a situation which they express:

ideophone		verb	verbal meaning
<i>finini</i>	(2)	<i>hlala</i>	sit down helplessly
<i>xhwenene</i>	(2)	<i>(i) ma</i>	stand as if taken hold of by cramps
<i>tshalala</i>	(2)	<i>phuma</i>	go out for a moment
<i>sululu</i>	(1)	<i>hamba</i>	leave secretly
<i>tonono</i>	(1)	<i>(i) ma</i>	stand up straight
<i>xubungu</i>	(1)	<i>(i) ma</i>	stand still surprised and astonished
<i>xhishini</i>	(1)	<i>(i) ma</i>	stand still in doubt or to work non-stop
<i>makanga</i>	(1)	<i>hlangana</i>	meet unexpectedly
<i>nqwakaqhwa</i>	(1)	<i>hlangana</i>	meet with each other suddenly and unexpectedly

(e) The terminating vowel of the verb from which the ideophone is formed is assimilated to those already in the word:

ideophone		verb	verbal meaning
<i>qelete</i>	(2)	<i>qeleta</i>	stand a distance from
<i>qubudu</i>	(1)	<i>qubuda</i>	bow your head
<i>qukulu</i>	(2)	<i>qukula</i>	throw one down

4.5.1.4. Polysyllabic ideophones

Polysyllabic ideophones are those that have four or more syllables. These seem to extend the action of the verb which they express. Additional syllables are joined to a dissyllabic or trisyllabic ideophone to construct extended ideophone.

(a) The last two syllables are duplicated. Some of these ideophones have no direct derivative but can be associated with certain verbs or situations with which they share a certain meaning:

ideophone		verb	verbal meaning
<i>xokololo</i>	(1)	<i>gula /-dina</i>	have the appearance of tiredness from the heat of the sun or from illness
<i>zozololo</i>	(1)	<i>sithela</i>	descend calmly and quietly/ disappear into thick grass or any thicket or water in the dam or river

(b) The penultimate syllable of the verb is duplicated. Sometimes a fitting duplicated extension is added to the verb after eliding the terminating vowel:

ideophone		verb	verbal meaning
<i>vumbululu</i>	(1)	<i>vumbulula/ka</i>	dig out something/ to bring to view by uncovering
<i>qenggelele</i>	(1)	<i>qengqa</i>	roll over and over towards a certain point
<i>nyebelele</i>	(1)	<i>nyebeleza</i>	slip away unnoticed/ stealthily
<i>tshitshilili</i>	(1)	<i>tshitshiliza</i>	slide or spread all over
<i>xobululu</i>	(1)	<i>xobula</i>	remove or shed cover quickly/ peel off

(c) The disyllabic ideophone is reduplicated to form a polysyllabic ideophone:

ideophone		verb	verbal meaning
<i>jikejike</i>	(1)	<i>jika</i>	turn around
<i>cimicimi</i>	(1)	<i>cima</i>	extinguish; erase
<i>phanyaphanya</i>	(1)	<i>phanyaza</i>	blink
<i>hlasihlasi</i>	(3)	<i>hlasela</i>	attack

(d) There are ideophones the formation of which is inspired by the sound caused by the action or situation described as in:

ideophone		verb	verbal meaning
<i>wolokohlo</i>	(2)	<i>(i) wa</i>	fall on the ground
<i>khalakatha</i>	(2)	<i>hlaba</i>	thrust

(e) By suffixing a disyllabic ideophone to the trisyllabic ideophone.

ideophone		verb	verbal meaning
<i>philikithiphithi</i>	(1)	<i>phithizela</i>	wander aimlessly/ be confused

4.5.2. The use of the ideophone

The strength of any ideophone is in its usage. It is mainly a poetic device which "is used to enhance the poetic quality of the composer - described as a graphic representation of an idea in sound, the ideophone adds vivid conciseness to the descriptive quality", (Hodgson 1985:16). Ideophones used by Mqhayi, many as they are, are skilfully selected to form a network which is integrated in the text. The textual environment in which they are used allows them to be naturally suitable and as a result one cannot help but appreciate the beauty of the language:

(a) The most common method of using the ideophone is by preceding it with the auxiliary verb *-thi* or *-tsho*. The common variants are *-yee* (singular) and *-bee* (plural) and *-suke*. Combinations from these auxiliaries could also be made for example, *-tsho zee*; *-suke wee* and *-suke -thi*. It is however the manner in which Mqhayi uses the ideophone that one finds delight in the reading of the text. There is an ever presence of some striking interesting variation such as can be found in the following examples:

[87] 1. *Kubekho ntwana yemfenana etsiba-tsibe yatsiba-tsiba*

ematyen'apha yaya kuthi vu ngakwinduna leyo yadal'uqulukubhodwe, yema nkqo yajonga ngasemva.

(A little baboon jumped from one rock to another, made a somersault, **crouched** next to the old baboon, **stood up straight** and ended up facing the opposite direction)

2. *Uthe thuzu nje omdala ehlekela phakathi ewathe bembe namenywa wahlala akashukuma, zabe ezo ngalo zingetyengetye zijinga, naloo mehlo aqalazayo ethe nzoo ngasentshonalanga.*

(The old one **just laughed** inwardly, **showed his teeth** sitting quietly, his long loose arms hanging and his alert **eyes fixed** to the west).

With the exception of the construction *yema nkqo* in 1, in which the ideophone is the complement of the verb *yema*, the use of the auxiliary **-thi** appears in its simplest form. It is interesting to note that in sentence 1 which is in the remote past tense, the auxiliary remains **-thi** whereas in sentence 2, it adapts to the perfect tense of the sentence. However, the meaning becomes clearer only when the ideophone is considered with the words whose meaning it expresses as in the following combinations:

<i>thuzu</i> (laugh in little bursts)	-	<i>ehlekela</i> (laughing)
<i>mehlo</i> (eyes)	-	<i>nzoo</i> (look fixedly)
<i>bembe</i> (show off)	-	<i>namenywa</i> (teeth)

The ideophone *vu* in 1 would naturally be followed by *phantsi*, but in order not to bore the reader and in fact to enhance his style, Mqhayi employs a variation with a syntactic significance to his narration and helps to arrest the reader's interest. The words which are closely related to the ideophones in the sentence provide precise guideline to the correct interpretation of the text. Mqhayi obviously translated with the reader in mind. This variation is felt more fully

when applied on a wider scale in the book as could be observed in the following examples.

- [88] 3. *Cwaka ngokobusuku, zole ngokwezihlahla*
(**Silent** as the night, **quiet** like a bush)
4. *Ngebhaqo kuthe rham impetshana*
(Suddenly **there appeared** some breeze)
5. *Lithe rham ivumba*
(There was felt **suddenly** a smell)
6. *Unge angawuthi bhije umsila waphakama ngomzimba kancinane, nqumama kuhle, wema efund'umoya lo, wabonakala ehamba, imilenze eyithe tye.*

(He seemed to **wrap around** tail and raised the body a little, **stopped for a moment**, studied the situation, moved forward with his legs **crouching**)
7. *Cwaka kanjalo umzuzwana.*
(**Silent** again for a moment)
8. *Zatsiba zehl'isihlambo zithe thwanga.*
(They jumped and went down the cliff, **mad with fear**).
9. *Kwaphinda kwee nzwanga.*
(It was **silent** again)
10. *Kuhle kwavakala kwangoku ukunqatywa kwamathambo, nqaba, nqaba, nqaba ezants'esithokothokweni.*

(Sooner the **crushing** of bones could be heard, **crush, crush, crush** down in the dark valley.)
11. *Waziphosa ngeso siswana esifubeni sakhe izandla zithe thande entanyeni kanina, zibe iinyawo zimthe*

ntshi ngoboya emacaleni.

(His stomach close to that of his mother, with his hands around her neck and his legs tied around her sides)

12. *Warhwaqela kwelithe nkqo iliw'eli*

(He climbed up the high straight standing cliff)

13. *Ifumane ke ngoku yasisinkwathatha kukoyika, yee chu, ifumane yalifiko.*

(Frightened to death, he stayed there like a bundle)

14. *Yini le! Akukho nokuba ingazimela ngokuthi nca emthini.*

(Alas! He could not even hide behind a tree)

15. *Imazi yalo iphakamile yaya kwelinye icala, yee buthuthu nayo yajonga kwakuwo lowo mthi.*

(The female went to the other side, and knelt down watching the tree).

16. *Hayi nembila yembala ingethi cakatha apho.....*

(Even a rabbit dare not put its foot there)

17. *Kwesi sithuba inkedama uAdonisi ayikhage ithi nkente nokuthi nkent'oku.*

(At that moment the poor Adonisi did not make a whimper)

18. *Yatsho ngesikrakra isikhalo into etsho zee nzwii iindlebe.*

(It cried with a shrill that blasted the ears.)

Most of the examples above contain monosyllabic ideophones which have been reinforced in a variety of ways. In examples 3 and 7, the ideophones are used at the beginning of the sentence and this has the effect of intensifying action and focus. Rhythm is achieved by the juxtaposing of the ideophones complemented by similes *ngokobusuku* and *ngokwezihlahla*, which are imagery-creating devices.

Although *cwaka* and *zole* are synonymous in function, their semantic effect is not the same as regards context. Whilst *cwaka* brings out the atmosphere of fear, *zole* on the other hand creates a notion of false security. This contrastive situation is used by Mqhayi to sustain interest, maximise suspense and propel narration forward. *Cwaka* in example 7 serves a different role compared to the one it plays in example 3. It slows down the tempo of the story accounting for the ever rising tension.

Looking at the above examples from a holistic point of view, it becomes apparent that the auxiliary *-thi* is a natural combination to any ideophone irrespective of the tense situation in which it is found. The fact that it is the carrier of numerous grammatical formatives and could be omitted as the situation demands as well as the fact that it allows such a syntactic flexibility, is precisely what makes it a ready device for good narration. Furthermore, by exploiting its flexible nature, Mqhayi has been able to fashion the ideophone to suit his own style as could be realised from the patterns adopted in the narration. From the above examples, it becomes clear that the ideophone can be used in a variety of ways in terms of its function in the sentence:

3. Ideophone + descriptive
Ideophone + descriptive
4. Ideophone + noun
5. Ideophone + noun
6. Ideophone + noun
Ideophone + adverb
Noun + ideophone
7. Ideophone + descriptive
8. Verb + ideophonic phrase
9. Verb + ideophonic phrase
10. Ideophone + locative
11. Ideophone + locative

12. Ideophone + locative
13. Ideophone + copulative construction
14. Ideophone + locative
15. Ideophone + pronoun
16. Ideophone + demonstrative of the second position
17. Ideophone + descriptive
18. Ideophone + noun

In the process Mqhayi has used many ideophonic auxiliaries for variety and effect eg:

-thi

-tsho

-tsho zee

-suke

-suke wee

-yee

The behaviour of these auxiliaries from one situation to another is also interesting. Their grammatical flexibility allows for syntactic variation, a phenomenon that functions as a literary device to enhance the quality of narration. Besides the normal usage of SC + Auxiliary = ku- + -thi, it can also accommodate other formatives as for instance in: **angawuthi** < SC + potential + OC + Aux; **kwelithe** < locative + SC + OC + Aux; **ngokuthi** < Instrumental + Prefix + Aux; **ingethi** = SC + Neg. Potential + Aux. These constructions are only a sample from a large range of ideophonic usages, a demonstration of the multifunctional dimension of the auxiliary ideophonic phrase.

To use the ideophone in a narration as a device is one thing and to employ it in such a manner that it achieves a special effect demands skill, which transcends ordinary creativity. The following discussions show how Mqhayi has used the

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ideophone more creatively to enhance style and elevate the status of the ideophone as the most impressive tool for narration.

(b) Two ideophones with associated meanings are used in the same sentence for emphasis. The use of this repetitive pattern also creates rhythm especially if one considers the stress and unstressed qualities of the ideophones involved. Another interesting feature is the combination Mqhayi adopts for variety. The following are some of the examples in which variation is created by making use of a certain patterned sequence of the ideophone in a sentence:

- [89] 1. *Wahlala nkqo, wajonga nzo.*
(He sat up straight and looked fixedly).
2. *Zehla zinyuka, zizithe nkqi iinkophe, ziwathe hlubu amenyo.*
(They went up and down, eyebrows raised and the teeth showing outside).
3. *Ingxolo apha eshishizayo ebikhe yee cwaka iphindile yee vumbululu.*
(The hissing noise which earlier on had died down, again it started up all of a sudden).
4. *Lwahle lwalala yoyi, luzithe khatha.*
(He slept quietly, lodged comfortably in between).
5. *Bathi bakuthi qelele kuloo mthi ubunesivivi, bee buthuthu bajongana notshaba.*
(When they had moved away a little from the place where their meat was, they sat flat on their bellies to face the enemy.)
6. *Ezinye iingqonyela zamadoda zisuke zazithi ntwashuu, zaya kuzithela ngcu phezulu ezindundumeni.*
(Other old and experienced men moved quickly, and

petched themselves on the sand dunes).

7. *Kwala xa athi ngxi phantsi, yabe imfene seyikho yamthi hlasi ngentamo nephango.*

(Just as he was beginning to stand his ground, the babboon **caught him** by the scruff of the neck).

8. *Kuba isuke ngoku le mazi yee guqaga ngamadolo, wabe umva uhexa kanobom, suke mbokro phantsi yafa.*

(The female animal went down on its knees, the back swaying from side to side, and all of a sudden down it went and died).

9. *Baye aba dyaki bethe buthuthu kwisihlahlana esikwalapha, bezithe bhuma iindlebe.*

(The jackals hid behind the bushes nearby, with their ears hanging).

10. *Uthe xa uthiwe gabhu lo msebenzi wee nqumama, wakhangela kuthulana oluhle oluvela kwakule ntlabathi abeyiggusha.*

(After the work was half done, he stopped momentarily, looked at the moist dust coming from the sand he was working on).

11. *Ulithe hlasi ixhoba lakhe eli ngomqolo, wee nqwememe wenjenjeya.*

(He grabbed his prey with the back, and galloped away).

12. *Iye yee guqaga ngamadolo inkunz'endala, yee vumbululu kwaoko, zanqoza.*

(The old bull went on its knees unexpectedly, stood up again, and the fight began).

13. *UBaziliso uthe letshe ngokombane, walithi hlasi apho esithubeni.*

(Baziliso struck like lightning, and grabbed it in mid-air).

14. *Yinto ehamba ngobulumko ithe cwaka, into endlebe zithe qwa.*
 (It always moves around alert and quiet, its ears always standing up alert).
15. *Itakane elo lalala zole, iindlebe lizithe ncwaba.*
 (The kid slept quietly with its ears flat on the sides).

The examples [89] above should be noted for the variety in the use of the categories of the ideophone. Seldom does Mqhayi use ideophones from the same category in the same sentence. If he should do so, variation is created by the use of interesting combinations of ideophonic auxiliaries. In example 1 the ideophonic phrase is formed by a verb + ideophone as in *wahlala nkqo, wajonga nzo*. This arrangement has a significant semantic variation. Instead of the ideophone being emphasised, it is the verb itself. This has an effect of dignifying the narration and as such generating interest. The disyllabic ideophones in examples 13 and 15 are by association close to each other in meaning. In 13 the rapid action of *letshe* is suggested in *hlasi* while in 15 a situation of calm and serenity is depicted by *yoyi* completed suggestively by *ncwaba*. A further variety is achieved through the combination of the ideophonic auxiliary in the form of a verb *lalala* and the regular *lizithe* in 15, a phenomenon which can also be observed in example 5 in which involves trisyllabic ideophones. Outstanding in the other examples is the skilful combination of ideophones from different categories in one sentence e.g:

monosyllabic ideophone + disyllabic ideophone	=	2, 6, 7, 14
disyllabic ideophone + polysyllabic ideophone	=	3
trisyllabic ideophone + disyllabic ideophone	=	8, 9, 10, 11 and
trisyllabic ideophone + polysyllabic ideophone	=	12.

The semantic significance of the above combinations, to which could be attributed emphasis and great style in narration, is further enhanced by the syntactic

variation. In the process, the imagery becomes vivid, meaning clear, and interest generated to the maximum.

(c) The ideophones' descriptive power as well as their ability to enhance imagery is felt and experienced even more when they are placed one next to the other. This is a technique which Mqhayi uses for economic purposes. Economy with the word is a feature that is very important with any narration. The best way to do this is by the use of the ideophone. There is however an added dimension to this feature on the part of Mqhayi concerning the translation. Whilst imagery in narration needs full descriptive sentences, some of which are difficult to translate from Afrikaans, Mqhayi makes use of the ideophone which by virtue of its poetic qualities enhances imagery. Poetic qualities of the ideophone can be realised in the following examples:

Olfactory image	<i>rham ivumba</i>
Auditory image	<i>ngaba, ngaba, ngaba</i> <i>ithi nkente</i>
Visual image	<i>ulithe hlasi wee nqwememe</i>
Kinesthetic image	<i>chwe, chwe, chwe</i>

With the ideophone, Mqhayi is able to condense his narration, avoiding long and unnecessary descriptions, creating short but powerful images helped by his creative resources.

- [90] 1. *Kodwa ngale ntsasa usuke wee shwaca, wee cwaka kakubi.*
(But this morning he is tense and uncomfortably quiet).
2. *Omdala lo usuke wee guququ, wee finini.*
(The old one turned around suddenly and sat down).
3. *Emlanjeni wee nqumama, wee jike wondela emnyamen'apho, kuloo mibaba.*

(At the river he **stopped suddenly, turned around** and looked into the darkness at the brushes).

4. *Uthe jikejike, wee jaju wema kubunje.*

(He turned **around quickly, jumped away** and stood firmly).

If it were not for the brevity and yet descriptive quality of the ideophone, the actions and all that surrounds the actions in the sentences above [89] would have to be explained using long descriptive sentences. For instance in example 4, the ideophone involves more than just turning around as indicated in the English translation. In the narration the female jackal is trying to escape its male partner by running around in circles, through the brushes, around and under trees and bushes hence *jikejike*. Mqhayi therefore has demonstrated how fitting the ideophone is in word economy while at the same time informing the reader in full about the situation at hand.

(d) Sometimes the ideophones succeed one another without the auxiliaries or their variants. This technique has a cumulative effect on the narration. This method abounds in imagery and is most effective in creating mood and atmosphere. In most instances, this involves the repetition of the same ideophone. The succession of actions described by the ideophones in fact occur simultaneously or if not, they indicate that the time between them is very little:

A succession of ideophones separated by phrases within one sentence indicates a prolonged action.

[91] 1. *Kanti hayi kuhle kwavakala kwangoku ukunqatywa kwamathambo, nokuqwengwa kwenyama, nokudlavulwa kofele, nqaba, nqaba, nqaba ezants'esithokothokweni.*

(In no time there sounded the crushing of bones, the tearing off of flesh, and the tearing into pieces of the skin, **crush, crush, crush** down in the valley).

2. *Suke ngoku xokololo, khahlahla, tywaa phantsi, ekuthe emva kwencwina ephantsi, hayi lahlanz'iselwa.*

(All of a sudden, it became **lame, fell down with a sound, lay down** and after groaning died).
3. *Yekoko ukusinga mtshanyaneni uthile womthi, gweje, gweje, qabe, wazimela ngesebe.*

(There he ran to a small young tree, **round the corner, round another corner**, ran over and hid behind a branch).
4. *Ngelo phanyazo, lenye, danga, mbakra!*

(Very quickly, a **flash, a thunder and he fell**).
5. *Kwaqala kwee zozololo, cwaka. (finality)*

(It began to **quieten down**, then **silence**).
6. *Kuthe ngoku akutshona ngamagxa emngxunyeni wee chwe chwe waya, eyolule imilenze.*

(After he disappeared with his shoulders in the pit, she **creeped following him** with her legs stretching).
7. *Kwahlangana ngeenkakayi, kwathi cimi-cimi, phanya-phanya!*

(There was a collision of heads and **the fight became fierce**).
8. *Wabonakala uXwilayo esithi buthuthu nca ngesisu.*

(Xwilayo **lay down flat** on her belly).
9. *Zathi nezinambuzane zezo ntaba zee mu tu.*

(Even the insects of the mountains became **very silent**).
10. *Wabe unina namathole akhe sebetha tshabalala tshoni.*

(The mother and her calves had **long disappeared**).

Each of the examples above excites the reader with its special effect. The

examples are a demonstration of Mqhayi's great skill in word economy. Instead of engaging in long descriptions of actions, he allows the ideophone to do the work in the most rewarding manner, short and precise without any unnecessary verbal embellishments. The examples are also graphic in their presentation of succeeding actions as in 2, 3, 4, 5, 7, and 10.

The step by step description of the action is intensified by the syntactic arrangement of the ideophones in an ascending order. This has an effect of heightening narration to create rising suspense. There is an air of finality in *zozololo cwaka* whilst the example *tshabalala tshoni* impresses with alliteration that not only adds beauty to the language but also enhances imagery. A situation of extremes is depicted by the repetition of ideophones showing synonymity, as in *cimi-cimi*, *phanya-phanya* and *mu tu*. The manner which fits naturally into the narration is a skill for which Mqhayi should be applauded.

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(e) Mqhayi is also able to create a succession of actions by using a number of ideophones which either describe the succeeding actions or describe actions that happen at the same time. Yet again it is the variation of these ideophones that make reading interesting. The skill with which Mqhayi selects his ideophones is exceptional. One ideophone in a sentence is good enough to raise the standard of narration, but more than that is a show of talent. This confirms what was mentioned in earlier discussions about his abilities (cf. paragraph 2.4.):

[92] 1. *Ushenxile ke wehla kuhle wee vu kwisicithana esinengca, wee buthuthu ngesisu, intloko eyithe tyu phezu kwemikhono, wee nzwanga.*

(He moved away in time and **sat on** a grassy bush, **lay down** on the stomach, with his **head on** his forelegs, and **waited quietly**).

2. *Zaye zithe buthuthu ziwathe gqi amehlo atsho aziingqalutye, iindlebe zithiwe nkqo, ithiwe ntlubu imilebe.*

(They lay on their bellies with their eyes wide open, ears standing up right, with their teeth showing menacingly).

3. *Liphathe nokukhe lithi ngumama lijonga ngaseKoranaberg, lihle ngo, lijingisa iingalo, likwanakho nokusongela lisineka, lizithe ngii iinkophe, liwathe hlabu amabamba.*

(At times it would stop for a moment and looked towards Koranaberg, go down straight hanging its arms, grinning threateningly, eyebrows raised, its canines showing menacingly).

4. *Ibonakele isithi xhungu ijonga phezulu, induluka imka ezo mpondo zayo zinde, zithe tse zasinga phezulu, ezo ndlebe zithe nkqo zajonga phambili, amehlo ethe nzo kwithutyana eliphakathi kweendunduma.*

(It appeared to stop suddenly looking up, moved along with its long horns facing straight up, the ears upright too facing the front, eyes fixed at the gap between the dunes).

5. *Yatyhala ngamandla, yee dlandlu ngomva ngoku kombane, yayicutha imilenze, yema ngxi ngayo yomine, yawuthi qhokro umqolo, yaziphosa yonke.*

(It pushed forward very hard, and moved its tail as if in a rage, brought the legs together, stood anchored with all four legs, bent its back, and threw itself headlong).

The arrangement of the ideophones at strategic points within the sentence is significant. It is noticeable that these are evenly spread appearing at the beginning of the sentence, in the middle and towards the end. Mqhayi uses this strategy in order to achieve balance and credibility in his narration. This also has the effect of maintaining interest at a high level. Concentration on the part of the reader never lags. This is yet again an affirmation of his images that what Afrikaans or any other language can do, Xhosa can do even better. It is an expressive language exhibiting large scale syntactic flexibility.

(f) The repetition of the same ideophone for emphasis in an interesting sentence pattern:

- [93] 1. *Zatsiba zehl'isihlambo zithe thwanga, kwaphinda kwathi nzwanga.*
- (They fled down the valley **mad with fear**, and then there **was silence**).
2. *Cwaka iintaka, hayi cwaka nemikholwane.*
- (The birds were **silent**, even the Crowned Hornbills were **silent**).
3. *Uthe esaza kushenxa kwesinye isikhundla, suke gqigqi, gqi iincanda ezintathu ziphuma kuloo mugxuma.*
- (Just as he was about to shift places, **appeared suddenly**, **suddenly appeared** three Hedgehogs emerging from the hole).

The sentence pattern above is not abundantly exploited by Mqhayi but has been used just enough to create the variety needed. In example 1 contrasting disyllabic ideophones are strategically juxtaposed to create mood and atmosphere. Madness accompanied by deafening noise climaxes in deadly silence. Contrast is of course a literary device that if used properly, as in Mqhayi's example, lends weight and quality to narration. Repetition of *cwaka* in example 2 accounts for the atmosphere of finality in the sentence. Suspense in example 3 is achieved by placing the same ideophones in the middle of the sentence, *gqi-gqi* ending the first part of the sentence whilst *gqi* begins the second part of the sentence. All three sentence patterns are effective in maintaining unity in the narration.

(g) The ideophone is repeated in such a way that it is part of the second sentence but relates well with the first part to co-ordinate the idea expressed in the sentence:

- [94] 1. *Kwakuxa aza kuwushwankathela wonke emlonyeni, suke lephu isicithi sonke sedobo sisuka neengcambu, wohlo phezu kwakhe.*

(It was when he was to swallow the whole bunch when all of a sudden a big bush **was uprooted** and **fell on top** of

him).

2. *Uyithe qubudu intloko, wathi xa aza kuzikhulula iintsinga, gqi uAdonisi ehamba kwangayo le ndlela.*

(He **lowered** his head but just before he pounced, Adonisi **appeared suddenly** following the same route).

3. *Ithe krwaqu nje kwaba babulali bayo, yeka ke, khwenye umsila ukujakatyeka ukuya kwela kwantsiza.*

(It **glanced at** its killers, and without warning **hid its tail**, disappeared into the wilderness).

4. *Suke ee nqumama engade afike, xhwenene ajonge kunina.*

(He **paused suddenly** before reaching the point, **stood** there surprised and looked at his mother).

Mqhayi has used this pattern in his narration to create suspense. Its climactic effect can be compared to that of the periodic sentence in English. Whilst it is claimed that the ideophone is a ready made tool for creative writing, it needs skill to use it in a way that can achieve the desired result. Mqhayi has used it in such a way that one can read the book without overtly feeling its presence. It blends well with the narration because it has been intergrated in such a way that it adds quality to narration without any distraction. Its flexibility has also enabled Mqhayi to invent as many patterns as he could. This is precisely what has been striking in his ability to avoid what would otherwise be long and tedious sentences. In this way monotony is broken and focus is achieved. His ability to use the ideophone in narration as he has done reaffirms the impressions scholars have about him that most importantly he was the Father of the Xhosa language.

4.5.3. Grammar as style

Mqhayi has a tendency to manipulate the language to suit his needs. This has the effect of adding quality to the text, breathing interest in it and marking his style as uniquely his. } NB

(a) Another of Mqhayi's peculiarities of style in narration is the use of the reduplicated stem of the verb, descriptive or phrase. Of interest is how this tendency blends so well with the rest of the text and the effect it has on the whole narration as can be experienced in the following examples:

1. In the sentence, *Ziqalile apha zachwechwa kuhle kangangoko zinokwenza, zihamba iziqhu, zilonga-longa ngexhala* (here they started to creep as quietly as they could, moving in groups, looking around anxiously), the reduplication on the stem of the verb prolongs the action. It is not only used for emphasis but at the same time draws attention to the plight of the two animals involved in a situation of life and death. Tension is created and as such the reader is gripped by a strange sense of expectancy. *Zalonga-longa* (looking around anxiously) also has the effect of enhancing imagery as it arouses interest. It also gives the needed life to the narration.

2. *Ukumqwenga-qwenga* (to tear apart) in the sentence, *bona kanye abo balwi babemthobele kangako, bangaba ngabokuqala ukumqwenga-qwenga ngaminyo* (those very fighters who had respected him, would be the first to tear him apart), is an action and emotive term used to highlight the life of the survival of the fittest in the jungle. An expression with ideophonic qualities, it brings action to the scene and as such illustrates Mqhayi's ability to use the appropriate word when need be.

3. Historical time in Mqhayi's narration is marked by the reduplication of the stem. This tendency typifies Xhosa narration, *yade yaziinyanga-nyanga eli qela lisitya, lilala, lidlala liziqikaqika kobu buncwane* (months went by this group eating, sleeping and playing around where there was plenty to eat). In this example and in many others such as it, Mqhayi has used the familiar folktale style of narration. This is of course expected as it is the mother of all narration in Xhosa.

4. The reduplication of the stem is also Mqhayi's characteristic device to enhance visual images through exaggeration as in *phantsi kwezigcume zamagqabi ezininzi ezimakhwezi-khwezi, zizalise iindunduma, kukho intlabathi eminxayo* (under the beautiful brushes which filled the dunes, there was strong smelling sand). Beauty, splendour and bliss is the underlying meaning of this sentence. *Ezimakhwezi-khwezi* (which were beautiful) is a description that contrasts well with the dull desert situation.

5. Mqhayi's strength in narration depends largely in his ability to create imagery through sound and rhythm, making words with an appreciable repetitive pattern for example: *Athi aquphe, aqupha-quphe* (and trot, trot trot), *athi nqo phantsi ngempumlo, nkqo iindlebe ukuphulaphula nokubiza komkakhe* (his nose along the ground, ears straight up listening and calling his wife). The effect of the two reduplicated verbs is reinforced by the use of appropriate ideophones. The rhythm through sound contained in *aquphe, aqupha-quphe* (trot, trot-trot); *nqo* (straight on); *nkqo* (straight up) and *ukuphula-phula* (to listen), resembles the movement of the animals. The sentence impresses with its poetic quality observed in the alliterative use of the syllable *q* complemented by *ph*. The tone of these words also plays a vital role in creating poetic music, which strengthens rhythm in a manner that brings out meaning clearly. Tone, which requires voice modulation from one word to another combines to create well balanced imagery. This shows Mqhayi's creative strength.

This form of reduplication achieves even more effect when the words are strung together in the sentence:

[95] *Kuse uAdonisi esafumane walelo fiko edotyeni, ebheka-bheka, elonga-longa ngokoyika.*

(At dawn, Adonisi was still a bundle of nerves, **looking around, turning the face to all sides** in fear) and

Ubonakele uAdonisi etswina kakhulu, ejika-jika, etsiba-tsiba.

(Adonisi appeared to squeal aloud, **running around, jumping up and down**).

Inevitably he would follow this up with an ideophone to give a complete and vivid picture of the scene. What is appreciated more in Mqhayi's style is his ability to unfamiliarise the familiar. In other words, he creates strange situations and uses familiar expressions in order to allow the interest of the reader to take charge. Conversely he would create an unfamiliar expression and fit it in a known environment to create mood and atmosphere. Effective narration could be realised when the reader is able to strike a balance between meaning and intention. In the following examples one is never lost for meaning or intention. For instance:

* A network of criss-crossing traces is expressed as: *Kunaloo mkhondo uyimpinye-mpinye* (zig-zaging trail). This is the author's own word creation and yet suitable enough to express the intended sentiments.

* *Unobuphango-phango* (tendency to eat greedily) is another example which marks yet again the author's ability to choose appropriate words. These reduplicated words are skilfully and consistently employed in the narration for stylistic purposes. The following for instance are not used in everyday language and yet because of Mqhayi's intuition, they are a natural fitment to the text and as such have a strikingly comfortable effect on the discourse:

- [96] * *kuba bebethe kwakusasa buzuzuzura iintsalela zexhama.*
 (..... because early in the morning they managed to find here and there the remains of a buck).
- * *Waxhuma wajinga-jinga wanga angema ngeenyawo.*
 (He jumped and hung on and wished he could stand on feet).
- * *Kukho iinciniba apho ezaziphanda-phanda ukutya.*
 (There were ostriches there which were busy scraping around for food).
- * *ecandacanda loo mathafa engenaso nesibindi.*
 (..... criss-crossing those valleys not bravely at all).
- * *Imazi yenciniba naantso izigqusha-gqusha entlabathini.*
 (The ostrich hen over there playing around in the sand).
- * *eyibona-bona kakuhle yonke into ekuyo.*
 (..... seeing everything clearly)

Under normal circumstances, Mqhayi would have had to use more words to describe the situations portrayed by the expressions above, but because he wants to avoid verbosity he employs a technique which allows him to be terse without compromising any of his narrative craftsmanship.

It is apparent that the patterning of expressions is a conscious effort by Mqhayi aimed not only at stylistic creativity but also an attempt at keeping the high literary standards which he set for himself. This effort does not however make his style something of an enigma, but through effective use of language the consciousness of the reader is thoroughly engaged and his/her attention is required. In other words a lively comprehensible communication channel is established between writer and reader.

(b) Verbs or predicatives with almost synonymous meanings are repeated consecutively in the narration to give quality to the description and at the same time achieve the desired impression. It should also be noted that in the process it is common for Mqhayi to add another aspect of technique to blend with the original to create a cumulative effect as it will be noticed in the following examples:



[97] 1. *uDyakophu ayihlangabeza ngemihlali, erhathaza ezonwabele, ezijija, ezibhija, ejekula.*

(Dyakophu welcomed it warmly, making noises of joy, twisting, turning and tossing around)

2. *Yada yazinyanga-nyanga eli qela lisitya, lilala, lidlala, liziqika-qika kobu buncwane.*

(It was months and months this group feeding, sleeping, playing, rolling about in this glory).

3. *Athwelwe, aqengqwa, aphoswa mgama.*

(They were carried along, rolled over and tossed away).

4. *Bayadidizela, bengqingga, bebuyelela, beyikhwenyele imisila, ithe jaa iminyele, bebonakala ukuba bankwantya ngokunzima.*

(They are trembling, moving hither and thither, back and forth, tales put between the legs, the bristles at the back raised, visibly shaking from fear).

5. *Uthe esekuleyo eqikiqeka, ebhukugeka*

(While rolling about, falling over))

6. *Ajwaphilize, arhwaphiliza amaxhwili afumane aziintlekentleke neenkelenkele*

(They ate greedily, crushing everything looking fearsome and ugly).

A closer examinations of the examples above will show Mqhayi's skill at

employing technique for precision of description and to create the different moods which make narration a work of art. The dramatic element in these examples is achieved by the change of tense in each example. The participial is the dominating tense but understandably the narrative is in the remote past tense. In the first example the present tense verb *ayihlangabeza* is followed by a string of participials. Example 2 is characterised by yet another mixing of tenses. The remote past tense realised in the phrase *yada yaziinyanga-nyanga* is followed by verbals in the present tense. The whole of example 3 consist of verbs in the present. They all describe an action which occurs over a succession of stages. Each verb is so demonstrative and powerful in its own place and yet the unity of action achieved is fascinating. Example 4 is an interesting and intriguing hallmark of characteristic traditional Xhosa narrative technique. It is dominated by emotionally charged verbs starting with the indicative *bayadidizela* and then followed by a string of participials and ending with a short form of the present tense *bankwantya* to complete the scene. Mqhayi's intention of bringing immediacy to the situation by fluctuating tenses within the same sentence proves the point that in good narration (Satyo 1977:144) "it seems as if what dictates to the [writer] which tense or verb form to use is not a grammatical rule that he might have learnt from a textbook at school, but the meaning and effect."

Viewing the employment of this technique holistically, one is of course struck by the manner in which all the events in the narration come alive in the mind of the reader. By piling up expressions that are closely related in meaning, Mqhayi achieves the desired effect, clarity of direction and persuading the reader to read on and on. It is this kind of talent to artistically employ technique in language usage on the part of Mqhayi which motivates Qangule (1979:142) to remark:

The arrangement of the grammatical units in ascending order of semantic significance has a climacteric effect on the mind. This reveals the skill of Mqhayi in manipulating language in order to elicit a positive attitude towards a character which everyone should not only admire but emulate.

(c) The use of long sentences by Mqhayi is more of a matter of necessity than a mere demonstration of ability and expertise. As if aware of the complexity with which long sentences are associated, he has been very circumspect in their inclusion in his narration. When they are used however, they are outstanding in the creation of a fabric of narration that binds the events and as such the story together. In the following examples the author impresses with the manner in which he achieves the unity of thought.

- [98] 1. *Ezo zandla zayo zide zimnyama izithe nca phantsi, iingalo ezinde kunene ezomeleleyo sezimixhaga, bumi nkqo obo boya bungqangqasholo basentanyeni, selephandle loo mazinyo abukhali, imihlathi le seyiman'ukuntlalana, iziphosa ngapha nangapha ngentloko nangamagxa, ijonge emacaleni, ibuye ijonge ngqo phambili.*

(His long dark hands were flat on the ground, his long strong arms ready for action, the hair on the strong looking neck standing up straight, growling with his sharp teeth shown outside, the jaws knocking on the other, moving the head and the body from side to side, alert, focusing in front).

2. *Kukhe kwangumzuzu uMpungutyana emi, emana ukusingasinga ilizwe eli, ewuthe khwenye umsila, wangathi uyacingisisa le nto yokuba azigxame kwisilo esikhulu kangaka, engenandlela yakuyifumana.*

(It was sometime Mpungutyana standing still, looking all around him, his tail tucked under him, trying to think as to why he challenged such a big animal knowing that he was not strong enough).

3. *Ingxolo apha eshishizayo ebikhe yee cwaka iphinde yee vumbululu seyitsho ngenzwinini enkulu, suke ngomzuzwana iimfene zombini, ibalana ebelisematyholweni, nayo yonke into ebikveso sihlambo, suke shwaka imka nesikhukula somsinga wentlabathi enzima.*

(The hissing noise that had disappeared earlier on came up again with a menacing noise and in no time the two baboons, the clearing among the bushes and everything in that valley disappeared in the heavy sand storm).

4. *Kuthe ukuphuma kwelanga uDyakophu wakhasa waphuma, wasinga-singa ngokukhawuleza, wanduluka buphuthu-phuthu, uqhube ngaloo ndlela ke imini le, emini enkulu bagqithisa kaloku ubushushu yaye intlabathi ingathi ibikhe yarhawulwa ngumlilo.*

(After sunrise Dyakophu crawled out, quickly looked around, moved away without delay, continued to do so for the entire morning until noonday when the sun became very hot, the sand underneath burning like fire.

5. *Enyanisweni lalikhathazekile, athe noAdonisi akusondela kulo, lehla laya kwelinye isebe elikhulu, apho lisuke landolosa libuya-buya, liphathe nokukhe lithi nqumama, lijonge ngaseKoranaberg, lihlale nkqo, lijingisa iingalo, likwanako nokusondela, lisineke, lizithe nqii iinkophe, liwathe hlabu amabamba.*

(Indeed the old man was worried, even when Adonisi came close to him, he moved to another big branch where he paraded around looking towards the Koranaberg, sometimes sitting up straight hanging the arms, yawning and grinning, his eye brims raised and his eyeteeth showing outside).

6. *Emithini khona akubonakali mpilo, akukho nto ishukumayo nakwiindunduma; nya, nantaka nasilo, akukho ivakalayo, kwaye njengokuba ubumnyama huza kugubungela konke, nomoya lo wembala ngathi awuphefumli kwezi zithaba zamathafa.*

(During the day no life could be seen, there is no movement on the sand dunes, nothing, not a bird, not even an animal, nothing could be heard and as the dark was going to take over, even the breeze could not be felt on the flat plains).

The analysis of the above sentences in terms of syntactic construction would give any student of linguistics an interestingly challenging, but unenviable task. It is however its association with the semantic output that make them so interesting. It is discernible that in all of them there is a deliberate attempt by the writer to conjoin both the concept of syntax and semantics for brevity of diction while at the same time establishing a rapport through an accessible style. That the sentences are long is demanded by the continuity of action which also affects the

flow of narration. In order to avoid monotony and loss of direction, Mqhayi has broken up the sentence into smaller units by means of the comma. For instance, example 5 [98] which could be considered as the longest in this group followed by example 1, is broken into eleven units. The fact that this fragmentation of the sentence has no effect whatsoever as far as disturbing the thought within it is concerned, is testimony to the good use of the comma by Mqhayi. The same applies to the other examples. The sentences are essentially descriptive in nature and the use of ideophones helps to magnify such descriptions as *bumi nkqo obo boya bayo bungqangqasholo* (1) [98]. Imagery is further enhanced by the use of verbs with reduplicated stems as in *emana ukusinga-singa ilizwe eli* (2); *wanduluka buphuthu-phuthu* (4); *apho lisuke landolosa libuya-buya* (5).

What is most important is that Mqhayi is able to intergrate various techniques within a sentence and still manages to keep relevance of subject and clarity of meaning.

4.5.4. Idioms and metaphor

Mqhayi has used idioms sparingly in this translation of Kees. Whilst the idiom is a device laden with images, it is not as graphic as the ideophone in its description. Furthermore, whilst the idiom raises the standard of any language, it could sometimes obscure meaning causing interest in the story to flag. Seemingly Mqhayi is mindful of that phenomenon. He has as a matter of fact used the idiom and metaphor where necessary for emphasis and notably also to magnify imagery.

(a) In the following example, while language has been enriched and a specific intent of portraying a violent scene in which two baboons are involved in a fight for life and death, has been achieved through the use of the idiom, its euphemistic implications cannot be missed:

[99] *Koko unkonka wenkokeli akanqwalekanga yena, kuliwa nje*

unyel'umcinga.

(The ever vigilant leader was not slumbering, whilst the others were fighting, **he ran away secretly**).

The idiom has the effect of retaining a semblance of respect and dignity for Dyakophu, the leader of the group who for reasons beyond his power could not accept the challenge. Mqhayi would not spoil the image he created about this leader by being explicit in his narration hence the use of this particular idiom [99]. Whilst the idiom in itself in terms of the context, is suggestive of a cowardly act, the way in which it is used implies the contrary. Mqhayi has skilfully used this idiom - the use of the negative to affirm the positive - to create a situation whereby Dyakophu would be viewed as a leader which knows its limitations and capabilities in a given situation.

(b) Sometimes Mqhayi uses the idiom to achieve a cumulative effect in the narration. In the sentence: *Suke ngoku xokololo, khahlahla, tywaa phantsi ekuthe emva kwencwina ephantsi, hayi lahlanz'iselwa* (all of a sudden, it became lame, fell down, lay down and after groaning, died), the idiom with which the sentence ends accounts for the rising suspense in the story. The sentence consists of a succession of powerful ideophones which together with the idiom, *lahlanz'iselwa* form a combination of devices to portray a compelling scene. The thought in the sentence is clearly a united one brought about by a coherent syntactic structure. Emphasis is also achieved through a balanced syntactic arrangement in which the idiom essential to the meaning has been placed at the end. This periodic sentence carries a special descriptive force, a feature of narration which is typical of Mqhayi.

(c) It is obviously the position of the idiom in the sentence that creates greater impact in terms of expression, communication, and imagery. When the situation is a critical one as in the examples just quoted, Mqhayi is consistent in maintaining the same pattern. Mqhayi's consistency is also demonstrated in the following

examples which describe a crisis situation in the story. The placing of the idiom at the end of the sentence yet again has a climacteric effect:

[100] 1. *Ude ngelikade waya kwisigcunyana sedobo etyhafe eyimfe.*

(Ultimately, he went to a group of bushes feeling very tired).

2. *Wakhul'umbhodamo, walikhulel'ixhego lenxala, hayi kaloku, lancama lacela kooxhongo.*

(The fight became fierce and the old rhebok could not handle it, then it gave in and ran away as fast as its leg could carry it).

3. *Lithe vingci ngoku naliphika, aye omabini amacala esabambe inkwa nenkwa.*

(It ran short of breath whilst both parties were tearing at each other relentlessly)

4. *Ithe ingucelerha yevuzi kungenini, yabonakala ingxothoza isima ngeenyawo, yaye mhlophe ingasafuni negqabi letapile.*

(After a while, the defeated water mongoose struggled to its feet, no more in the mood to fight).

When the situation is not so full of suspense, it is indicated by the positional adjustment of the idiom within the sentence as could be viewed from the following examples. Mqhayi is consistent in the application of this method. The following examples further demonstrate the significance of the positional switch of the idiom to achieve a certain effect:

[101] 1. *Ujonge kwakanye phezulu wacela kooxhongo, wade wanga selesukelwa liwaka lezinye iimfene.*

(He looked up once and ran away as if a thousand baboons were chasing him).

2. *Kuxa lingcangcayo ke ngoku ilanga nobushushu bupholile.*

(It is going towards sunset, the heat of the sun has cooled down).

3. *Yazama amazwembezwembe indun'enkulu yagquma nzulu yatsho ngoluhlaza umtsiyadal'uqulukubhodwe, zavuthuluka ziphela.*

(The big bull tried very hard, it roared very loudly, **made a desperate leap**, somersaulted and shook them off).

In examples 1 and 2 [101] above, a situation of intense activity is depicted. The idiom is positioned in such a way that it acts as a pivot upon which action balances. As a result the reader is able to discern the rising action from the beginning to the climax which is marked by the idiom to the end. This is a skilful syntactic arrangement aimed at creating rising suspense that will pervade the whole story. The idiom at the beginning of the sentence in example 2 effectively creates a happy mood and a relaxed atmosphere. It is the picture it paints that gives the desired effect. The exercise demonstrates yet again Mqhayi's ability to use language to good effect in order to sustain interest and to conjure up images worthy of the language and in turn the reader.

4.5.5. Diction

Another feature of Mqhayi's use of language in this translation and in his works in general is the use of seemingly difficult but attractive terminology. The distinctive features of his language are coinage, archaic words, figurative language and the fact that he is sometimes deliberately but appreciably obscure in his description for specific reasons. Whilst it is understood that coinage involves an invention and use of a term or phrase demanded by a situation, Mqhayi prefers to coin his own words or terms even when a word for that situation exists. In that way he impresses with a style that is uniquely his and a language that could be easily associated with him. This characteristic explains Noguchi's (Bernstein 1994:124) simplification and interpretation of Enkvist's definition of some elements of style as:

A set of individual characteristics, as a selection of features that

marks a style as deviations from a norm, as a selection of expressive features which in certain contexts violate established standard.

Understandably, Mqhayi violates the so called "established standards" in order to set up his own for creative purposes and of course to contribute towards the development of his language. It is his selection of certain particular expressions that make his language patterns peculiar to him, especially when he contextualises words and expressions, which would otherwise not fit in any other situation except his own.

The following sentence for instance is very interesting in the manner of its construction as the coinage involved brings out shades of meaning to magnify the imagery:

[102] *Zafumbalala ke kwezo zicalu zamatye, zimbi zazizigcume kuloo mithana imbalwa ifumane yema ezincotsheni phezu kwezihlambo.*

(They were overcrowded on the sharp rocks, some of them perched themselves in groups on the few trees on top of the cliff).

The sentence above is characterised by a combination of coined and archaic terms. Mqhayi has coined the term *zafumbalala* to portray a scenic picture of animals sleeping one very close to the other. *Ukufumbhana*, an expression which would normally be used to explain a situation of overcrowding is not as connotative as the one coined by Mqhayi, which has an added meaning of unity as a group and an instinctive form of protection against enemies. *Izicalu* and *izigcume* are words seldom encountered in the modern language. *Izicalu*, which refers to sharp pointed rocks or cliff standing in a row as if arranged by someone, gives a better picture than the less specific *amawa*, a term commonly used to describe this situation. The archaic *isigcume* refers to a group of bushes. In the context of the passage the word serves a double purpose, that is, as a metaphorical reference as well as a term of emphasis that enhances imagery. *Kwezihlambo*, is Mqhayi's

created term to refer specifically to a rocky valley. It gives a wider dimension in terms of the life of the baboons in the wilderness. Krans, as experienced in the original text focuses attention just on the particular place of abode whereas its counterpart in Xhosa embodies not only the description of the valley but also the general life pattern of these animals. The hardships the baboons experienced especially from the animals which seek to destroy their lives are mirrored in the rough surrounding with which they have to negotiate in order to live. To get the deeper meaning which would create a realistic impression on the reader Mqhayi resorts to employing archaic and coined terms. Mqhayi, being the traditional poet he was, has punctuated his translation with his own coinage and archaic expressions to create a background with which Xhosa readers will easily associate and as such enjoy the story.

A comparative brief look at some of Mqhayi's created and expert choice of effectively employed archaic expressions in translation reveals more than just talent but a sense of creativity only to be matched by efforts from societies believed to be more sophisticated than his. Imagery is created through the use of *Ifumane yalifiko* (it sat there frightened), a metaphorical reference which is followed by an archaic descriptive *isinkwathatha* (a bundle) in the narrative. The two words share the same meaning of fear - a reaction to a frightful situation. *Ukufinga*, a verbal from which the noun *ifiko* is derived means to withdraw from or to make smaller by rolling up as of from danger. In this story it is the female baboon that rolls itself up into a bundle like an object in fear of the leopards. Mqhayi brings this situation to life by juxtaposing two words *isinkwathatha* and *ifiko* to portray a situation powerful enough to arouse the emotions of the reader. *Zanditha* means a reluctance caused by doubt and fear, and had Mqhayi chosen to use the normal *ukuthandabuza*, he would not have succeeded in giving the desired vivid picture as the latter is more general compared to the former, which is specific in its suggestiveness in terms of the context. Mqhayi therefore resorts to archaic terms not to become difficult but because the words he chooses are accurately expressive. *Imilwangu* is yet another of Mqhayi's coinages used to

describe a situation that arrests one's imagination. In the original text there is no word or expression to equate with *imilwangu*, but apparently the picture of the desolate and miserable surroundings seem to emanate from the condition of the barren, lifeless trees (*imilwangu*), explains why Dyakophu "geen van sy gewone geluide maak nie. Hy bly sit en swyg," (he makes none of his usual noise. He just sits quietly) just like the trees around him. The reason for this situation is that the old leader Dyakophu is badly injured and is contemplating escape from his followers who have turned enemies. Needless to say that after the escape he becomes lonely and miserable just as the trees which Mqhayi describes as *imilwangu*. This marks Mqhayi's hallmark in the choice of words. Giving constant attention to terms and constructions that represent the thought within, is indicative of the quality and illustrious character of his style.

With the use of coinages the author is able to create imagery, painting a graphic picture of the object or character or scene in the narrative. What under normal circumstances could be described by using relatives and adjectives is captured through the use of an invented term by Mqhayi. For instance there is no doubt that in the sentence:

[103] *Wabhitya wayintshwabane, kwabonakala nokuxokomelelana kwamathambo phantsi kofele nobo boya bumxhwitha*

(He became thin and emaciated, the joints of the bones under the skin were visible and the hair was unkempt),

the copulative construction *wayintshwabane* forms the binding tie in the sentence. Unity in the sentence is further achieved by yet another of Mqhayi's inventions in *bumxhwitha*, a copulative more demonstrative and illuminating than would have been the relative *buxhwithekileyo*, in this particular context. A fresh and young looking tree is described as *mtshanyaneni uthile womthi* (a young looking tree). Mqhayi has coined a descriptive term suitable for its task and to the situation. The coinage forms part of a scenario marked by and demonstrating Mqhayi's

expertise in the use of language in a narrative. This is the picture presented:

[104] *Phundlu etyholweni, yekoko ukusinga mtshanyaneni uthile womthi, gweje, gweje, qabe, wazimela ngesebe.*

(He bolted from the tree, ran for dear life to a young looking young tree, around it, around it again, climbed up and hid behind a branch).

There is an obvious attempt by Mqhayi to create a balancing act in the sentence above. *Mtshanyaneni* placed between the ideophone *phundlu* and the strung together ideophones, *gweje, gweje, qabe*, does not perpetuate thought, but also it being an outstanding word just preceding highly demonstrative ideophones, it is a fitting bridge that unites the act to bring out clearly the irony in the situation and of course the desired dramatic effect. *Adonisi's* actions are explosive and immediately arrest attention, yet the final result of hiding behind a branch is ludicrous. It is in fact the anti-climax situation that relaxes the atmosphere. The reader comes to appreciate the difficulties in which animals find themselves in the wilderness. The interesting part of it is how Mqhayi creates this: There is a rising action in the order of arrangement of the ideophones: *phundlu; gweje; qabe* and a declining motion in the word units which surround these: *etyholweni; mtshanyaneni uthile womthi; ngesebe*. *UAdonisi* shows strength, determination and agility as he goes *phundlu, gweje, gweje, qabe* in escaping from a place of safety, *etyholweni*, to a less protected *mtshanyaneni*, small tree, and worse still to hide behind a branch, *wazimela ngesebe*. Interestingly enough *wazimela ngesebe lenkawu* is an idiomatic expression referred to a person whose defences are weak. It originates from the stupid action of a monkey which would hide its face from its attackers behind a small branch of tree leaving the whole body visible. Mqhayi has used this idiom to magnify the visual image of *Adonisi's* desperate position. By pooling together powerful devices Mqhayi succeeds in portraying situations with which the reader easily relates and as such sustains interest. Mqhayi's word selection is of the highest order. He is never in doubt as how to create words, invent words or use archaic words if the familiar ones are not suitable enough for

his specific intentions, to achieve directness, simplicity, brevity, vigorousness and lucidity. The following words, invented and created by Mqhayi, are some of the many found in the translation. They have a forceful descriptive power which makes the narration come alive and give pleasure to the reading of the story:

- Ephihliza:*** Struggling not to slide down while climbing a tree.
- Imithwisha:*** Left overs of meat. *Ukuthwisha* is to scratch the surface of the skin.
- Imingxamxhele:*** The worst cowards. Normally referred to those who are unstable emotionally.
- Umgqwagqwane:*** Act and pose as if furious when in actual fact dead with fear - an act of disguise as a defence mechanism.
- Imigagatyu:*** An unsuccessful attempt to do something. *Imizamo* is a more common word but rather less vigorous as regards the context.
- Amashishi:*** When the wind blows sand across the surface, a hissing sound would result. Mqhayi has invented this word in order to describe a situation pertinent to a particular environment.
- Ingcwakaha:*** Is Mqhayi's created word to denote dead silence. It is the repetitive manner in which this word is used in the sentence that evokes imagination for example: *Cwaka, yinto eyoyikekayo ingcwakaha*. (Silent, silence is a frightening phenomenon). The variation on this kind of repetition is appreciable for its effectiveness. It is in fact common with Mqhayi to employ a combination of an ideophone and a

derivation thereof patterned as above to maximise thought and to create mood and atmosphere.

Wachwachwaza: Is a good active verb imitating the sound made by feet running lightly on the ground. Animals such as baboons are light-footed and therefore *ziyachwachwaza* when they run along the ground.

Inzinzwa: A strong grip from an enormously strong arm - it describes accurately the strength of a male baboon.

Ityobo: Apparently is derived from the ideophone *tyobo* to refer to broken tree branches heaped on the ground. Invented by Mqhayi to use as device to create imagery in the sentence: *Kwavakala ukutywabaza phezu kwetyobo lemithi* (There was heard a crushing noise on the tree branches). The alliteration in the sentence gives it poetic qualities.

UAdonisi waseNtlango is teeming with forceful words such as the above used to cohere the various complex situations in which characters find themselves. Noticeably they enhance the quality of language and more importantly imagery. Some expressions and phrases, although archaic, would still be an envy to any Xhosa modern writer. Writers who try and succeed in emulating Mqhayi in prose or in poetry, still excite the reader with the charm and superior artistic expression which are his hallmark.

4.6. Conclusion

Mqhayi's style in all his works generally and in the translation of *UAdonisi waseNtlango* in particular can easily be described as an individual style (Boulton 1980:76-77) because of his:

Sensitive ear for rhythm, a characteristic choice of vocabulary, an inventiveness of phrase not found in more commonplace writers, a carefulness in the choice of words that may often amount to an almost scientific precision on subjects concerning which ordinary writers are apt to be vague and a greater power of varying rhythm and sentence structure to suit the mood of the moment.

Mqhayi has as a matter of fact used the translation as a rostrum to exhibit his literary creative talent and to disseminate his images in a subtle manner. At no stage in the translation does the target text appear to be overshadowed by the source text. If anything, he has raised the standard of Xhosa in his translation to that which scholars such as Burns-Ncamashe view (cf. Appendix A) as most perfect. He has also manipulated language through creation, invention and improvisation to communicate appropriately and accurately all the ideas and thoughts that occur in the Afrikaans text. The panache with which he has done this is reflected in his text. Every word he uses seems to have been carved to suit the intended purpose in his narration which by and large is natural. Employed skilfully, he has shown what literary technique can do to any narration in terms of imagery, mood and atmosphere. Mqhayi has proved that the Xhosa language can be forceful in narration, graphic in description, expressive in communication, impressive in idiom and diction and compelling in stirring emotions, as amply demonstrated in *UAdonisi waseNtlango*.

Chapter Five

General Conclusion

5.1. Introduction

In this chapter an attempt is made to reflect upon Mqhayi's images. These images include Biblical images, cultural images, images of education, and socio-political images. All of these are mirrored in some of his works through the employment of literary devices in a manner that enables one to picture very vividly his philosophy of life, his ideas and ideals, conceptions, opinions and beliefs. It has been established in this study that Mqhayi was indeed a lover of the human race who employed literary skills to communicate his ideas and thoughts to his public. This chapter therefore also closely reflects on how for instance he uses argument to criticise what he thought was wrong and what he deemed was right for society. In his portrayal of the social situation during the colonial era he makes the reader aware of the cultural conflicts which affected the entire way of life of the people. He does this either by transmuting into imaginative expression the reality of some of his experiences, or by providing information using language as a tool to portray his images. Although his literary works have yielded valuable interpretation on their own, some of them, especially his essays and lectures, become even more meaningful in the context of his life. Chapter Two of this thesis therefore gives a general background to help in determining guidelines of interpretation and analysis of his artistry.

In the main this study also provides an interpretation of some of his literary works in which images with far reaching significance have been found to dominate and determine the meaning of his writings. It is through his art that it has also been possible to show that literature is the story and interpretation of life, the very soul of a people or better still, the soul life of humankind. Also underlying his images are ideals of liberty and freedom, empowerment, integrity, social conscience and

above all responsibility. This is in fact the essence of this research. There is a need therefore to harness for assessment those points which have a direct bearing on his images (cf. Chapter Three). Attention has been paid particularly to his scholarliness, the relevance and significance of his images as well as his creative ability. What has made this study particularly interesting is the skill with which he handles sensitive subjects, a feat which belies his educational attainments.

5.2. Mqhayi, the writer with a vision

An important feature to emerge from this research is that Mqhayi was a writer with a vision. This is based on the fact that his writings exhibit prophetic insights, some of which manifest themselves in no uncertain terms in the present South African situation. To say that he was also a dreamer would be an exaggeration, but the temptation to make such a statement for anyone who has scrutinised his works is strong. From issues concerning politics, economy, the social order with regard to modern and traditional education, Mqhayi always impresses with his incisive and objective criticism.

As a matter of fact, his life cannot be separated from his literary work, much of which emerged from a passionate and committed concern for the South African society in general and his Xhosa people in particular. His images reflecting his concerns which found their way into his poetry and prose, especially his essays and lectures, have been the main discussion of this research. It has been established that because of the many difficulties which he encountered regarding the publication of some of his works, he turned to the newspapers, especially *Umteteli Wabantu* (Speaker for the people) as a medium to disseminate his views about these concerns. His focus is more on the future and beyond rather than on the present.

In his works Mqhayi sets himself on a course that made him an enemy of those in power on the one hand and on the other yet to be looked at as a symbol of

inspiration by his people on the other. It is from this dichotomous situation that he emerges as an author who objectively assesses a situation and who suggests a solution. In order to achieve this, it became necessary for him to point out the wrongs of the colonialists while at the same time criticising his own people for failing to right the wrongs. The image of the African encounter with the West becomes his subject of praise or criticism. From his preoccupations it becomes clear that there can be no end to the discussion of the colonialist impact on the way of life of the indigenous people, because the wounds inflicted were very deep and have remained unhealed as they are constantly being cut open again with more subtle methods (cf. paragraphs 2.2).

Furthermore, Mqhayi's Biblical images (cf. paragraph 3.3) revolve around the onslaught of western values made on traditional Xhosa values. He makes elaborate comments especially on the question of education and the Word (Christianity) as the arena of controversy. He concedes that although the blacks had reason to resist the encroachment by western values on traditional values, providence should have prevailed as the situation needed a change of attitudes for any solution to be found for the conflict. Although very critical, he sees the advent of European values as a turning point in the social history of the Xhosa people. For instance, he regards the western education with all its shortcomings at the time, as the only window through which his people could look into the world and in turn at themselves. The image of education as a key to success becomes very clear. Underlying this image is the power of education.

On the question of the Word (Christianity), he sees a new and more powerful way by which Xhosas could improve their own way of life. However, he is critical of the manner in which the missionaries introduced Christianity to his people (cf. paragraphs 3.2 and 3.3). In turn he suggests a reconciliation of these concepts as a solution to the misunderstanding that came about as a result of the missionaries manipulation of something that was and still is of cardinal importance to the life of his people. Whilst Mqhayi employs literary skill to communicate his images,

he is exemplary in showing his readers what he means by building bridges across cultural divides. Images of leadership become apparent. His idea that languages needed to be developed impelled him to engage in the practical exercise of translating from English and Afrikaans to add to the corpus of Xhosa literature.

The translations are more than just the claim made in this study that they were one of Mqhayi's ways of avoiding censorship. The translation of the Afrikaans *Kees* to the Xhosa *UAdonisi waseNtlango*, especially, is a gesture to show how people of various language groups, especially those found in South Africa, can help one another towards mutual understanding and respect (cf. Chapter Four). It is even more interesting to note that in the process of translation not only does Mqhayi show skill, but he elucidates the flexibility of languages. This is what he expected of the people themselves who speak these languages. In this situation images of a divided people being persuaded to unite can be deduced.

It is also worth noting that Mqhayi with his foresight was able to predetermine the political path that his people would travel. Implied in the foregoing discussions as reflected in powerful images which he portrays are politics of conflict, politics of confrontation and politics of compromise and reconciliation. It is with the latter that he especially concerns himself. This is evident in the words (*Umteteli Wabantu*, 12 January 1928):

[105] *Kakade ibiyinkwalambisa ukuba umntu omhlophe angaze amele amalungelo abantsundu kunye nabamhlophe ngokufanayo epalamente.*

(It was obviously **hypocritical** that a white person could represent black and white aspirations equally in parliament).

Mqhayi regards it as his duty to make people aware of abnormal situations such as the above [105], which were allowed to develop for decades. In the statement [105], Mqhayi implies that blacks should have been allowed to represent

themselves and participate in the governance of the country (cf. paragraph 2.2:28). It is for this reason that he condemns the removal by the Hertzog government of voting rights for blacks and then goes on to make a statement, which shows his visionary power, that blacks will never rest until they are made to become part of the South African government. According to him the act of excluding blacks from government, is only the delaying of the inevitable. He writes (*Umteteli Wabantu*, 15 December 1928):

[106] *Ingathi ikhe yayekwa le voti yaqhuba njengokuba iqhuba nje, kungathi kwiminyaka emashumi mahlanu libe eli lizwe seliphethwe lonke ngumntu omnyama.*

(If this voting policy could be allowed to continue as it does at the moment, after fifty years, the government of this country would be dominated by a black man).

Needless to say that sixty-eight years after he had written these words, the situation in this country is as he predicted. In a way, this also proves the point made earlier in this research, supported by Ntuli & Swanepoel (cf. paragraph 2.4:47) and further affirmed by Burns-Ncamashe (cf. paragraph 2.5.1:59) that Mqhayi was a writer who through his writings was able to look beyond the present.

The impact of Mqhayi's images reflecting his ideological viewpoint in his capacity as a writer and a social leader (cf. Chapter Two), is indicated by the response from the general public which was either positively in support or diabolically opposed to his views. Readers usually appreciated any piece of information about him or on him as could be observed in the issues of *Umteteli Wabantu* 1923-1938; *Imvo ZabaNtsundu* 1906-1909 and *Izwi Labantu* 1900-1904. His views, some of which are not expressed literarily, translate themselves to images which cover a wide spectrum of ideological background. Some of these, which have been given attention in this research, cannot be exhaustively discussed in this treatise as they seem to stretch, moving with time, into the future. This illustrates the assertion

that Mqhayi is able to interpret the future in terms of his present situation. *Ubuntu*, for instance, is an interesting image which will definitely live on, adapting itself from one situation to another and from time to time. Scholars are expected to study and pursue this phenomenon, which has a strong resemblance to both Christianity and democracy.

Although Mqhayi writes from the point of view of Africanism, in his essays, he is not entirely exclusive since he prefers a reconciliation of traditions, maintaining that with compromise and understanding, there would emerge a culture purely South African. It has transpired in this study that the question of culture is a difficult one, precisely as a result of some cultures being imposed on the indigenous cultures of South Africa. Mqhayi's main fear is an erosion of a people's culture, a situation which would be a drawback in the social development of everybody in the country. It stands to reason that a culture under total domination from others can either become deformed or die. Fortunately, although influenced by political currents, a situation of culture salvation was created. This situation of culture consciousness defines Mqhayi's images on culture that traditions come and go and as such, "cultures that change to reflect the ever-changing dynamics of internal relations and which maintain a balanced give and take with external relations are the ones that are healthy" (Ngugi 1993:xvi). At his own admission that *sifunde izinto ebesingaziqondi kubantu abamhlophe* (from the white people we are learning about things that we did not fully understand) (*Umteteli Wabantu* 4 May 1929), he makes one aware of the need for cultures to reach out to one another on the basis of equality and mutual respect. It has been shown in the foregoing discussions how Mqhayi aligns this idea with the notion of compromise. With the new vision on culture convergence by the present South African society, there are strong indications that Mqhayi is a writer with remarkable foresight.

Underlying his political images is his deeply held conviction that a democratic situation of power sharing would be a solution to the social and political problems

of his country. It is through this that one should begin to see the truths in his images. Mqhayi believed that if power sharing was to be achieved black people themselves would have to unite first, a move which would pave the way towards building South Africa into a nation (cf. paragraph 2.2). In expressing these views Mqhayi is careful not to be seen as using the media or literature for political propaganda. His literary skills which tend to hide his provocative ideas do not make access to his images easy. It has only been through this research and careful analysis of his literary intentions that his ideas have been elucidated. It has been shown that he uses language as a tool to express ideas that under normal circumstances would cause him problems. His main tool is the employment of imagery to express a situation more clearly. This is evident in his images of the Bible and the images of nation building in his poetry and essays.

In this research it also became clear that Mqhayi's most cherished idea was that education and the Word should not be used as tools of manipulation and exploitation in civilisation, but rather to introduce his black fellow people into the world of ideology and ethics. His literary works flowed from these convictions, which are more than relevant in the present milieu. In his works, he impresses with an incisive intellect, measured literary skills and a conciliatory tone with which he helps to forge an intercourse for ideological partitions.

5.3. Suggestions for further studies

Qangule (1979:261) is correct when he says:

We predict that readers will continue to rediscover gems of thought contained in Mqhayi's works. We make bold to say that for a century at least, no literary critic worthy of the name will find it intellectually unfitting to study the works of Mqhayi.

This is especially true if one should consider that most of the critical analyses on Mqhayi have only concentrated on his written work published in book form.

Furthermore, in these critical studies only the basic analytic approach has been adopted. There are other numerous literary theoretical approaches that can be applied to his art. }

This thesis has utilised only part of a substantial amount of literary material by Mqhayi lying within pages of old newspapers yet to be explored in archives and libraries. There is certainly more in these newspapers than what has been produced in this treatise. This means that a further study of Mqhayi at this level has tremendous scope. During this research for instance, it was discovered that Mqhayi as a preacher, penned his sermons to a manuscript which was never published. Certainly, should that manuscript be discovered and studied, this would form yet another dimension, his religious dimension, in the study of Mqhayi. The following non-literary and literary aspects stated or implied in this thesis could open yet another trend in the study of Mqhayi:

* Although Mqhayi was a literandi, he played a prominent role in the politics of the Cape Colony as the Border branch secretary of the African National Congress working first under WB Rubusana and then Meschek Pelem. He was a political commentator and analyst as can be seen in some of his essays published in *Umteteli Wabantu* 1923-1939 and later in his career, a councillor of the Ciskei Bunga (*Umteteli Wabantu*, 30 December 1933). His contributions and views in these spheres (perhaps recorded and kept somewhere) would certainly interest a student of politics.

* His historical essays, especially in *Umteteli Wabantu* have been analysed from a literary point of view. A researcher of history would find these worth looking at as Mqhayi wrote historical accounts from an African point of view using oral evidence in support. History with a colonial and later apartheid bias was never acceptable to the blacks who were unable to record any history because of political strictures. It was indicated in this research that because of his views on the teaching of history Mqhayi was forced to leave the teaching profession.

Some of his views are intimated in the essay titled *Imbali* which appears in appendix B.

* The subject of humour and satire in the art of Mqhayi has yet to be exposed. For instance, a number of his *izibongo* or parts thereof were never published because they were considered by Lovedale to be undesirable (Mqhayi's dilemmas regarding the publication of his manuscripts are discussed in paragraph 4.2). Strangely enough, some of these survived in oral form through the generations. Only a few lines still come to mind, for example:

- | | | |
|-----|---|---|
| (a) | <i>UmntakaKhathazile,
Utshat' intomb' eqheya,
Ngoku akayifuni,
Kuba inezigweqe.</i> | <i>Khathazile's son,
Married a coloured man's daughter,
Now he does not want her,
Because her legs are like hooks.</i> |
| (b) | <i>Andiyifun' intomb' omlungu,
Kuba ayinazimpundu,
Ndiyamoyik' umntan' omlungu,
Kub' uchamel' ebhafini.</i> | <i>I don't want a European girl,
Her buttocks are flat,
I fear a European child,
He/she urinates in the bath.</i> |
| (c) | <i>Umdak' omnyam' ongeva sepha,
Indod' ethand' amahlathi,
Uvela kubalek' abafazi,
Ifikil' indod' emnyama.</i> | <i>The very dark complexioned one,
A man who resides in the forests,
When he appears women run away,
The black man has arrived.</i> |
| (d) | <i>Ndiyekeni madoda ngenkazana,
Int' oth' uyihlaba iye isondela.</i> | <i>Tell me nothing about a woman,
A thing that comes closer as you
pierce it.</i> |

Although the above lines deal with controversial subjects, they are entertaining as they are indicative of Mqhayi's satiric humour. It is in fact their controversial nature that makes them interesting. A student of satire would find a deeper meaning than the surface one which caused these to be rejected by Lovedale.

For example: The racial slur in the derogatory *iqheya* (coloured person) (a) is controversial and the imagery created by the metaphor *inezigweqe* (hook-like legs) is not a pleasant one. Although expressing a situation in (b), *iimpundu* (buttocks)

and *ukuchama* (to urinate) are words considered to be impolite in the civilised world. In (c) Mqhayi praises a penis. Although personified as *indod' emnyama* (a black man), talking about private parts in public is shunned in the Xhosa society. The same applies with (d) which implies a sex act. The subject of sex was taboo in the traditional Xhosa society.

On the strength of the interpretation above, poems such as these would be censored as undesirable, but since much water has flowed under the bridge since Mqhayi's time, they can be an interesting subject for examination, especially if one should consider that "through the use of puns and bawdy language, the Xhosa *imbongi* serves as a very humorous entertainer" (Wainwright 1979:166).

* Mqhayi was essentially a philosopher and studying his thoughts within philosophical parameters would be interesting. The list is endless.

Finally, this study has established without doubt that Mqhayi was a multi-dimensional writer whose views on numerous subjects show him as having been exceptionally talented and a deep thinker. His image of society is of an entity in which primarily education and Christianity and then culture, politics and economy are inextricably tied up. Nowhere in this colonnade can he see division or manipulation thereof offering any hope of progress and social justice. It is perhaps against this background that he must be viewed as a writer who is also a philosopher and whose depth of thought and extent of commitment are yet to be attained by Xhosa writers. His great strength lies in his realisation that in the search for social well being, questions emerging from the experiences of the past should lead to a consideration of the present as a basis of hope for the future. This thesis is a presentation of one person's study and interpretation of a writer whose work has been intriguing and fascinating. It cannot be final since successive studies of Mqhayi's work will continue to produce new insights. **Images in some of the literary works of SEK Mqhayi** is not the last word in the study of Mqhayi.

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APPENDIX A

INTERVIEWS

APPENDIX A

SM Burns-Ncamashe

Yinyaniso ukuba isikhumbuzo sikaNtsikana siso esancedayo, kuba wayelilungu eliphambili, ejikeleza ke neenkosi apho sikhona isikhumbuzo esi. Ulele apha ke uBhomoyi wozuko lwaseNtabozuko, uBhomoyi wozuko lwaseNtabozuko, ingqanga yeengqanga kwimbongi zasemaXhoseni, intoengqondo inzulu, int'engqondo ibanzi, wayenengqondo ukuphakama, into ezwi libanzi ngokwalo, athi akugquma ebonga linge lelongonyama. Ndiyazibona nezi mbongana zilinganisa yena, zimana ukurhwexisa amazwi. Ukubonga asikokurhwexisa ilizwi, kukuthetha elowo ngolwakhe uhlobo.

Ulele kooyise ke lo mfo wasebaThenjini, uMNdiambe ngokobukhosi, kanti ke ngumJingqi emva. Ngabantu bakaMaqoma aba. Yilaa mpi, ngokuya sasimana ukubuyiswa umva, simana ukubuyiswa umva, sibuyiswa umva, kuthiwe umlambo oihile ngumda, kufakwe ifama, kumiswe inqaba, sityhalelwe ngasemva. OoMqhayi aba ngabantu bakaMaqoma, emaDidima pha, eziya ziphaluka. Kuthe ngokutyhalwa kwabo baza kugaleleka apha kuthi, silapha eTyhume thina, eGwali, sathathwa sonke sabuyiswa, kwathiwa saa ke ngoku, kwafakwa iifama phaya.

Umzi wakwaMqhayi ulapha eKrwakrwa kwesikaMabandla. UGqumashe lo yimpi kaMaqoma eyaphalala yaza kutsho apha eDikeni, k u m h l a b a k a T y h a l i wemiNgcangathelo, emka ke amaJingqi aya kutsho eDebe likaMarhele ehamba nesibonda sawo uMarhele, athi saa ke amanye awela.

It is true that the Ntsikana Memorial Service of which he was a strong member, gave him prominence as he used to attend it in the company Chiefs. Glorious Bhomoyi of Mount Glory is resting here, Bhomoyi of Mount Glory, the greatest of all the Xhosa iimbongi, a man who is a deep thinker, with wide views. He was intelligent, with a big voice which sounded like the roar of a lion when he *bongad*. He was not like these small iimbongi with hoarse voices. To *bonga* is not to change your voice, it is to use use your natural voice.

This man of the Thembu has now joined his forefathers, a man of the Ndlambe Roya House, originally a Jingqi. Their King was Maqoma. He is from those people who were removed from their land so that a farm could be established and sometimes a fort. The Mqhayi's belonged to Maqoma, all those places around Didima. They were driven away and came to settle at Tyhume where we were. We were then resettled, scattered all over so that farms could be established.

The Mqhayi clan is at Krwakrwa where Mabandla is Chief. The people located at Gqumashe are Maqoma's, also some of those under Tyhali of imiNgcangathelo are his. The Jingqi people went as far as Debe with their herdman Marhele, some went accross.

Phaya kuCentane sekukho ilali kaNzanzana uyise omkhulu esisibonda sakhona, kulaa maNgqika aphesheya kweNciba, ooMqhayi aba. Yayiyindoda elwe kakhulu kuba kUMqhayi waseNtabozuko, uyachaphazela, ekuphathaneni kwabamhlophe nabantsundu. Nakulaa ndawo, andazi nokuba andibhidanisi noDon Jadu na, athi neenkomo zabaNtsundu ixabiso belisihla, ziindlela zakhe zokuvelisa impophomo yakhe echasene nokuphatheka komntu oNtsundu.

Phaya kUDon Jadu unomfanekiso womntu ontsundu oya kuphatha, abe mbi kum uMqhayi kuba lo mntu untsundu uphethe eli lizwe laseMnandi usephantsi kweBritani, asilolizwe likhululekileyo eli lomntu untsundu uDon Jadu wakhe aliphetheyo. Aphinde lo mfo ube ngowokuqala kubabhali bethu onemfundo angayixeli apho afunde khona, kodwa yeyaseMpumalanga.

Zonke iimfundi zeli lizwe, ifunde eBritani okanye kwindawo eyiWest nayo, eMerika, kodwa akayithi develop le nto ukuba lo mfo unemfundo enkulu yase Mpumalanga kwakuphi na, sifune ukwazi ukuba ingabangamaTshayina, ngamaNdiya, ngamaJapan la, unezinto azixela angazigqibi, ufune.

Ke inkululeko yakhe yeye dependency of Britain yena. Kwakhona lo mfo phaya kuyise kaTokazi kUDon Jadu, ke ngoku uxela eli xesha xa iifama zithathwa ngabantu abantsundu, ambone uyise kaTokazi efumana ifama, ize le fama esandleni somXhosa ibe ntle, kuvele izitrato, kuvele izitrato ezihle neentoni ekhuthaza okokuba mhla sathi take over from the whites, yazizindlu ezidolophini, yazifama, ebenga umntu ontsundu angathi yakuhla kuye athi heke, ndiza kuyiphucula ke mna le

At Centane in the Transkei, the village Nzanzana was named after his Great Grand father, the Ngqiakas. He was a man who was critical in his views because in UMqhayi waseNtabozuko, he does mention the strange, relationship between blacks and whites. Also in *Don Jadu* he does point out that black stock on sale would fetch a lower price in the market. This is how he revealed his rejection of white discrimination against blacks.

In *Don Jadu* his portrayal of a black president is not to my liking. This black man who is the president of Mnandi is still under Britain. That means Don Jadu's country is not free. Furthermore this president is the first person to have an education received from the East.

All the learned people of this country are educated in the West maybe America but he does not develop this idea. He also does not say where in the East did his president get his education and then we wonder whether he received it from China, India or Japan. There are things that he does not justify, and then one is left with a question mark.

His freedom is that which is under Britain. Furthermore, still in *UDon Jadu*, he reflects upon the present period during which black farmers are involved in farming. The farm in the hands of Tokazi's father improves. Roads are built and many other things are established. By this, he is trying to encourage black people to improve housing as well as farming. They must work hard and improve things in such a way as to be better than those of the white farmers.

*ndawo ndigqithe nalaa mabhulu
esingela ukuba abhetele.*

*Yabona ke ungumzekelo omhle
wokulamba, udumile, ufele
ebuhlwempini lo mfo. Kuko konke
ukuba ebebhala ezi ncwadi esithini,
zange abe namzi ubonakala ukuba
ngowendoda engaka tu.*

*Akufani ke nakwezinye izinto, apho
umfundisi azala umfundisi, umfundisi
azale umfundisi. Abamlandelanga
abantwana bakhe, bekhe ndimve lo
kwakusithiwa nguBhomoyi. Ndakha
ndambona ehamba noZwelidumile,
ikumkani yamaGcaleka, wasuka
wenza ezi zibongo: Ho-o-yina! Ho-o-
yina! ezi zikwityala Lamawele,
watsho lo mfo wayirisayita yonke,
ndathi tyhini, wenzani na unyana
wembongi, enelizwi eliminandi
elingakanana lokubonga.*

*Ndagqihela ngoko ukubona inkosi
itolikelwa, uZwelidumile. KumaXhosa
inkosi ibitolikelwa, ukuba ndim lo
ndihamba nobani, ndithi ke molweni
bafondini, ahi molweni bafondini,
"ke kaloku silapha nje,"
ikwakukuphinda le nto kuba ilizwi
lenkosi lingathi ngqo, liphume apha,
lingachanani nabantu aba. Kuba
nokuba kuyancokolwa ebusuku,
ndilapha mna nala maphakathi
ndiyinkosi pha, ndiza kuncokola
nomhlekezi lo ke, "mfondini phaya
eGwali ubona nje..." atolike
aphinde le nto bendiyithetha, imihla
yakudala.*

*Kanti ke nale ntongana, isandula
ukuyekwa ngoku apha eCiskei loo
nto. Bekuthi xa kubekwa inkosi
kukhunjulwe eziya mini zakudala.
Uyabona kwezi zamva zifakwa
ngoopreezidanti iinkosi asiziboni ezo
zinto. Kodwa umntwan' enkosi
njengokuba wayenikwe umqayi
ebukhwetheni, uza kuwuphatha ke.*

He is typical example of a poor person. Although he was famous, he died in poverty. In spite of the fact that he was a writer, he never had possessions indicative of his greatness.

It is not the same as in other professions where a church minister is followed by his children. His children did not follow him just like his son called Bhomoyi. I once saw him accompanying Zwelidumile, the King of the Gcalekas. He praised him: Hali! Hail! reciting the poem in Ityala Lamawele, and I was surprised at this son of an imbongi who had such a wonderful voice.

It was my last time to see a King having an interpreter. Amongst the Xhosa, the king should have a speaker. If the King should say for instance, "Good morning fellows," my interpreter should repeat the same words to the people, so that my voice should not go directly to the people. Even when there is a conversation at night, he should relay my conversation to the other King especially in the presence of other people. If I were to say to him, "Man, you know, at Gwali, things are" then he would repeat that. It was like that during the olden days.

The same applies to this little staff, whose use has been discontinued in the Ciskei. During the inauguration of a chief the olden days would be remembered, but not with those who are appointed by presidents. Since the prince was given this staff during his initiation, he would carry it even thereafter until he is given the ordinary one. A Xhosa man should always carry a staff.

*Mhla wabekwa unikwa intonga,,
kwenzelwa ntoni ke, angawalathi
umhlaba awenjenje, kuba kulele
ooyise apha. Phakathi kweli
ngcwaba naye, ngulo mthi. Unyola
ooyise ukuba ngaba walatha
njengokuba ndisenza nje. Ibe nokuba
walatha ezulwini, ukuba kathanga
ngengindi njengamntu wonke, unakho
yena nokuba walatha intaka, athi
ngalaa ntonga.*

*Phakathi kwakhe noQamata kubekho
le ntonga. Apha ayihambi isitya,
inemizi, itya emathileni, emathileni.
Samangaliswa xa sibaliselwa
ngokuba ebesuka apha eMkhubiso
uSandile, amise apha emaBheleni,
kwaMagenuka atye, axhelelwe, uya
ku-Ulana ke eMaZizini, ubone ukuba
besezijika izinto, kuba nakumaXhosa
Xhosa ebesitya emaKwayini, umzi
ozalana neenkosi.*

*UMqhayi ke ulolo didi lwabantu,
ebesakuthi ngoku ukuba ebesaphila,
simana ukusenga, siman' ukusenga
loo mathunga angasoze azale, siman'
ukusenga sicinte. KuBhomoyi lo ke,
yinto enkulu le siyenzileyo, yokuba
size apha singababhali.*

*Aba bafu babhalayo hebesakuzisa
iimanuscripts zabo kuye, alungise ke
i-idiom. UJolobe, inewadi yakhe
yokuqala inesandla sikaMqhayi. Lo
mfo ke sithetha ngaye, inkulu into
eyenziweyo nini, aniqondi nina.
UJeff Opland ngexesha
endandiseRhodes ndinefellowship
khona, wathetha into yabuhlungu
kum, wathi mfondini, ndivela phaya
eNtabozuko, kodwa ubudlakadlaka
beliya ngcwaba, nabu sibubona,
ecinga ngala mangcwaba abelungu
ezifama, kuba kwezi ndawo
zineecemetery zala mafama,
amangcwaba mahle, ayaklinwa,
anamaty e amahle. Ndinga ke lo*

When he is inaugurated, a staff is given to him, so that he should not point directly with his finger at the ground because that is where his forefathers are resting. Between him and the grave is this staff. He would be disrespectful if he should point at his forefathers with his finger. He could use the staff when pointing at the sky, if he does not use his fist just like everyone else.

Between him and Qamata there should be this staff. On his way he does not stop anywhere, he has specific places to stop over. It was interesting to learn that King Sandile on his way from Mkhubiso, would stop at Magenuka's place, a Bhele and again at Ulana's of the Zizi clan where he would be entertained. Amongst the Xhosas, he was entertained by the Kway clan because they are related to the Royals.

Mqhayi was that kind of person, and if he was still alive would get as much information from him without exhausting his well of knowledge. To Bhomoyi, you have done a great deed by coming to hold a ceremony at his grave side as a group of writers.

Writers used to bring their manuscripts to him for advice. Jolobe's first book was edited by Mqhayi. You have done a great deed by coming here. Jeff Opland, when I was on a fellowship at Rhodes working with him was told me a sad story, he said, "man I from Ntabozuko, the devastation in that grave," we can see for ourselves. He was thinking of the farmer's graves which are cleaned and well kept. I wish that this association that we are forming should request the present government to build a road to this place. From the RDP, money should be provided so that this place could be fenced in and flowers planted. He was not buried in the kraal as should have been the case according to old tradition. What has been done is modern and it must be done

mbutho siwuyilayo, uze ubhenele kulo rhulumente ukhoyo, yenziwe indlela ibe ntle eza apha. Kule RDP kubekho iimali zabantu abaza kuqeshwa, ibiyelwe le ndawo, kutyalwe iiflower, kuba akangcwatyelwanga ebuhlanti lo mfo ngokwalaa nkqubo yakudala. La matye, sisilungu esi, masisigqibe ke, sihombise eli ngcwaba, kususwe le mithi, ibe yindawo entle le, kubekho igrabile. Nantso indawo ekufanele ukuba sibonane ngayo nto zikabawo.

Akukho mbongi nambhali ulingana naye, neencwadi zininzi, azilom nokuba lom kwezikaMqhayi zingeninzi kangako nje. Wayeluphiwe ulwimi lwesiXhosa. Ndimbona mna kUAdonisi waseNtlango, itranslation yakhe apho ingathi le ncwadi yayiyeyomXhosa, wasithatha esiya silungu wasifaka kwisiXhosa esinencasa kakhulu. Zininzi izifanekiso-zwi ezimnandi, angaziqokelela umntu enze idictionary yazo. Lilonke ke nto zakuthi, nam maduna khange ndazi ukuba namhlanje ndiza kuba lapha, bekufanele ukuba ndiseBhayi, ndide ndalandula, kodwa ke kuschenzeke kakuhle kuba sizokwenjenje apha. Masithandaze:

Ngegama loYise, loNyana, neloMoya oyiNgcwele, Amen. Siyakubonga, siyakubulela ngoba kulo mzi wakwaKrune, kuzalwe le nganga, kuzalwe esi sihandiba, kuzalwe le ngangamsha, ukuze nathi bantu bathetha isiXhosa, siyakale elizweni. Sakukhumbula ukuba Ityala Lamawele namhla seliguqulelwe nakwezinye iintetho. Uyaziwa nomzi kaPhalo indlela ocinga ngayo ngabazifundayo ezi ntetho. Siyakubulela ngokusizalela kwamaZima enje yona inganga. Asiyeki ukumthandazela ongasekhoyo kuba awukafiki umgwebo. Sithi Bawo uzumxolele zonke izono zakhe zasemhlabeni, onwabe kwilizwe

properly. Let these stones be cleaned, decorated to look beautiful, gravel should be spread around for this place to look presentable. That is what we should think about, my fellowmen.

He could not be compared to any *mbongi* or writer. A writer with many books could not be compared with the few he had in terms of standard. He was gifted in the Xhosa language. This is evident in his translation of *UAdonisi waseNtlango*, which does not look like a translation because from the target language, he created beautiful Xhosa. There are many ideophones which when collected from the book easily form a book of their own. Having postponed my visit to Port Elizabeth, I am glad to be here, everything has gone well. Let us pray:

In the name of the Father, the Son and the Holy Spirit, Amen. We praise and thank You that from the Krune household, a great man was born so that we, the Xhosa-speaking people could become known in the world. That is true because *Ityala Lamawele* was translated into other languages. Those who read those translations know how the people of Phalo think. We thank you that from the Zima clan a great man like him was born. We pray for him knowing that the day of judgement is still to come. We say Father forgive him for all his sins on earth, and may he be happy in the place of waiting. When the horn sounds, he should welcome it together with those who are on this earth, including those who would have been like him. All these in the name of

*lokulinda, lakutsho ixilongo
lokugqibela alikhawulele, neliya
kufika besahleli, neliya kufika
sebengekho, ngoYesu Kristu,
noThando lukaThixo, nobudlelane
boMoya oyiNgcwele, maluphumle
phezu kwethu ngoku, kude kube
ngunaPhakade, Amen.*

Jesus Christ, the Love of God and the
fellowship of the Holy Spirit now and for ever
more, Amen.

NOTHOBILE MQHAYI

NM: *Ebesithanda kakhulu isikolo saseColumba Mission, kuba udade wabo wayetshatele kaMose, emaZangweni kangangento yokuba mntanana wakhe okhoyo, omnye ongumzukulwana, ungathi umbona umondele uMlindazwe uthi ngumzukulwana wakhe apha endlwini, kanti ngumntwana wodade wabo.*

NS: *Wayehlala phi kanye ngokuya wayelapha kuCentane?*

NM: *Akezanga kwakanye kaloku kumawabo apha - wayehlala ngaapha eNtabozuko, apho emka khona ukuya kulaa ndawo iseQonce, ukufihlwa kwakhe ufihlelwe apha eNtabozuko.*

NS: *Kuba utata lo walapha ekhaya endawoni phaya kuye?*

NM: *Hayi, le nt'indibanisa kuye utata lo, ngootatababo, bayalekelana.*

NS: *Into ebangel'ukuba ndize apha, kweliya cala, apho wayekho eNtabozuko neQonce, imizi yakwaMqhayi ayikho, ingahle.*

NM: *Inqabile ngenxa yelokishi.*

NS: *Wena mama watshata nini?*

NM: *Ngo1941.*

NS: *Yho! Wayeselixhego ngoko.*

NM: *Wayengumfo nje ovuthiweyo.*

NS: *Ndikhe ndizive ke iimbongi ezikhoyo, ufike zingxola zikhwaza.*

NM: *Andaneli zizo mntanam, ibisuke ingathi kuthi gubhu, athi naxa athethayo, akakwazi, kuthi guntuntu, guntuntu, akakwazi ukukhwaza.*

NS: *Akakwazi!*

NM: *Hayi, hayi, gxada, gxada, ewe.*

NS: *Aka lulo olu hlobo lukhawulezisayo.*

NM: *Hayi, hayi, hayi, laa nto kuye andiyazi mntanam, ukuba ingathi sisiphuwo.*

NS: *Yinto efana nentsikelelo.*

He used to like the Columba Mission school. His sister is married to the Mose family of the maZangweni clan. Her only child who is his grandchild, should you look at him carefully, Mlindazwe, you would think it is his own child, they are alike, but its only the child of his sister.

Where exactly did he live here at Centane?

He did not come once here - he lived at Ntabozuko and would come here only to visit. He was in King Williamstown but was buried at Ntabozuko.

How is was he related to the father of this place?

What connects him with the father of this place is their fathers, they are brothers.

What brought me here is that, where he was, at Ntabozuko and Qonce, there are Mqhayi families, they are not easy to find.

It is because of the townships.

When were you married?

In 1941.

Gosh! He must have been an old man then.

He was quite elderly.

I do listen to some iimbongi shouting when praising.

They do not satisfy me my child. To him, it was just spontaneous, even when talking he did not shout, he could not shout.

He cannot!

No, no, he spoke slowly, yes.

He is not the type that is fast.

No, no, no, that thing to him, I do not know my child, it is like a talent.

Like a blessing.

NM: Ewe, mandithi isuka ivele, kuba esikolweni ebedla ngokuya, esiya kudlula kwintsapho yakhe.

NS: Esikolweni phi?

NM: Phaya eColumba. Ebeyithanda le ncwadana yakhe ithi *Ityala Lamawele*. Athi akufika afune simenzele ii-recitations.

NS: Ezi zakhe?

NM: Ewe, hayi sithathe, sithi sakuthatha sithathe, athi yena ke, yenjenjani.

NS: Andazi nokuba kukho into ongayiphawulayo na ngaye kweli cala le cawa?

NM: UBhuti, icawa yethu yiRhabe.

NS: Ebengakhe athi xa afike kweli cala abe neentshumayelo azenzayo mhlawumbi?

NM: Ubeyingenisa icawa apha eColumba Mission.

NS: Akukhumbuli ukuba wayegxininisa kweliphi icala xa eshumayela?

NM: Mandithi xa eshumayela uBhuti, mhla ndahlangana naye phaya eColumba Mission wayedla ngokusebenzisa indumiso, ndiba 23, UYehova ngumalusi wam. Ebethanda loo tekisi kakhulu.

NS: Ndinomdla kule ndawo ngokuya wawutshata, kwakusenzeka ntoni?

NM: Hayi kaloku intomb'omXhosa kuphithizela nabantu behamba, behamba abanye bephithizela phambi kwalo mntu ubongayo, nawe ke intomb'omXhosa kuba kaloku iyoyika, ayinanto iya kuze iyibalise ithi kwakunje, kwakunje. Kodwa ke ndiye ndamqaphela ngoku aman' ukuza, ewe ngoku aman' ukuza.

NS: Nalapho intetho yakhe xa ethetha ebeba nje ngumntu othethayo?

NM: Ewe, ebeba ngumntu nje othethayo, kodwa akubonga ahlukel.

Yes, let me say it just comes. At our school he used to come when visiting his family.

Which school?

At Columba. He used to like his little book called *Ityala lamawele*. He wanted us to recite for him.

His recitations?

Yes, and then we would start, start and after starting he would say, do it this way.

Is there anything you can note concerning the church?

Bhuti, our church is *Rhabe*.

Did he not hold any sermons during his visits perhaps?

He used to hold church services here at Columba Mission.

Do you not remember where he would put emphasis when preaching?

When he preaches, that is when I met him at Columba, he used to use the psalm, I think 23, The Lord is my shepherd. He liked that verse.

I am interested in your marriage ceremony. What was happening?

What can you say about a Xhosa girl with people all over the place, some walking in front of the person delivering *izibongo*, and you as a Xhosa you are frightened. There is nothing you can relate as say it was like this, it was like this. I only took notice of him on his visits here, yes on his visits.

Even there when he spoke, did he speak in the normal way?

Yes, he spoke normally, but was different when delivering *izibongo*

APPENDIX B

ESSAYS

1. *Indlela yeNkosi* (4 June 1927)

Yintoni na imbangi yokuba sithi isizwe sakusoyisa esinye siphange ekunqumleni ulawulo lwaso, nokususa inkosi yaso esihlalweni, nokuphelisa ubukumkani baso? Inyaniso yaloo nto iphandle; kuba sisukuba sivingca umthombo ophakathi kwaso noThixo, ukuze sitshe ngamalanga zingalungelelani izinto zaso, siye sinzonga side siphelwe yintliziyo yobuntu, siphela ukuzithemba, ibe kukufa kwaso ke oko.

Izizwe seAfrika esezantsi, zonke ziphela, mazibe zizikhangele ukuba zisephakathi kwawo na umqokozo wolawulo lukaThixo? Ziya kuthi zakwenjenjalo zifumane ukuba sezikude nayo loo ndawo. Iinkosi azisekho seyiligama; ubukhosi huphelile tu, ubukhosi bobamaYurophu. Umntu angake athi abeSuthu kwaMshweshwe hasazilawula, naseSwazini, nakubeTswana, kanti hayi, ezo nkosi sezilawula ngemithetho yePitso ehlangana kanye ngonyaka yonganyelwe yiRhuluneli-jikelele; engako oko nazo zisemgama nemithetho yazo yobuzwe.

Umqokozo kaThixo sewuqhawuqhawuke wazizijungqe ngezijungqe - athi ke thina ngako oko! Iinkosi zona sezikho iziqu, kodwa azisankeli into kuSomandla, amadoda akasenalulawulo kubafazi nabo abasenalulawulo ebantwaneni. Abantwana bethu sebezalise iidolophu eziya beziphethe ngokuthanda nangokulihlazo, abafazi sebesenza loo nto bayiqondileyo, bengaphulaphuli nto emadodeni. Eto ke lilishwa esizweni-akwaba isizwe besiyiqonda loo nto ukuze sizame indlela yokusophula elishweni esayeke kulo, kuba ngenene kungaba lapha kusukuba sekukwindibongo eyingozi.

The Way of the Lord

Why is it that when a nation that has defeated another, immediately terminates its control over itself, and removes its king from the throne and destroys its kingdom. The truth is that it is an attempt to block the communication channel with God so that it should suffer, be confused until it loses its confidence and that would be its death.

The nations of Southern Africa should find out whether they still maintain strong ties with God. When they do that they will find that they are far from it. The kings remain in name, their kingship is gone, the kingdom belongs to the Europeans. One would think that the Sothos, and the Tswanas have control over themselves, that is not so, they are ruled in terms of the Pitso which is under the Governor-general, therefore they are far from their traditional way of life.

God's chain of communication is broken into pieces - that is unfortunate for us! The Kings are just puppets, they no longer receive anything from the Almighty, men have no control over women and women have no control over children. Our children are loitering around in towns behaving badly, women do what they like, they never listen to their husbands. That is disgraceful to the nation and the sooner this is corrected the better, because this state of affairs is a dangerous one.

Sidla ngokuthi isizwe xa sikule ndibongo sikuyo siphelwe naziingqondo ezizinzileyo, kungabikho maboni ithi nemboni engathi ikho ingabi namphulaphuli, kuba kaloku akuviwana kukhweletelwene, kumonelwene.

Into ephambili esakuthi yenziwe sisizwe esoyisiweyo inye, yeyokuthabatha iintonga silwe naboyisi abo baso, ibe kwabubuyatha nobo.

Kuba akunakubambana indoda eyimbuba nendoda entlakantlaka, sisuke isiphumo solo luvekelo (kuba seyilulo ngoku) sibe kwakukucunyuzwa ngokuphangaphezulu. Ngoko ke thina makube le kuthi ukuzama indlela yethu ngolo hlobo; mazibe le kuthi iintonga zokulwa; kuba ngethamsanga soyiswe zizizwe ezikhanyiselweyo, ziluphethe ukhanyiso, zivuma nokusifundisa ukhanyo, ukuze sikwazi ukuyibona into emasenze yona kobu buxakezezi sikubo. Uninzi lwethu seluncamile ukuba singaze sibuye sihlangane nendlela yenkosi kanti hayi, ithe kanti ayikude, ikufuphi.

Into esiyifundileyo kwizizwe ezimhlophe, sifunde ukuba uThixo nakuzo ulawula njengokuba wayelawula kuthi; kukho umqokozo othile omnye osusela kukumkani, kude kuse ezipalamenteni zamadoda, kude kuye ehafazini nasebantwaneni. Sifunda kwizizwe ezimhlophe izinto esibe singaziqondi kamnandi, imfundo yezikolo zentsapho, nemfundo ephakamileyo nenzulu, yimfihlelo engoNyana wakhe uYesu Krestu. Sifunde intlalo ecikizekileyo yamakhaya, yokuhlalelana komntu nentsapho yakhe. Enyanisweni noko singenankuthalo ukuthi sifunde izinto ezintle zodwa kubukumkani esiphantsi kwabo, yona intlambuluko yokuzibona izinto siyizuzule, engako oko indlela yeNkosi isesecaleni lethu, kukuthi ukudibana nayo nangayiphina imini.

Usually when the situation is like this, everyone becomes confused, even those who are still sober have no one to listen to them.

The first thing for a defeated nation to do is to take up arms against its conquerors and that is stupid.

Disunited people cannot fight against a united force. The result of that rebellion would be total annihilation. Therefore we should never think of that method for our salvation, we should forget about taking up arms. Fortunately for us, we have been defeated by civilised nations, who are prepared to give civilisation to us so that we can see how we can get out of this confusion. Many of us have given up that we will ever find a way of establishing communication with the Lord, it is not far, it is near.

What we have learned from the white nations is that God reigns over them in the same manner as He does over us. There is a chain of communication which starts from the Kings, to the parliaments down to the women and the children. We learn from the white races about things that we did not understand, modern education, science and technology, things that are the blessings of His son Jesus Christ. We have learnt about family education focusing on stable homes. Although not everything we learnt was good, we were able to see what civilisation is all about. That is why the way of the Lord is not far from us. It is up to us to find it at any time.

Mayicace kuthi indawo yokuba asikabi siso isizwe thina - sisengamacakaza ezizwana, asikabi yile nto kuthiwa "luhlanga". Le nto kuthiwa yiBritani kuthethwa ingqokelela yezizwana; ngokunjalo iJamani, nabuphina obunye ubukumkani obubalulekileyo. Thina ke lusapho lukaNtu, umSuthu eyedwa akasiso isizwe, nomXhosa eyedwa, nomZulu, nomTswana, into eyakusenza ukuba sisizwe kukuthi sidibane sihlangabezane, sibe luhlanga olunye. Siyazi nokwazi ukuba phakathi kwethu akukho sithintelo, kufuneka sidibane sihlangabezane, sibe luhlanga olunye. Siyazi nokwazi ukuba phakathi kwethu akukho naziqosho namiqobo ingakanani engenza ukuba singabi ngumntu omnye. Ezi zizwe sizixelileyo zathi zahlangabezana zalahla nezinoncedo ukwenzela ukuba zizuze amandla ngokumanyana nezinye izizwe, zibe luhlanga olunye. Ilapho indlela yeNkosi.

Ukuba kukho iinkokeli ezintsundu eziwelayo ngayo le mihla, ziya kuzama ukusikhokela isizwe esisiso kuyo le miyako; zingalingi kuye uQamata olawula izulu nomhlaba, nolwandle, nezinto zonke ezibonwayo. Masikhe sime apha sikhangele ukuba isiphumo seKoinfa eseKhimbili yezizwana ezintsundu zeli lizwe yoba nxayiphi na kule ntetho.

It must be clear to us that we are not yet a nation - we are still ethnic groups and not what is called a united nation. What is called Britain is actually a unification of small nations, Germany as well and of course all other great kingdoms. We, the Ntu families, as long as the Sotho, the Xhosa, the Zulu and the Tswanas are separate entities, we cannot be called a nation. We should come together and be a nation. We know that there is no reason why we cannot come together and become a nation. We know well that there are not many barriers and restrictions that can prevent us from being a people. The nations that we have mentioned came together, made sacrifices, so that they can be united and become nations. That is the way of the Lord.

Leaders who are prepared to do a good job should use these suggestions as a yardstick, they should have faith in the Lord who reigns over the earth, the sea, and all other things. Let us adjourn here and consider what the result of the Congress of the black ethnic groups held in Kimberly will be.

2. *IMfundo neLizwi* (2 July 1927)

Ezi zinto zimbini sizibeka ngentl' apha, zombini ziluncedo nentsika yokuma kwezizwe, isizwe esingenabo aba dondolo masazi naso ngokwaso ukuba asikabi siso sizwe, sisafana nophahla olungenantsika olungawohloka nangayiphi na imini. Ithi iMfundo neLizwi zakufika esizweni, siqale eso sizwe nokuba besiphantsi kangakanani na, siye sikhula, siqina, sisomelela, uye uphela umona, nentle bendwane, namayelenge, nokugrenyana sodwa ngokwezinja, siqale kaloku siyibone eyona ngozi yaso njengesizwe, silwe yona, siyeke ukulwa sodwa, ngezinto zamawonga aphakathi kwekhaya.

Iminyaka ezi zinto zifikile phakathi kwesethu isizwe namhla isukela elesibini ikhulu. Iinfudi (Izifundiswa) zimawakawaka phakathi kwesizwe sethu, amakhohla eLizwi angaphezulu kweemfundi ngobuninzi. Xa kulapha ke, makube uhlanga lwethu luyakhula ekomeleleni nasekugineni, nasemvisiswaneni, kanti ke hayi. Ngoku kokukhona siya sitshona ngokutshona, yintoni?

Yini ukuba isizwe esineMfundo neLizwi singayi sihluma, siye sikhula ngokukhula?

Ukuyiphendula le mibuzo ingasentl' apha umntu angakhe abuye umva kancinane. ILizwi neMfundo ngamawele, ngamaphuthi ehlathi elinye, lingekho elinye aliyi kuma kakuhle elinye, lityhafile elinye, nelinye liyaku ngenwa ngumtha wedolo. Ngoko ke, ekubuyeni kwethu umva, singa singakhe siqonde ukuba le Mfundo neLizwi zizezithenina kuthi le nto ngathi azisebenzanga kakuhle. Masiqonde kakhuhle ke apho ukuba lingaba likuthi na ityala laloo nto, nokuba likwiMfundo neLizwi, nokuba likwabo beze nazo.

Education and the Word

These two phenomena above, are both helpful and are a pillar of any nation. A nation that does not have these two pillars must know that it is not yet a nation, it is like a roof without supports and therefore can fall at any time. A nation that receives these two phenomena, grows, becomes strong and stable. It moves away from envy, gossiping, backbiting and fighting amongst itself. It begins to identify its problems as a nation and address it without people fighting for positions.

Our nation has had these for almost two decades. There are many educated people amongst us, and the number of Christians is double that of the educated people. This gives one the impression that our nation is growing in strength and stability and unity, but it is not so. It is in fact more and more unstable, why?

Why cannot a nation with Education and the Word become prosperous?

To answer the questions above, one should go back a bit in history. The Word and Education are twins, they always go together. When one is absent, the other one will not be strong and when the other one is weak, the other one will also be doubtful. Why does it appear that to us this Education and the Word did not work successfully? We must find out whether the fault is with us or with Education and the Word, or those who brought these to us.

Kambe yeyona ndawo yomhlwayeli iphambili ukuqonda ukuba imbewu ayihlwayelayo ilunge kakuhle na? Okanye aqonde ukuba umhlaba ahlwayela kuwo ulunge ncam-ncam na? Ukuba ezo nto zombini zilungile kwaze noko akwabikho ziqhamo zihle, kukuye ukuba azifune ukuba ayingebe ikuye na le nto? Ekubeni ke zifikile ezi zinto phakathi kwethu luhlanga lukaNtu, zaza zaphutha zenjenje, umfo omhlophe ukhangele, wafuna, waphengulula. Into ayifumeneyo yeyokuba imbewu intle okunene, nomhlaba ehlwayelwe kuwo ungotyebe kakhulu. Into angakhathalanga yiyo umfo omhlophe ibe yeyokuzihhenca yena ukuba ayingebe ikuye na le nto?

Kuza kuthiwani ke sithi, thina mhlaba utyebe kunene ekuhlwayelwe kuwo imbewu entle kangaka? Siza kuthi cwaka na, siyeke singenzi nto? Nakanye, abona bantu bokushukuma ngoku sithi; sishukume senze. Ekwenzeni kwethu asiyi kufumana sirhashule, siqumle, sijungqungqule, kuya funeka sihle nomcinga, sihambe sibopha amaqhina, sibekeke ngomkhondo sifuna imbangi yale nto.

Indawo esiya kuwuthabathela kuyo ke umkhondo ukuze singlarhashuli kukukhe sibuze ukuba la madoda amhlophe athenina le nto angaziniki mzimba udiniweyo ngokungabi naziqhamo kwembewu ayihlwayeleyo?

Likuwo na ityala lale nto nokuba hayi? Impendulo kwabethu iya kuba zimbaxa ezimbini: iya kuthi; likuwo, alikuwo. Imbangi yokuba sithi alikuwo, sitsho kuba asinikile isiBhalo esiNgcwele njengoko sinjalo, amxele uThixo njengoko nathi besisakumazi ngako, ngoko ke ngenxenye umzi omhlophe awunatyala ngokuphutha kweLizwi nemfundo phakathi koonyana bakaNtu.

However, it is the duty of the sower to find out whether his seed is good enough. Or whether the soil in which he is sowing his seed is very good? If these two are good and yet the result is bad, then he should look at himself for the fault. When these were introduced to us black people and failed, the white person must have examined himself. He found out that the seed is good indeed, and the soil is very rich. What he ignored was to examine himself as to whether the fault was with him.

What are we supposed to say, we who are the good soil on which good seed has been sowed? Are we to keep quiet and do nothing? Not at all. We are the ones who should do something. In doing whatever we decide on, we should be careful, not just do things as if blindfolded. We should first find out the reason why these have not worked.

So as not to be confused, we should start off by asking the question why is it that the white men are not bothered that the seed does not have good results?

Does the fault lie with them or not? The answer will be two-fold, yes and not. The reason why the fault is not with them is that they have given us the Holy Scripture as it is, and told us about God as we knew Him, therefore they are not to blame that the Word and Education did not work amongst the Ntu people.

3. *Imfundo neLizwi* (9 July 1927)

Kwiphepha elidluleyo sihe umfo omhlophe akanatyala ngokuphutha kweMfundo neLizwi phakathi kwesizwe sikaNtu, satsho siyixela imbangi yokuba sitsho. Sitshilo nokuthi unetyala ngenxenye. Ngoko ke namhlanje yindawo yethu ukukhe sizibeke izibakala esitsho ngazo. Masiqale ngokuthi ke, okunene kona akukho sizwe sinetyala ngokudodobala kwesinye. Xa abafundi babethunywe ukuba bahambe kulo lonke, havakalise iindaba ezilungileyo, bababhaptize, babethunywe loo nto yodwa, hengenatyala ke ngokunzonga nokutshona kwezo zizwe, emveni kokuba beluvakalisile udaba olulungileyo, babhaptiza.

Yintoni ke angaba ufa ngayo umntu omhlophe akugqiba ukuza nemfundo phakathi kwethu? Umfundi wokuqala owafikayo apha, kwanothotho olude olulandele lowo, yayingabathunywa bebhunga elithile elinenjongo zalo elibahlawulayo ke abafundisi abo ngokwenza ezo njongo zabo. Masiqokele ke sikhangele ukuba phakathi kwezo njongo yayikhona injongo yokuba thina lusapho lukaNtu, masibe luhlanga olomeleleyo, oloyisa izizwe, olunobukumkani balo?

Masitsho lula ukuthi loo njongo ke yona yayingekho. Makube habethunywe ntoni ke kweli lethu?

Babethunywe ukuhamba behlolela iinkosi zabo ezibahlawulayo umhlaba. Bahamba nalo iLizwi eli ukuba lihambe liba yingcambane yokulalisa izikumkani nezizwe, yathi imfundo le yayinto nje eyenzelwe ukuba kuviwane ngentetho, umfundisi akwazi ukuthetha nesizwe simphulaphule ngekhumsha elo lifundisiweyo.

Education and the Word

In the last paper we said the white man is not at fault that Education and the Word did not work amongst the black people. The reason for that was also stated. We also said that he is at fault. Today we are going to prove why we said so. Let us start by saying, it is true that no nation can be faulted for other nations that do not prosper. When the disciples were sent to the world, to announce the good news and baptise, they were sent just that. They cannot be blamed that the nations amongst which they worked did not prosper.

Why is the white person blamed after he brought education to us? The first minister who arrived here, as well as those who followed after him, belonged to a certain mission with its aims. It paid them for fulfilling those aims. We must understand and find out whether among those aims there were any which would unite the black people, to make them a strong nation that would conquer other nations and kingdoms?

We can easily say that that aim was not there. What is it that they were sent for?

They were sent to look for land for their masters who paid them. They took the Word to use it to soften nations and kingdoms, and education was used only for communication purposes, so that a missionary could talk to the people through an interpreter.

Zithe iimantyi namagqwetha zakufika nazo zafuna abo zaziza kusebenzisana nabo. Zaye ke iimantyi ezo nazo zingabahlawulwa bendoda ethile, kwaleyo abefundisi abo bahlawulwa yiyo.

Kwezi nyanga zikufuphi nje zawo lo mnyaka, kufike eJobeke indoda ethile yakwaNgqika. Yakuba iceliwe indoda leyo ngumbutho weGama Sigma Club ukuba ithethe kuwo, yenze intetho. Ithe "Ewe ndiyawubona lo mzi wenu ukuba mkhulu kwawo nokuba mhle kwawo.

Ndiyaziqonda neenjongo zawo ukulunga kwazo, kuba zijonge imvisiswano phakathi komntu omhlophe nontsundu weli lizwe ukuba bahlale ngokuvana nokwazana kuba akukho ugqithayo kulo, singabemi halo kunye, saye ke siya kulinceba ngokuhlala ngemvisiswano"

Uthe umfo lowo wakwaNgqika ewathetha la mazwi wabe etsiba esithi, "Thina ke maNgqika sihe neemfazwe ezisithoba esizilwa nomfo omhlophe ezintathu zokuqala sizilwe namaBhulu, ezintandathu zamva sizilwe nomntu omhlophe wonke ehlangene. Noko ke le nto nikuyo yokuzama imvano nomntu omhlophe, yeyona nto umkhondo wayo ubufanelwe ukubuzwa kuthi, thina wafikela kuthi kwa owokuqala onoxolo, nobuhlobo nemvano.

Sithi ke ngoko esifanelwe kukwazi ukuba kwaqhawuka phi na? Kwenzeka ntonina ukuze nje omnye abe ngomnye? Ukuba anihlalanga kulo mcinga niya kubhampila, nifune uhaya, nisuke nigqibe ngokuthi ayikho le nto siyifunayo."

When the magistrates and lawyers came along they also looked for those with whom they could communicate. They were paid by the same man who paid the missionaries.

Just recently a man from Johannesburg arrived in the *Ngqika* region. When he was asked by the Gama Sigma Club to deliver a speech he said, "I appreciate how beautiful and big your association is.

Its aims are good, because they are to create good relationship between the black and white of this country so that they can live together in peace since they are its inhabitants. We are all its citizens and we should live together in peace."

He continued saying, "We, the *Ngqikas* fought nine wars with the white people, the first three against the Boers and the last six against all the white people. What you are trying to achieve, that of creating good relationships with the white race should be asked from us as we were the first to establish peace, friendship and good relationship with those who arrived first.

We are therefore in a position to tell you what went wrong? Why were we separated? If you do not do that, you will be confused and end up saying you do not know what exactly you are looking for."

Ithe isitsho indoda yakwaNgqika yabe ibeka izigam ngezigam isithi ke ezi ndawo ke yaba zezona ntanda ezabanga kubekho lo mhehema womsantsa phakathi kwethu, owawungazanga wakho ntlandlolo. Mna ke Nzululwazi, yoba yindawo yam, ngemvume yomHleli ukuba ndikhe ndithi emva kokuba ndizibeke iindawo apho iMfundo neLizwi zifa khona phakathi kwesizwe sethu, nabantu bakowethu, ndibe ngokwenjenjalo ndibeka izizamva zethu emkhondweni ukuze mhlawumbi ziphuthaphuthe ziyifumane eyona nto ingaba ngumncedi.

4. *Imfundo neLizwi* (16 July 1927)

Kwiphapha elidluleyo sikhankanye ukoyisakala kwezi zinto zombini kweli lizwe lethu sathi ke ingozi le ibangelwa kukwahlukana kweenjongo zabathunywa nabo bathunywe kubo. Kuthiwa inkosana ethile yaseAfrika yakhe yabuza ukuba uThixo yindoda kankosazana Vitoliya na? Imbangi yokuba yenjenjalo ukubuza yeva uncomelo lobukhulu bukaThixo ngenye imini, yaza ngomnye umhla yeva ubungangalala bukaQueen Vitoliya obube kwangako.

Ngale mbalana sizama ukubonisa ingxakeko esabekwa kuyo ngabeza nezi zinto besithi bathunywe yiNkosi ephezulu.

Kweli lethu into yodwa yokuthi umntu akukholwa iLizwi, ushenxiswe kwabakowabo, nakwinkosi yakhe, noko esiya kuba nankosi yimbi engumntu omhlophe ahlale phantsi kweemfundiso, anxibe iingubo ezifana nezayo, njengokungathi iLizwi alinakungena kakuhle kwiingubo ezizezinye, yanele ukubaxaka abantu bakhe lo mntu. Ngakumbi kuba ezi ngubo zinokufumaneka eliphanga lento umntu onayo.

After saying so, the Ngqika man explained how various instances caused the big rift between us, which was not there before. It will be my duty as *Nzululwazi* after consultation with the editor, to explain the reasons why Education and the Word are failing to make any impact on our people. This will set the coming generations on the right track to find out what would help to solve the problem.

Education and the Word

In the last issue of this paper we said that the failure of these two phenomena is due to the difference of opinion between the missionaries and those who sent them. It is said that a young Prince from Africa once wanted to know if God was Princess Victoria's husband? He asked such a question because he had heard how God was glorified in the same manner as Princess Victoria was.

With this example we are trying to show the difficulty in which we were placed by those who claimed that they were sent by the Lord.

With us the very fact that when a person accepts the Word is removed from his people and his King, to have another one who is a white person and be subjected to his influences, putting on his clothes as if the Word will not stay with him in his own clothes, is enough to confuse his people. More so that these clothes are not a guarantee that the person is a real Christian.

Kuthiwa wathi u"Ninzi" akufuna ukushiya ikowabo alandele uKrestu yamalela iNkosi yakhe yathi, "ekhaya kwabakowenu."

Asikuko nokuba yalihiniva kanjalo into yokuthi abo ke bathi bakholwa, basuke bathwaliswe impi nezixhobo, yekoko ukuya kudubula inkosi yabo ngendalo, belwela le bayifumene kutsha. Aze abe likholwa waze waphuma ukuya kulwela inkosi yakhe yendalo, licinywe ngeso "sono" igama lakhe emqulwini wamakholwa. Kuze kuthi kwakuyo loo nto indlukazi yetyalike eyakhiwe ngeenkonzo zala makholwa, ubone ngayo lakufa seyiyihospitili yeengxelerha ezimhlophe kungekho nanye eyomntu ontsundu, owalahlekelwa ziinkomo ngayo! O! Iqalile ke impi ukwakha umkhanya ngezi ziganeko yaqonda ngoku ukuba makube uyedwa uThixo wabamhlophe, uyedwa owabantsundu, kodwa akamnye!

Yiya ke nakuwuphina umzi omdala wesikolo kweli lethu, uya kufika urhawulwe yimizi yamaqaba abomvu kungengakuba akayiboni inyaniso ethethwa sisikolo, koko axakwe kukiya kuzinxulumanisa noThixo wabantu ababulala bona kunye nowabo uThixo.

Incwadana yengxelo yeKomishini yabantsundu ka1925 ngokuphathelele ezityalikeneni iyichuba kakuhle into yokwamkelwakweLizwingokukhawuleza okukhulu ngabantu beli lizwe, into leyo eyatsho yabamangalisa nabo beze neLizwi. Imbangi yoku kwamkeleka kamsinya kangaka kweLizwi ithi: kukuba babengenazithixo banqula zona, babehleli ke ngoko bengumhlaba olinde ukwamkela imbewu, baza kwakhona abafundisi hashumayela uThixo obeselehleli esaziwa, ebekiwe, ehlonelwe kananjalo.

It is said that when a man called *Ninzi* wanted to leave his people and follow Jesus, his King told him, "go back home to your people."

The worst estrangement was when the converts were given guns and other weapons to fight against their traditional leader for the new one. If the convert refuses then his name is removed from the list of converts for the "sin" he committed. Besides, when war breaks out, the church which the convert helped to build becomes a hospital for the white soldiers and not any of the blacks who lost energy and material in building it. Then people began to be sceptical about the whole question of the church and started to speculate that maybe God for the black people is not the same as for the white people, but whatever the case maybe, there cannot be one God.

If you go to any of our old institutions of education, you will find it surrounded by villages of illiterates not because they do not know how important education is, but because they do not want to associate themselves with God of people who kill them and their God as well.

The book containing the results of the Black Commission of 1925 regarding churches explains clearly how easily the Word was accepted by the people of this country, something that surprised even those who brought the Word. The reason why the Word was easily accepted was that: the people were not worshipping any gods and as such were a fertile soil to receive the Word and furthermore the missionaries told them about God whom they already knew, respected and honoured.

Asikukho nokuba le ncwadana ithetha inyaniso, koko ifika ize kwahluka kwizigiphu ezithe zakho, sibe thina sizibona ngenye indlela izizathu zokwahlukana ezazingabonwanga ngabaphambili kwethu, kuba oko izinto zazingekathi tha zikhanye njengokuba kunjalo kuthi.

Imfundo yona obayo ubuqhwalaba abafuni nokuba kufumane kuyiwe kude ukufunyanwa kwabo. Kwa mhla kwafundiswa umntwana wokuqala, kude kube ngoku, injongo yayikukuba lo mntwana abe lixilongo nje lokukhuphela intetho yomfundisi, umhlawumbi imantyi, angasebenzisi buchopho bakhe yena ngokwakhe okanye ngalo mfundo yakhe angaboni ngendlela yabantu bakowabo, kufuneka abone ngale kamantyi indlela okanye kamfundisi. Yenzakele kobo bukhoboka ke yona imfundo, endinosizi nokuthso ukutsh' ukuthi nosafundayo nanamhlanje usabotshwa ngalo makhamandela ekufuneka kuqhawulwe wona ukuze imfundo ibe luncedo esizweni esintsundu.

5. Imfundo neLizwi (23 JULAYI 1927)

Bafanelwe abafundisi noko ukuvelwa usizi ngenxenye; kuba sikhala ngabo nje thina bantsundu, ukwakhala ngabo nje nomhlophe umzi wakowabo. Noko kukuhlala kombolombini nentlolela yombini, ukwenzakaliswa yiyo yombini. Abamhlophe bathi usuke wasinika imfundo nengqabhuko baza ke ngoko ababi nako ukwenza into ababengwenela ukuyenzakuthi, eyokuthi besidlela indlela, besishodamela sibe sibulela, kuba singaboni siziimfama. Yiyo ke ngoko le nto uxake kangaka umcimbi onga "Bantu abantsundu," amagwangqa afuna indlela yokusiphatha sibe singaqondi thina simana sibulela.

The information in the book is true. The only problem is in what really happened because during our time things are viewed differently as there is more enlightenment compared with the olden days.

The problems concerning education are very clear, they are easy to find. Since the first child was taught until the present day, the aim was for the child to be the tool of the minister the magistrate, he should not use his own imagination or discretion, his education should not allow him to see things the way of his own people. He should be dependent on the magistrate or the minister in his thinking. That is how education became a means of enslavement and although this is unfortunate, I still believe that even those who are schooled today are victims of the enslavement. If education is to be of any help to our people, those chains should be broken.

Education and the Word

Missionaries should be sympathised with because both black and white people complain about them. It is expected of a person who play double standards to meet his fate one day. Missionaries gave us education and the Word which made us wary of exploitation. That is why there is such a big confusion about the "black affairs", the whites are looking for a way to deceive the blacks in their administration.

Kanti umzi omhlophe ufumana ukhala, wona uliliswa kukuba ungayiboni inzuzo oyizuze ngokufundiswa komntu ontsundu loo mfundwana ingaxeli nto, isuke ijike isenzele kwasezweni endaweni yokugoduka nexhoba lize kutyiwa ekhaya!

Umzi oqondayo wona wasemaNgesini asikuko nokuba abafundisi ngentsebenzo yabo kwiziswe ezisemnyameni kuba ngonyhwalazo lwabo hazuze wonke umhlaba ezweni, obungasayi kuzuzeka ngaphandle kokunyhwalazelwa.

Nabo abafundisi xa bafuna ukuthetha phandle kwiziphathamandla bayikhankanya futhi into yokuba ilizwe eli lizuzeke ngabo, ngako oko ilizwi labo malingaphanzi liwiswe phantsi ikomkhulu lizuzeke ngabo, ngako oko ilizwi labo malingaphanzi liwiswe phantsi ikomkhulu lakuzuzisa amandla. Amandla abafundisi ngasekusebenzeleni ikowabo makhulu kakhulu! Ewe ngoku sekumana ukugawulwa nguRhulumente ngaphandle kwabo, athi mhlawumbi ejwejeza ethetha, useke umbuso uqhube ungathi uthi: "Ngoko kwakungoko, ngoku kungoku." Kanti enyanisweni into ayiyo unntu ontsundu, embi, ubugwala bokoyika omhlophe, ukwahlukahlukana, ukumonelana, ukungathandani, nokucinga ukuba ngaphandle komntu omhlophe akangephindi, zizibi ezeza nomfundisi ezo, ezi kanye ziyeyona mbangeli yoku koyiswa kangaka, uthatyathwe wonke umhlaba.

EluSuthu, kusengathi kusekho isizityana somhlaba nje, ikwayintsebenzo yabe fundisi bakhona, abathi hona bema kwakanyengakwiinkosizabeSuthu, nabo ngenxa yokuba babengabafo bolunye uhlanga, ibe imikhosi eyayibangqongile ingeyiyo yakomawabo.

There is no reason for the white people to complain about their education which they say does not bring them the desired results because it is so useless that instead of being helpful to the blacks it has made them to be more selfish towards their own fellowmen.

But the English do understand that, it was through the devious work of some missionaries that they were able to get all the land in the world that they could not get through negotiations.

The missionaries themselves when they want to be frank do mention that it was because of their efforts that land was acquired and they should therefore not be ignored after all has been gained by their masters. Indeed the missionaries worked very hard for their governments! Now, the governments can do what they want without their help and if they should complained they are told that, "Things are no longer the same any ymore, they have changed." It should be understood that what a black has become, that of being dishonest, his fear of the white race, being disunited, envious of one another, hate for one another and to think that he cannot survive without a white person, are the bad things that were brought along by the missionaries. They are the very things which caused our downfall and that all the land was taken.

In Lesotho though, that there is still some land for its people, was the effort of the missionaries who stood on the side of the Kings in fear of armies which were not English.

Kwintlanganiso yomzi ontsundu ohlambulukileyo ethile, eyayihlangene kwindawo ethile, elalivela komkhulu kwaRhulumente lisithi: "Ningathanda niphethwe nyayiphi imithetho, ikho eyakowenu, ikho eyasemlungwini?" Impendulo yaloo ntlanganiso ngobunye yathi, "Sifuna siphethwe ngeyakowethu!" Phambi kokuba kuyiwe kule mpendulo kwabakho ingxoxo ezinzima zamadoda, ezathi ukuwa kwazo zabhukuqela kwishwangusha apha eliggibe umzi ekuthiwa "ngumtshato" athetha ngokomelela kunene amadoda afundileyo nawazi umthetho, ewunuka emtshato wasesilungwini njengelona gqwirhakazi eliwugqibileyo umzi ontsundu, laye ke ikhaya legqwirhakazi elo likwamfundisi.

Ngako oko ukuba into eluncedo engathi yenziwe ngumntu ofundileyo nothanda isizwe sakowabo, kukuthi adibane abengumntu omnye, aqale ahlanze uxakaxa "lomaneli" aze ke ngoku ayithabathe iMfundo neLizwi ngeyona ndlela yezo nto eluncedo esizweni. Xa silapha ke singakhe singumame ekuthetheni ngawo lo mcimbi, kuba mininzi eminye ekufuneka siyichaphazele.

*"Vukani madoda kusile!
Sebenzisan'ingqondo imile;
Kulapha nje sekusedulini
Maluf'olufayo!Khuthalani!!"*

6. *Ingqeqesho yosapho (4 MAY 1929)*

Kwisikhumbuzo sikaNtsikana eDikeni, njengoko bekuhlangene iintlobo ngeentlobo zabantu, ithethwe ngamandla amakhulu into yokuba xa sifuna ukuba uhlanga lwethu lume, umsebenzi wethu uya kuba kukuqeqesha usapho ngeyona ndlela iyiyo, kuba le nto kuthiwa luhlanga kuthethwa usapho olu.

In a gathering of black elites at a certain place, the question under discussion from the government was: "With which laws would you like to be governed, those of your own people or those of the white race." The answer of the gathering was unanimous and said, "We want to be governed by those of our own people!" Before this answer there were other issues that were strongly debated including the question of "marriage". Enlightened men argued very strongly against the European type of marriage blaming it for causing confusion among the black people who are not used to it. The church was not spared.

The only solution if the educated men want to rescue the lot of their people is to come together, be united, use his discretion in selecting what is good for the people from Education and the Word by avoiding the bad influence of the missionaries. At this juncture I would like us to adjourn on this matter and consider other issues which need to be considered.

Wake up people it is dawn!
Be sensible and grounded;
This is the time to do battle
There is no turning back! Courage!

Disciplining the family

In the Ntsikana Memorial Service where many people were assembled, it was emphasised that if we want our nation to be strong, our duty would be to discipline the family the proper way because it is the future nation.

Ithe xa ixutyushwayo le ndawo kwavela nombuzo wokuba kanene ufanelwe kukuqalwa engakanani na yena umntwana lo ikuqeqeshwa? Impendulo ithe emaXhoseni apho kubantwana ebebephantsi kwabazali bekuqalwa ukuthethwa nentombi mhla isiwa emzini, aze owasebuhlanti umntwana kuthethwe naye mhla abuya endle, esuthwini.

Kodwa ke kweli xesha lemfundo nenkqubela yasemlungwini simelwe kukuthi sibonele kubanini bayo, bona ke umntwana bamqala eselusanana. Uthi eba nyanga ntathu ezelwe abe sele ephantsi kwengqeqesho kade, ewe kunjalo nje nokuva xa angxoliswayo.

AmaXhosa eli xesha

Asengxakekweni enkulu malunga nokondla kuba wona ngokwawo uphethwe akaziphethe. Azizicaka, baye nabafazi bawo hezizicakakazi. Kuvukwa kusasa kuyiwe emsebenzini ngabantu abakhulu bonke, babe abantwana bengenabani ubakhangeleyo, nobangxolisayo hakwenza isenzo esinxam. Abazali bafika ngokuhlwa kuphela kungekho thuba lakuqeqesha mntwana. Umntwana sisidalwana esinengqondwana zaso ezibazileyo kunjalo nje.

Uyakwazi ukubabonelela abo bamondlayo ukuba bazizidenge kunaye, abaqhathe ke kamnandi, beba bona akazi nto lusana, kanti hayi nguye obakrobileyo wabafumana ukuba unokwenza ngabo nantoni na ayithandileyo. Kuthi maXhosa ngoku ude ume ngemitya wonke umzi uphethwe lusana, lulila, lungaguli, lungenayo nento le, kuthululiswe ngalo, ime imisebenzi, kanti mhlawumbi usana lwenziwa ngumsindo, kukho nto ithile ilucaphukisileyo koko abantubakowethu abazazi iimfeketho ezinjalo.

In the ensuing debate, a question arose as to when exactly should disciplining start? The answer was that according to Xhosa tradition where the child was under the parent's strict discipline, a young woman would be spoken to the day she gets married, and the young man when he comes back from initiation.

However during this time of western education and civilisation, we should emulate their masters who start disciplining a child at an early age. At an age of three months, the child is already under training and is able to understand when s/he does wrong.

The modern Xhosa people

They have a problem regarding bringing up families, they are controlled, they are not free. They are servants, as well as their wives. All elder people wake up early in the morning for work and the children have no one to look after them, no one to discipline them should they engage in untoward behaviour. A child is a clever little thing with his/her strange little ways.

He/she is able to determine whether the people looking after him/her are soft and could deceive them thinking that he/she is still a little kid who knows nothing. Sometimes, especially amongst the Xhosa you would find a child crying and people trying what they can to quieten him/her, only to find that the child is just silly, there is nothing wrong with him/her. Maybe s/he is angry over something about which our people are not aware, they do not know that a child has such behaviours.

Isiphumo salo ngxakeko

Kuya kuthi ke eseyinkohla enjalo lo mntwana suka akhule kufuneka athunyelwe esikolweni. Usaya kuba yiloo ngxaki nasezitiitshaleni kuba ububele kokwabo buggithile, kunanamhla akakangxoliswa kuthiwa akakabi nangqondo ngumntwana, phofu yena ngelakhe icala umntwana lo uyaziggiba izinto, yonke into efunwa nguye uyenza ukuba ayizuze, usabaphethe abazali kwangokoko ebeselusana.

Ngoko ke neetiitshala azixake kuba zona zimele ukuba zimngxolise, angayizuzi loo nto ebefuna ukuyizuzisa, azuze leyo ebengayifuni nganto, kuqale apho kuxabane abazali neetiitshala bethelakiswa ngumntwana ngabom, eyazi yena umntwana loo nto ukuba uyathelakisa, koko abazali bathiwe lwale lungcum, lingqondo zisaya kulaa nto yokuba umntwana uyakuqala ukuyalwa mhla avela esuthwini okanye mhla asiwa emzini.

Ezisinaleni

Ngale mihla siyifuna ngamandla imfundo kubantwana bethu, ngoko ke sibathumela ezisinaleni ukuba bafunde imfundo ezinzileyo. Kunjani ke? Siyalungelwa yini? Kukho abantwana abaya ezisinaleni benemiyalezo yooyise yokuba "mase agcinwe kakhulu ke lo mntwana, kuba nam yise akandiva." Enyanisweni baninzi abantu abamhlophe abamangaliswa kakhulu kukoyiswa kwethu mzi untsundu ngabantwana bethu. Ayifanele kuba ngumngangaliswa loo nto kuba kuthi uyise usebenza kwelinye ilizwe babe abantwana bekhulela kwelinye ilizwe bebonana noyise ngoMgqibelo okanye ngeCawa, bathi bambi kanti abanayo naloo nyhweba.

The resultant problem

The child grows up a problematic child until the school going age. That child will be a problem to the teachers because of not having proper discipline at home. A child should be reproached when need be and not be left alone with the excuse that he/she is still a child. A child like that would do as he/she likes and that does not speak well of the parents.

A child with poor home discipline becomes a problem to the teachers who should do their job. This situation becomes intolerable when parents and teachers quarrel as a result of the undisciplined child. The end result would be that the child will not get what he/she went to school for. Parents should not close their eyes to the child's bad behaviour hoping that it will be corrected when she gets married or when he returns from initiation.

At Institutions of learning

These days now that we seriously want to educate our children, we send them to institutions for good education. What is the situation like? Are we getting anywhere? When some children are sent to school, they are accompanied by instructions from their parents to the authorities that, "this child must be watched closely because he does not listen to me, his father." Indeed, there are many white people who are surprised at how we black people have been unable to discipline our children. That should not be surprising because with us the parent works somewhere in one part of the world whilst the children grow up somewhere else. The only time they are together is on Saturday or Sunday. Others do not even have that chance.

Ngoku ke kuthe rhuthu kwakho inkathazo phakathi kwamakhwenkwe afundayo nabaphathi besinala.

Kungeniswa ngoku umthetho wokuba abazali bentsapho babe netyala nabo ngezenzo zamakhwenkwe ezisinaleni. Iya kuba lityala elifumane ladyojwa elo kubantu abamsulwa, kuba uqegesho losapho kuthi alukabi nakufika kumgangatho wabamhlophe, zibe ke ezi nkathazo zentsapho efundayo zikho nakwabo bamhlophe abantwana.

7. Imfundo yezandla (23 January 1932)

Izilumko nezazi, neengqondi zamazwe ngamazwe, nezeentlanga ngeentlanga zivumelene ukuba imfundo le ilungile. Abantu abasenombuzo osafuna ukuqonda ukuba imfundo ilungile na ngaba bakowethu baseAfrika eseZantsi. Nabo ke henziwa luhlobo eyeziswa ngalo imfundo kubo, nendlela eyasebenza ngayo phakathi kwesizwe sabo.

Imfundo yokuqala siyazi sonke ukuba yayiphantse ukuba yeyesisa yonke, kanti eso sisa kungokuba lowo wayeze wayefuna abantu bokumnceda ekutolikeleni abanye into aza kuyithetha, inguye yedwa oyifunayo wanyanzeleka ke ngoko ukuba ayinike ngesisa kuba nguyeye owayefuna umntu onayo. Ithe ke ngoko imfundo yokuqala yambhaxa mbini:

- (a) Yayiyimfundo yencwadi yodwa*
- (b) Yayiyimfundo yobucaka*

Now school authorities have adopted a new attitude regarding disciplining of boys.

There is a new rule that parents of a naughty boy should also be made responsible for the wrong deeds of their child in the institution. That will be unfair because our standard of discipline is far from that of the white people especially when we consider that they also experience problems with their school going children.

Craft Education

Educationists from all over the world are agreed that this kind of education is good. People who are still doubtful about to the necessity of education are my people in Southern Africa. This attitude could be attributed to the manner in which education was introduced to them as well as how it worked among them.

It is known that the first education was free. It became so because the person who brought it needed to communicate and therefore wanted people to help him. As a result he was forced to offer it freely to those who were willing to help. Education therefore was two-fold in nature:

- (a) It was book education
- (b) It was servant education

Mandiyishiye apho loo ndawo ndilandele le mfuno yezandla sendithethile ngayo. Ngaxesha lithile kwakukho umfundisi waseWesile onguRev. James Dwane owathi ekwikekethe yakhe ebaThenjini wabona imfuneko yokuba kubekho isikolo semfuno yezandla eNqwana, waza le nto wayicelela iincwadi zokuba awele aye Pshesheya, acele khona imali yokuba akhe isikolo semfuno yezandla.

Okunene kuyavakala ukuba imali wayizuzwa Pshesheya, koko akavananga kweli nabazalwana bakhe. Kukuze ke asele esahlukana neloo hlelo aye kuqala elitsha ekuthiwa nguMzi waseTopiya ekuthe kulapho zaninzi iimfuneko zezinto zebandla, wabhubha engalifumananga ithuba lokuzalisa ibhongo lakhe lemfundo yezandla, noko ke ibandla elo alikayincami loo njongo, lingade liphumelele nayo.

Kanjalo kukho ilinga kwiSinala yaseTiger Kloof kwelabaTshwana; apho kukho isebe lemfundo yokusika nokuthunga impahla enxitywayo yamadoda namankazana. Kukwakhona apho nesebe lokuqingqa amatye okwakha izindlu, sebekho nabakhi abaphume apho abasebenzayo phakathi kwesixeko. Le mfuno isendleleni yento efunekayo nayo.

Phaya kwisikolo sakwaTsolo kumaMpondomise kukho imfuno entle kumantombazana, eyokuhlamba uboya begusha buchazwe, buphothwe, kwenziwe iingubo zokwambatha. Esi sikolo sesikhe sawubonisa lo msebenzi kwimiboniso emininzi, yayinto emangalisayo le kumehlo amaninzi. Babe baninzi nabanomngqweni wokuya kufundisa abantwana babo kuloo mfuno injalo ukufuneka, koko asazi ukuba iimeko zivumela iqela elingakanani na labafundi ngomnyaka.

Let me leave that issue and pursue the question of craft education. Once upon a time there was Rev James Dwane of the BaThenjini Church Circuit who realised that there was a need for craft education at Nqwana. As a consequence, he wrote to the authorities to be permitted to travel overseas to ask for sponsorship for a craft education school to be built at his place.

It is said that he was able to get money from overseas countries, but when he came back, he experienced problems with his congregation. He left the place to start the Ethiopian Episcopal. He had so much work to do that he died without fulfilling his desire for a craft education school. His followers did not give up on his idea and are still trying to do something about it.

At the Tiger Kloof Institution in the Tswana Region craft education is encouraged through the opening of a tailoring section for the sewing of men and women clothes. There is also a section for stone carving for house building. Already there are qualified individuals who work in the village. This is necessary because it helps people.

At Tsolo in the Mpondomise region girls are taught how to wash wool for spinning and weaving to make blankets. This school has held a number of exhibitions on its work, and people were amazed at what is being done by the school. Many people found it necessary to send their children because such education is in fact what the people need. The problem is that we do not know how many scholars are allowed to study per year.

Isikolo saseNtshatshongo eDutywa (Fort Malan) nesakwa Centane zikwakuwo kanye lo mkhondo koko inkxaso inzima. Kanjalo kukho ilinga elifanele ukukhuthazwa kwisikolo saseMgwali kuba Thembu, apho kukho amasebe amabini amahle elinye lelokukhanda iibhekile, elinye lelokwenza izihlangu, ingekuko ukungciba xa zonakeleyo, ikukuqalela kwinkomo kude kuse ekubeni ibe sisihlangu ongayo ngaso ezinkonzweni mhla ngeCawa nakwezizezinye iindawo ezifanelekileyo. Ngazo ezi ndawo siyanakana ukuba noko ikho into ezayo eyimfundo eluncendo, eya kutsho bavalwe imilomo bonke abacinga kakubi ngemfundo.

Kubekho kutsha nje indawana elusizi evele eLovedale, yalusizi ngokungakumbi kuba esi sisikolo esidala kunazo zonke ezikhoyo kweli loManyano saye siyinkokeli yazo zonke. Loo ndawo ke yeyokuvakala kokuba liphelisiwe isebe labakhandi beentsimbi zenqwelo. Phofu eli sebe lidala, baninzi nabafunda apho ukukhanda iinqwelo. Ukupheliswa kwento enjalo ngenxa yokuswela inkxaso ingaba ngumcimbi olusizi kunene.

Kodwa asinakuncama masisoloko sithembile eli sebe lemfundo, linoncedo kunene, alife kwaphela. Umsebenzi omhle owenziwa liBhunga elikhulu laPhesheya kweNciba neziphaluka zalo asingeze sawushiya kwesi sithuba singathethi ngawo, kuba nguwo lo uzele zikolo sesithethile ngazo zokusonta. Kwaye ngaphaya kwazo selakhe isikolo saseTheko, nesakuTsolo (esilila nezihlobo zomfi uMr. Butler obengumphathi omhle walo mzi) nesaseFlaggstaff emaMpondweni. Ezi zokuqala zibini sezikhuphe into eninzi yododana oluhamba emazweni lufundisa ulimo nemfuyo noko kunzima.

The *Ntshatshongo* school in Idutywa (Fort Malan) and the other one at Centane are also progressing despite the little support they get. Also the effort made at the *Mgwali* Institute in the *Thembu* Region should be encouraged. There are two sections, one is for making zink utensils and the other is for making shoes. They make shoes from leather and these are good descent shoes that can be worn when going to church or any other place for that matter. From these one can see that there is an effort to bring education to the people and this will sure be approved and appreciated even by the worst critics of education.

Something sad happened at the Lovedale Institution. It is very sad more so that Lovedale is the oldest and the leading institution of high learning among all the schools in the Union of South Africa. That is the discontinuation of the department of black smith. It is an old department with many who are learning to make waggons. That such a service should be discontinued due to lack of funds is sad indeed.

Nevertheless we should not give up hope, we hope that this helpful department will one day be resumed. The big *Bhunga* of the Transkei should be mentioned for the great work that it has done. It is through its efforts that the schools we have noted are existing and operating. It has also encouraged the building of other schools such as *Theko* and another one at the Tsolo district (our condolences and sympathies to the relatives of the late Mr Butler who was the manager of this school) and the other one in *Flaggstaff* in the *MaMpondweni* district. The first two have already produced many capable men who have gone to many places to teach agriculture and farming.

URhulumente ophetheyo naye ude waconiseka wabonakala evula isikolo eXesi esikhinindini samaNgqika. La malinga ayancomeka koko gcwizi ndawana kuwo onke, akuvumeke ukuba umntu aphume ebucakeni abe ngumninimzana ophethe itheko lakhe ngokwakhe. Esi siva ke sitsho imfundo yakhelwa umkhaya yonke kweli, phofu bakho abantu abanokuzixhasela le misebenzi, bayimise ime ngezinto zabo; kodwa loo ndawo ayikabi nampumelelo, yenza ke loo nto kuba nale yezandla imfundo ifune ukuya kwakuleya yeencwadi.

Masiyiphethe le ntetho ngelithi, madoda makusetyenzwe, madoda khuthalani. Imfundo yonke seyikho phakathi kwethu, koko umzi uyangena ukuxhasana amalinga abalingayo aphikele ukuya kuwa phantsi. Yinto ekode kube nini imi phakathi kwethu leyo?

8. Inkokeli 10 September 1932)

Kukho ngezi mini ubudyududyudu obuthile kumadoda, adyuduzelela ubunkokeli. Iyileyo iphakamisa elayo ilizwi. Ayitheni lelomnye ifuna igama lokuba kuthiwe yiyo inkokeli yesizwe. Asiyazi into ezuzwayo kobu bunkokeli bufunwa kangaka. Phofu kokwethu ukwazana, le nto inkokeli ibisakuba yila ntwana ingazigqatsiyo, ingabufuniyo nobunkokeli obo; Koko isakuba nezenzo ezibangela ukuba ilandelwe, ithatyathelwe ingqalelo phezu koko kuzithoba kwayo; ide isuke ibe yinkokeli yokwenene.

Okunene akho amadoda afundileyo, asisomayo kakuhle isiNgesi, kanti asikokuphela kwento ibifuneka leyo; bekufuneka kakhulu ubukhalipha bokuyimela into oyifunayo nefunwa sisizwe.

The present government was at last persuaded to open a school in the middle of the Ngqika district. These efforts are appreciated, but the only problem is that they do not train people to be independent. We would like to see people starting their own businesses as entrepreneurs. For this reason education is always criticised because we believe that there are people who can support such businesses and become independent, but that has not been permitted yet. That is why even craft education is likened to book education.

Let us conclude this lecture by saying, people we must work hard, people do take courage. We have education and if only people could support one another, the efforts of those who are trying to build themselves up will not be in vain. When will we ever learn to support one another?

A Leader

These days there is a rush by men, men greedy for leadership. Each one of them wants his voice to be heard. He does not bother about others, he is only concerned about himself to be the leader of the nation. We do not know what the gain is from this much wanted leadership. By the way, as far as we know, a true leader is usually that one who does not clamour for it, who does not even want to be a leader; it is his behaviour that attracts people; people notice him although he is keeping quiet; that one becomes the real leader.

There are men who can speak the English language well, although that is appreciated, men who can stand their ground in expressing the aspirations of the people they are the real leaders.

Leyo ke into yokukhalipha asikayiqondi kwiinkokeli ezikhoyo; kuba sibona zisoloko zisinda kwakufika ingozi, usale umhlambi uchithachithwa uwodwa. Ngamanye amaxa ewe ziyafikwa neenkokeli ezo zifakwe entangeni; kodwa imizamo yazo yokuba zikhululeke iye ivakale, ewe kunye nemigungqo yokuba makucholwa cholwe, kuhlanganiswe ize kukhululwa iphume entangeni apho, kuqondakale ukuba le ndoda isendaweni engayithandiyo, nengafuni kuyithambela kuze kulungelwe isizwe eso isikhokelayo.

Ebunkokelini asikuko nokuba buyafuneka ubunyulu, - inkokeli ingathini na ukukhokela isizwe xa yona yoyiswayo sisiqo sayo! OkaPelem ubekholisa ukuthetha intetho ethi, "Kwezi nkokeli zifuna ukuthwala iAfrika, inokuthini na inkokeli ukubamba amankazana ngesi sandla, ibambe iziselo ngesinye, iza kuyingcekelela na ke le Afrika?" Xa atshoyo ke lowo kaPelem wasemaMpilingeni ubesakutsho ngento ayibonayo, nebonwayo mhlawumbi nangabaninzi.

Eyona nto idume ngayo inkokeli evunyiveyo, yamaIndiya, uGandi, yiyo kanye le ncam yobungcathu nobunyulu; baye uhukhalipha bokungayoyiki itolongo bubuninzi kuyo, kwakudala ise ngumntu welizwe laseAfrika eseZantsi. Kanjalo iinkokeli esimana ukuzibona zezikude nabo bantu zibakhokelayo, zingahlali ntlalo bayihleliyo, zingaphili mpilo baphila ngayo abalandeli.

Sidla ngokubona iinkokeli ezingochwenenengezityo, ngezambatho, nangentlalo yekhaya, kukho intetho eseyide yaninzi ethi inkokeli mayibe ngaphezu komzi lo iwukhokelayo, - ewe ikho intwana yenyano apho; kodwa ke kulunga ukuthi ibe yingqondo ububanzi, neliso ukubona kude, ethi inkokeli idlule

That the present leaders are brave is questionable because whenever there is any conflict, they are the first to escape leaving their followers in the hands of the enemy. Sometimes these leaders are arrested and efforts are made to release them. The interesting thing is that they make so much noise about the inconvenience of their incarceration as if to indicate that they refuse to pay the price of the struggle. They are not prepared to sacrifice so that their people could be liberated.

In leadership, honesty is the best policy - how can a leader claim leadership if he himself cannot conduct himself! Mr Pelem used to say, "To these leaders who want to carry Africa, how can a leader hold women with one hand and beverages with the other, will he be able to carry this Africa?" Mr Pelem of the Mpinge clan used to speak that way from experience, about something that many people can see.

The well known leader of India Gandhi is famous for his honesty and discretion; and furthermore, he is not afraid to be detained. This is a known fact even in Southern Africa. The present leaders are very far from the people on the ground. They do not know their way of life nor do they have first hand information about their daily living because they do not live among them.

We usually see leaders with high a style type of life, expensive food, expensive clothes and this has led to the belief that a leader should be above his followers - yes there is some truth in that, but it should be his broad mindedness and foresight that should distinguish him from his followers

ngazo, ingabi zizambatho, nokutya nje kodwa, nobukhazikhazi nobunewunewu bendlu yayo.

Ifuneka inkokeli ibuvile kuyo esiqwini ubuhlungu obuviwa sisizwe, ingevi ngotyelo ukuze iyazi kakuhle into eyithethayo, ngamava, ingehli ngokuhla nabalandeli bayo. Inkokeli ewaziyo umhlambi wayo kunye nemfuneko zawo, nengxaki zawo, nentlungu nenzima zawo, isakuthi ibe namandla kakhulu. Kutho into engakhangelelwe kuyaphi ngamakowethu kunye nenkokeli zawo.

Le nto ke yenziwa kukukwazi ukugoba uhle, uye ezantsi eluthulini. Amandla endoda akutshiwo na kakade ukuba makabe sekuzithobeni, ibheke ezantsi. Kaloku inkokeli le yinto ephazama kunene, iphosise nayo njengomntu wonke, kodwa ke mayingadendi ukuvuma ukuphosis; zininzi iinkokeli ezicanga ukuba azinakuphosisa, zize zibuye zicinge ukuba lihlazo nokuthobeka ukulivuma ityala nesiphosiso osenzileyo, uze ude ucele uxolo kwakubalandeli abakulandelayo.

Le nto asililo ihlazo, ngawona mandla enkokeli ukuvuma ityala, itarhuzise eluntwini. Kukho enye into ekwabalulekileyo enkokelini, ukuthambela izithuko, nezinyeliso zomhlambi lo ukulandelayo. Inkokeli ephendula yonke into le ize ikhathazeke zizinyeliso ezi zonke ayingeqhubi nto. Kuhle ukuba inkokeli inge ayiva ngamaxesha athile, ize namehlo iwagqithise kwindawo ezithile inge ayizibone okanye ayizibonanga.

Ubunkokeli abuyiyo indlwana iyanetha njengoko kukho abacinga njalo, naxa sifunda amabali ezizwe ezikhe zanenkokeli siyanakana ukuba lukhulu unyamezelo emayibe nalo; kwaye

but not his clothes, expensive food and his expensive house.

The leader should experience the pain felt by his people, he must have first hand information and not be told about what is going on, with his experience he should be able to get cooperation from his followers. A leader who knows his followers, their needs, problems and difficulties acts from a position of strength.

There is something that our people and their leaders ignore. That is humility and accessibility. The strength of a person is in his ability to be humble. A leader is a person who sometimes makes mistakes like anyone else, he should not be afraid to admit his mistakes. Many leaders think that one should not make mistakes and it is a sin to admit one's mistakes and worse still to ask for pardon from the followers.

This is not a disgrace, it shows the strong character of a leader who apologises publicly for his mistakes. It is also important for a leader to accept criticism from the followers. A leader who responds to all petty criticisms will not progress. Sometimes it pays to turn a blind eye to some things.

Leadership is not a child's play as some people think. Leadership demands tolerance and a leader just like an *imbongi* is born. It is a person who loves his people more than he does himself, he should sacrifice many things for the good

*ngenene njengakwiMbongi bulunga
ubunkokeli kumfo ozalelwe lo nto,
noluthandayo uluntu lwakowabo
ngaphezu kokuba ezithanda yena;
alahlekelwe zinto ezininzi zesiqu sakhe.*

*Kanti noko akalahlekelwa xa uhlanga
luphilayo yilahlekelo yakhe. Ngaphezu
kwazo zonke izinto emazifunwe ngumfo
oza kukhokela uhlanga, makabe
nomthombo asela kuwo yena
ngokwakhe; abe nesityo atya sona
esingaziwayo luninzi, abe nesayamo
ayama kuso yena ngesiqu sakhe, - lo
nto ke lunqulo anqula ngalo, azuze
ukuphila.*

*Unqulo ke yinto enika amandla
ezizweni, nokuba lunqulo lwamatye
nemithi; nokuba lunqulo lweminyanya
xa inkokeli inamatheleyo kulo nto
iyingulayo asikuko nokuba amandla
enkolo makhulu.*

*Ke kaloku thina ngoku sesikhanyiselwe
ngenkolo yobuKrestu, singaba sathinina
ukuziqinisa ngenkolo zamagazi
eebhokhwe naweenkomo? Ingaba
iseyinto yokwenzanina kuthi iminyanya
nemilondekhaya? Ayingebi saba
yinkokelikuthi leyo, seyidlulelwe
lixesha. Kanti sisamana ukubona
nokuva iinkokeli ezithi, "Makulahlwe
ityalike ezi, nokuthandaza oku." Asazi
ukuba xa zitshoyo ziwafumana phina
amanzi angumthombo ompompozela
ebomini baphakade, ezingathi zona
zisele kuwo ziphela, zide ziseze
nabalandeli bazo.*

*Asazi ukuba zinokwayama ngantoni na
kwezi nkqwithela zelizwe, iinkokeli
ezingayamanga ngelo Liwa
laManyange. Xa senjenje kambe
asigwebi sifuna isitya emnyameni, kuba
akukho nokokeli engathi ifundise abanye
ubunkokeli obububo.*

of his people.

Sacrifice is not a loss if it benefits the people. Furthermore a leader or anyone who wants to lead a nation must not drink everything, he must be selective of what he eats and must also adhere to certain principles which he believes would give him strength. He must believe in himself and this would certainly give him confidence and strength.

To have faith in something whether it is a mascot of a stone or a tree or some spirit would give a leader strength.

We, who have been enlightened through Christianity cannot rely on believing in the blood of goats and cows. What then is the use of ancestral spirits? A leader who believes in those things will not be accepted. You still find leaders who tell people to leave the church and prayer. When they talk like that we do not know where they get the eternal spring of life from which they can quench their thirst and that of their followers.

What hope would they have in this troubled world except that of the Rock of Ages. By this we are not passing any judgement, but only advising. No leader can teach others what true leadership is.

9. *Ogwetywa nguNkwintshana* (31
December 1927)

URhulumente woManyano uyenze yonke imigudu nemizamo yokulalisa unkwintshana, kuba njengomntu, indlela abaphethe ngayo abantu abantsundu ayibanga nakumonwabisa naye ngokwakhe, uvalo lumxhoma nobusuku, kuba uvalo yinto eyosuka ingamonwabisi umntu ingamginyisi namthe, yinto eyosuka ivuthe ngokomlilo athi kanti umntu ehleli nje uyatsha! Lunjalo ke unkwintshana.

Imigudu eyenziwe nguRulumente woManyano ukucima low mlilo umtshisayo sesitsholo ukuthi mikhulu, kanti uvalo asinto ilala ngokulaliswa angade umntu enze nantoni, ntoni, lusuke lube yile nto imbongi ithi:

*Akulali uyavutha
Akatyebi uyawutha,
Wonk'umzimba uyafutha
Ngokwenkomo enomdlutha
Uchiziwe ngunkwintshana,
Ungumxhwitho wentshontshwana.*

Ayithethile ngemilomo amalungu ka Rulumente into yokuba angade abe enziwa kukoyika abantu abamnyama ngokubacinezela phantsi ngolu hlobo, kodwa olo loyiko lusemfanelweni lobulungisa kanjalo, kuba balwela izizamva zabo ukuba zingafiki umntu omnyama selesuke wavala, kuba kuyabonakala ukuba uza ngokukhawuleza okukhulu umntu omnyama ukuza kulingana nomntu omhlophe. Inkulu yombuso ngokwayo iwathethile la mazwi, ekumhlophe ukuba ngawokuthuzela uvalo, kodwa siyazi thina ukuba uthuzela zikhe zemiswa ngemitya kutsha nje, zabizwa phambi kwekomiti enyuliweyo ka Rulumente, ziya kubuzwa ingqondengqonde eKapa, kuloko iinkokeli zethu zenze ulwalwa lwayile

The one who suffers from guilty conscience

The Union government made all efforts to wipe clean its conscience because as a person the shabby manner in which he treated the black people could not give him any peace of mind. Guilty conscience never makes a person happy. It burns the person from within.

Efforts made by the Union Government to extinguish the fire that is burning it are enormous. Conscience is not something that goes away easily, one can do all kinds of things, instead it becomes what the *imbongi* says:

You don't sleep you burn
You don't get fat, you get thin,
Your whole body perspires,
Like a poisoned cow,
Conscience has thinned you,
You are a wretched chicken.

It has been said by the government officials that their oppression of the black person is legitimate because they are afraid that sooner or later the black man is going to be equal to the white man. The head of state also said these words to allay fears, but we know that he is trying to soften a judge who cannot be bought even with the highest price. Recently our leaders were called to Cape Town to answer to some allegations, but fortunately they stood together and formed a wall of defence about which the *imbongi* is moved to say:

nto imbongi yenjenje ngayo:

*Zinkokeli! Zinkokeli!
Uyangqina uMteteli,
Nenz'uqilima lolwalwa,
Phezu kokudungwadungwa.
Nema nafela ndawonye,*

*Ngezw'elinye maninconywe!
Nikwazil'ukukhusela,
Kwa nokuhlanganisela,
Impabanga zakowethu,
Zinkokeli! Zinkokeli!
Hlalani niziinkokeli!*

Ngokwenjalo oko ke inkokeli ezo zisuke zagalela iparafini kwakumlilo ovutha kade kaNkwintshana, apho bekucingwa ukuba ziya kufika "ziphozise ulwimi kweli dangatye."

Kwaicebo lodwa lokwahlulwahlulwa kwazo zithi ezeliPhezulu zibizwe zodwa zithi ezeBhunga laPhesheya kweNciba zibizwe zodwa, ezaseKoloni zibizwe zodwa njalonjalo, loo nto yayikukudungwadungwa kokuba zize ziphazame, kubekho eziphozisa urhulumente kumlilo wonkwintshana, kuloko naleyo ayincedanga nto. KwiKomfa ehlangana ePitoli, nakuyo urhulumente uhleli enethemba lokuba abanyulwa bakhe bangakhe ngenye imini bamenzele ububele bokumophula eziko, koko naleyo isuke yongeza kwa-amalahle. Angakhe abuze umntu ukuba phofu lo mntu utoshatosha esenjenje nje kwakwiziko elibaswe kwanguye unanina angazophuli ngokwakhe, okanye awucime lo mlilo imtshisayo ungaka? Impendulo ingabuya isithi, loo nto ayinjalo, ayenzeki ngayo loo ndlela loo nto. Umntu ozinikeleyo ekwenzeni okubi akulua ukurhoxa abuye umva esenzweni sakhe. Lo rhulumente okunene ngowobuKrestu, leyo indawo ayinakuphikwa bani, kodwa iinjongo zakhe ngomntu ontsundu zikude lee kobo buKrestu azibiza ngabo, ngoko

**Leaders! Leaders!
Umteteli is witness to you,
You formed a strong wall,
After you have been harassed,
You stood united,**

**We applaud in chorus!
You were able to defend,
And protect,
Your poor fellowmen,
Leaders! Leaders!
Long live leaders!**

By so doing the leaders pricked the government's guilty conscience even more although it was thought that they would give the government a space to breathe.

That those of the North were separated from those of the Transkei Bunga as well as from those of the Cape colony, was in itself a ploy to confuse them so that they would make blunders something that would have allayed the government fears, but instead that did not help. In the Pretoria Conference, the government had hoped that its representative would make things work for it, but that also added fuel to the fire. One would like to know why this restless person cannot rescue himself from the fire which he himself created, can he not extinguish this fire which is burning him? The answer would be, that is not easy, it does not happen that way. This government is indeed a Christian one, that cannot be denied, but his aims about the black person are far from the Christianity which he claims to have. He is trying to remove the yoke of slavery from the shoulders of Jesus and put it on his, something that will never happen.

idyokhwe yobukhoboka engaba isemagxeni kaKrestu lowo, uzama ukuyinyikanyika ayithwale ngokwakhe, into engenakwenzeka ke leyo.

Akwaba umzi ontsundu ubuyakuthi ke wona kobu bunje ungashenxi kwicala likaKrestu, usingise kuye isikhalo sawo esinye, njengetho yeenkokeli zawo, ungabi nabutshaba nakurhulumente wawo, njengoko iqokelayo imbongi isithi:

*Lo mntu bethu makavelwe,
Alilelw'athandazelwe;
Ulikhoboka lombanjwa,
Ubotshwe wabhijwabhijwa,
Uchasiwe ngunkwintshana
Umqiqiba wentshontshwana!*

10. Ivoti eKoloni (12 January 1928)

Kuthe kwakufikwa kumcimbi womelo olwahlukileyo lwabanstunduePalamente lwahluka phakathi uluvo lomzi ontsundu waseKoloni; bathi abanye kulungile "masimelwe ngokwahlukileyo." Lithe elinye icala, "mayiyekwe yonke into engevoti ime njengokuba imi nje." La maqela ke, wakukhangela aya eghubela phambile ekungaqondanini. Into enje ke ayiqali apha eKoloni kanye kwezi zinto zale voti yawemlungwini, kunye nawo onke amalungelo ayo.

Abalandeli bezi nkokeli zala macala omabini azenzi nalincinci ilinge lokukhe ezi njuze zidityaniswe, ziyixele phambi komzi into ezingavani ngayo, kuba hleze zithi kanti nazo aziqondani kakuhle. Le nto ndithi isidinile kuba indala, injalo nje umzi iwugqibile ukuwubulala. Yakha yawucanda-canda umzi kwiintsuku ezingaphambili, waxhwithana watsho wabuyela kwasemva, kwaqatshazwa neentuli zobuhlanga, wathi omnye wangomnye, nomnye wangomnye, loo nto yenziwa ngabantu abadala, basuka

How it is wished that the black people could be strong in their Lord and refer all their difficulties to him just like their leaders. They should not be enemies of the government as the *imbongi* further says:

This person must be pitied,
Cried for and prayed for;
He is a slave and prisoner
He's chained tightly around,
His conscience has deserted him,
A wretched little chicken.

The Vote in the Colony

When it came to the question of representation in parliament, blacks of the Cape Colony were divided in their opinion, others said "separate representation is the correct policy." The other side said, "the voting system should be left as it stands." These two sides are always divided in their opinion. This is not the first thing to happen in the colony especially on matters concerning this European vote and everything that surrounds it.

The followers of these two sides do not make any effort to call their leaders for consultation, so that they can explain what the problem is. Maybe they themselves do not know what is taking place. This thing is bad because it is divisive. Sometime ago, it divided people into warring camps, and allegations of tribalism were thrown at each other. Known people were responsible for this allowing themselves to be engaged into the act by parties who had their own interests.

*basuka bathelekiswa bathelekiseka
ngokwamakhwenkwana ethelekiswa
ngunongqovu.*

*Namhlanje singa akungephindi kuye
kuloo nto. Kunjalo nje aba bantu
bayavumelana kwezona zinto zininzi, le
ngambu yenza iyantlukwano ngathi
incinane. Uthanda oluncinane ke luthi
ludilize isakhiwo esikhulu. La macala
omabini ayavumelana ngelokuba
ilungelo lobuvoti malingachukunyiswa,
koko elinye icala lithi; "kakade
ibiyinkwalambisa ukuba umntu
omhlophe angaze amele amalungelo
abantsundu kunye nabamhlophe
ngokufanayo ePalamente. Ngako oko
ke abameli bethu mahahluke, bazazi
ukuba bamele thina pogo phaya
eBhotwe! Nokuba basixhenxe nokuba
mnye na. Elinye icala lithi, "kule Bhili
kaTsalitorho kuthiwa ilungelo lobuvoti
kumntu ontsundu malisuswe mpela, athi
ngako la malungu asixhenxe anyulwe
ziinkosi nezibonda izicaka
zikaRhulumente ke ezo, ngako oko
uvuma ntoni kwinto enjalo?" Lithi
elinye, icala ukuphendula: "Asiothethi
ngabhili kaTsalitorho thina, sithetha
into esasiyithetha kwaphambi kokuba
angene uTsalitorho lowo, kunjalo
ilungelo lobuvoti asitshongo thina ukuba
malisuswe, siyichasile nathi loo nto."
Lithi ke elinye icala, "sukuyithetha
ngoku ke loo nto, kuba izinto zisemi
kakubi, hleze ngayo loo ntetho uzixikixe
iziseko zevoti." Uthi omnye, hayi, elona
xesha lokuthetha kungoku into
isaphethweyo, kusathethwayo ngayo,
ngako oko mandithethe ngoku, kuba
yothi yakudlula le nto ibe idlule."
Ziphambana apha iinkunzi sakuva.
Kunjalo nje, njengoko sesikhe satsho, le
ndawana incinane kungathethwana
kuvisiswane ngayo kungayiwanga
ndawo. Umntu ongayaziyo ingozi
eyakhe yenzeka ebuzweni bethu
ngemihla yeBhodi neLigi, ngemihla
yePulu neSAP angamangaliswa akuva*

This time we hope that it will not happen again. More so that these two groups agree on numerous issues, there is not much difference in their views. When a small crack is allowed to grow, it can destroy a big building. The two groups agree that the voting right should not be changed but the others say, "it was hypocritical to think that a white person could represent black opinion on an equal level with those of the white people in parliament. Therefore we need representatives who will stand for us in parliament. Others maintain that, "voting rights for the black people should be removed and their seven representatives should be nominated by the chiefs and herdmen who are the servants of the government, how can anyone agree to that." The answer from the other side is, "we are concerned about the Hertzog Bill, we are talking about things that happened before Hertzog came to power, we never said the voting right should be removed, we are against that." The other side says, "that should not be brought in at the present moment because things are not looking good. That is exactly what could mess up the voting system." The other says, "this is the time to deliberate about this issue because once it has been passed there might not be time to get back to it." That is where the two groups differ. This is not much of an issue, it can be ironed out easily. A person who does not know what happened during the days of the Board and the League, the Pulu and the SAP will be surprised when we warn against this dangerous division, we talk from experience.

sithetha ngengozi yale nto kuyiyo namhla, kanti ke sithetha into esiyaziyo, singqina into esiyibonileyo." *Umntu ongabaziyo ubuphantsi bokuya kuwiswa kwelungu elintsundu elalimele izwe labaThembu ePalamente yePhondo, liwiswa kwalelinye ilungu elikwantsundu, akangenduli ayiqonde imbangeli yokuba siyenze nkulu le nto ngathi incinane, kanti sithetha thina phantsi phezu kwamava. Kaloku thina mpi intsundu yeli xesha, sinomkhwa apha wokuthi wakungavani nowenu ngendawana enye encinane uyifukamele loo ntwana iye inwenwezela ide isuke ibe libalakazi elikhulu elingungokuba limsithe uwenu lowo angabi sabonakala nangelo ibala benivana ngalo, naleyo into ikwayebangelwe ziimfundiso zasemzini.*

Amakoloni makazihlanganise iinkokeli zawo kuse kutsha nje kungekehli majingiqhiwu! Kungekenzakalisani intsapho, kuba intsapho yona xa kunje ayinyali ukuphanga ekwenzakaliseni, kwanjengokuba ngaleyomihla siyixelayo ingaphambili, ukhomokazi (umxukuxela wabalandeli) lona lwenzakalisana ngohlobo lokuba nanamhlanje inxeye isezizilima, nezifombo, nemilwelwe ngenqondo.

Kule nto yevoti kukho into esingayaziyo ithetha ntonina, ibangwa yintonina? Leyo ke yile yokuthi omnye akuqhuba njengoluvo lwakhe kuphangwe ngabanye kuthiwe "uthengiwe." Asiyazi into ethethwa yiloo nto, kuba nina nisithi uthengiwe nje lowa, naye uthi nini enithengiweyo. Ingaba bethu le nto iyivoti ayimenzi umntu ukuba abe noluvo olulolwakhe ngaphandle kwemali? Makubole oko ngenxa yesizwe negazi labantu bakowenu! Ekungathi kunjalo ube unyanisile ke umxukuxela lo uthi, "le nto yinto yokulahlwa ayisizi lutho?" Nakwelo sithi makubole oko ngenxa yesizwe.

It was terribly disgraceful when a representative of the *Thembu* region was deposed by another black member, and therefore we should consider this seriously. The modern black people have a tendency to harbour grudges against anyone who differs with them in opinion, and even forget that they were once in good terms. This is because of foreign influences.

The people of the Colony should bring their leaders together before something untoward happens! Before the followers fight against one another because this is leading to that. In the past, the violence was the order of the day and as such there are still some who became victims of those eruptions with some permanently maimed physically and mentally.

There is something that we fail to understand about this vote. When one comes with a different view, he is alleged to have been "bought." We do not know what that means because this is nothing else but mud-slinging. Could not a person have a different opinion without being bought? That must not be allowed to take hold as it will not help the lot of the people. The general public believes that to differ does not help anyone. That view should not be encouraged because it is not going to take us anywhere.

Ukuba iinkokeli zithe zavana ngazo ezi ndawo iya kuba lithuba elihle ukubuzela nezinye iiKoloni zingenayo ivoti. Xa sahlukeneyo sedwa kuya kuba nzima ukubakhangelela abo bazalwana bethu, nokubabuzela.

11. *UKadali uWellington noGumede*
9 April 1927

Umntu omhlophe uyithiyile inyaniso. Ukuba ebeyithanda inyaniso la madoda mathathu angasentl'apha ngelewasondeza enze ubuhlobo nawo kuba anenyaniso. Phofu ke kona lisiko lomntu wonke ukuthanda lo mntu ukulalisa uboya, ungamqondi lo ukuxelela "isiponono" (ngabula ntetho entsha). Emlungwini abona betyekayo ngaba bakwaziyo ukunkvalambisa, athi ongakwaziyo ukokhohlisa asunduzwe kamsinya. Sesitshilo ukuthi yonke indalo injalo, kuba nenja ifuna uboya bulaliswe babhekiswa ngasemsileni.

La madoda mathathu siwabhale ngasentl'apha ngawona athiywe kunene ngumzi omhlophe, sangena nathi sawathiya ukukholisa amagwangga, kanti luninzi uluvo lomzi oluphethwe ngawo la madoda. Kunjalo nakumagwangga, luninzi uluvo lomzi omhlophe oluphethwe nguTshalitorho lo uthiywe kunene, kanti enyanisweni uTsalitorho uthetha eyona nene.

Kukho into emayiqondwe ngumzi omhlophe ongabaphathi belizwe, into yokuba ezi zigelekeqe azifumananga zabakho, zibekho nje, zibekho ngokonakala kombuso, ingubo indala, okanye nokuba intsha, ingubo xa ingacocwayo ngokuhlunjwa kuyindalo ukuba ibe nezilwanyana eziza kutya wena mniningubo.

If our leaders become united about these issues, they will gather some courage demand voting rights for those colonies where voting rights for blacks do not exist. If we are divided, it will not be possible to talk on behalf of our brothers and sisters.

Kadallie, Wellington and Gumede

A white person loathes the truth. If he/she liked it, he would bring the two men mentioned above close to him because they speak the truth. It is in fact customary for any person to favour the one who deceives, and refuse to understand that who talks straight. To the Europeans only those who can deceive are favoured, and the one who cannot is marginalised. We have already said that all nature is like that just like a dog which wants its hair to be brushed towards the tail.

The three men mentioned above are enemies of the white race, and we have also made them enemies to satisfy the white people. On the other hand, they carry the aspirations of the black people. The same with the much hated Hertzog who carries the aspirations of the white people, who is right in their eyes.

The white people who govern this country should understand that these two activists did not just emerge. They emerged because there is something wrong with the government. When a blanket is old or even if it is not, if it is not washed cleanly, it is natural that it will be home to lice that will pinch the owner.

Kakade isidenge somntu siphikela ukuphendla ingubo le, siphililinge sizingela izilwanyana ezo, zisuke izilwanyana kunge kokukhona zandayo. Umncedi yena asikuko ukuphendla, kukucoca ingubo, uyihlambe ingabi naso ke isizathu sokuba nezilwanyana nezinambuzana. Ikhaya lezigebenga ooMgulugulu nooLayita nalo kweliphezulu, apho le ngubo yaqala khona ukungcola, ngoku nale iKoloni indala izele ziirhorhwana kuba ayisahlanjwa, ukungcola kweliphezulu kuhlele ngezantsi.

Isimanga kukusuke imantyi enkulu eBhungeni inqonqothele ithuba amaCeba la ukuba ibe ngawo aphenhla le ngubo ingcolileyo. abe amaCeba engenako ukuwenza umrhaji wengubo yonongqovu ukuba mawungabi nazintwala. Ichiza lale nto uRulumente alimsithele, uyalibona kakuhle, koko uyaloyika, ucinga ukuba liyakwenzeka ukuba umzi omhlophe uginywe ngomnyama, ucinga ukuba iintombi ezimhlophe aziyi kuzinceda ukungazendiseli kubafo abamnyama.

Ichiza, okanye ukhlanjwa kwalo mrhaji kunye; kukuvatwa kwamasango, ithi iyileyo indoda izisebenzele ngamandla ayo, kungabikho unqotholwayo, kuba lo unqothola omnye akahambi ndawo yena ngokwakhe, umi ndawonye. Ingubo mayihlanjwe ingcolile, iphuma ooKadali nooButhelezi nooGumede, benjalonje ngowona mzi mninzi, kuba uluvo lomzi lulo olo batuxelayo!

Ngemvume yoMhleli siza kubuye senze amachokoza phantsi kwale ntloko, okwanamhla siphange sasiphelela isithuba singekangeni kwezona ziponono emi phezu kwazo la magorha mathathu. Sendisitsho ukuthi ukuba le nto inyaniso ibiyinto enanziweyo ngombuso ngekuba la madoda omathathu akwiindawo eziphambili, kuba inyaniso ingakuwo

A stupid person will look for the lice trying to remove them, but instead they will multiply. The best thing to do is not to look for them, it is to clean the blanket so that it cannot be home to lice and other insects. The home of criminals is in the north where this blanket started to be dirty, now that has started in the colony because it is not cleaned.

It is surprising that the chief magistrate should delegate the councillors to look for what is wrong with the government because there is nothing they can do with a government that is as dirty as an old blanket. The government knows exactly what to do to put things right, but it is afraid because it thinks that the whites might be dominated by blacks, he thinks that white women will marry black men.

The remedy to the situation is for everyone to work hard towards unity. The blanket must be washed because it is dirty. It produces people like Kadalie, Buthelezi and Gumede and for that matter they have a large following because they are fighting for the rights of many.

With the permission of the editor, we will come back to this issue. We must talk about these three heroes while we still have space to do so. I must emphasise that if the government was true to itself, these three men should be given high positions because they know the truth and have many black followers.

aye emele owona mzi mninzi untsundu.

Makhe sigale ngalo wokuggibela uMr Gumede. Lo mfana ngunyana wesikhulu sakwaZulu, eyona nto athetha yona yena ilula ukuba iqondwe sithi maXhosa kuba idibene ncam nohlobo lombuso wakowethu, apho kungekho mntu unanto yakhe yedwa, apho ithi indoda yakuthu, "Magongoma ndifihle," inukwe ngamuggirha, kukuba umfo lo inawo enyanisweni asinguwo wayo yodwa, yimboleko eyibolekwe nguMenzi ukuba ikhangelele izisweli, nenkedama nabahlolokazi.

Maninzi ke amadoda athi ukuba ebolekwe ngalo ndlela, acinge wona ukuba bubulumko bawo obo, abanye abantu abasweleyo benziwa bubuyatha. Lisiko kowethu ukuba ithi indoda enamatholana iwachake esixekweni apha yenze amalizo namalizo ngoma.

URulumente uyayazi loo nto, nathi siyayazi loo nto, kuloko uRulumente nezityebi ziyothuka namhlanje ziyothuka kuba ijolise kuzo. Nasemlungwini akukho mntu uyintlekisa ebuzweni njengomntu oyimbeleyo imali yakhe kuba kulanjwa luluntu, ade ahambe egityiselwa nangamaqanda abolileyo, kusithwa "nankuya lo mbukaha," agxagxushwe. Thina ke sizokuyothuka le ndawo kuba esuke uMr Gumede wathi thu nayo ngecala laseNtshonalanga, apho kumasiko atenxileyo kwawethu, kanti ke nabo bayafunda kwizizwe zaseMpumalanga, "Isono sokuvimba ngumnye nokuthakatha!" Sigale ninina thina ukungayazi loo nto? UKumkani uDavide wancedwa yiNkosi ngokwayo selezimisele ukuya kumbulala uNabhali, isidenge sevimba esasingazi sona ukuba umfuno lo yimpahla eseyigciniwe ukuba sasinga singe siphe abasweleyo ngawo. Masikhe siyishiye apho eka Mr Gumede indawo.

Let us start with Gumede. This is a son of a well known man of KwaZulu. It is easy for us to understand his views because they are related to our type of government where things are shared communally, where if a person should say, "this is mine, and mine alone," he is smelt out by the witchdoctors. In fact that is what that person has been given to him by the Maker to share with those who have nothing, the orphans and the widowers.

There are many people who think that the other people who have no possessions are stupid. It is customary with us for a person to share the things he has with other people in the village.

The government knows that, and we too, but the government seems to be surprised because they should share. Even with the white people, a person who hides his money while everyone else is dying of hunger, is ridiculed and sometimes pelted with rotten eggs and shouted at, "there is that selfish person." We became aware of this when Gumede adopted the western view when approaching this the matter. They also learn from the Eastern nations, "selfishness is a sin that is tantamount to witchcraft!" Who does not know that? King David was prevented by the Lord from killing Nabal, a stupid selfish man who did not know that he should share the vegetables with those who did not have it. That is all about Gumede.

Malunga noMnumzana Kadali, andazi nto intsha singatsho yona ngayo, kuba swlengundaba mlonjeni kwiminyango ngeminyango, kwimizi ngemizi, kwiintlanga ngeentlanga ezikweli leAfrika eseZantsi, kude kuse phesheya kwelwandle, nangaphaya kwemilambo enamagama. Eyona ntloko yeGwatyu athetha yona lo mfana weAfrika eseMbindini, awayeze kweli ngentsebenzo njengezizwe zonke ezawomela zeza apha zakuba indumasi yobutyebi beli lizwe ngegolide nedayimani nezinye izinto ezimbiwa phantsi, eyona ntetho yathe ithi:

"Imivuzo mayibekwe kumgangatho wokuba umntu osebenzayo abe nokuphila ngentsebenzo yakhe njengoko benjenjalo bona bamhlophe omnye komnye. Yintoni ke engaba ngumbuzo kuloo nto? Kuba inkonzo le nathi siyayazi yeyezizwe zonke ukuthi othile akhonze kumnumzana othile, aze athi akuqonda ukuba unokuzimela naye ngokwakhe aphume aye kuzimela owakhe umzi, loo nto yenziwe ngoxolo, nangobumnandi, ibe likratshi eligcwele nakulowo ukhonzisileyo, kuba emilisele indoda yamila. Ngemihla yangaphambili fudula indoda imka nomkayo iye ezikhonzweni emaBhulwini, kuthi emva kweminyaka emininzi ibuye seyinosapho oluninzi, netshitshitshi lempahla enkulu nemfutshane, ifike imise umzi wayo, yondle usapho lwayo, ingqake izisweli zakowayo. Ngezo mini iBhulu belingayithandi indoda ekhonza kulo ukuba imke ingazuzanga lukhulu, beliba nehlazo nakwamanye amaBhulu iBhulu elingabatyebisiyo abakhonzi balo. Kunjani ke namhlanje? Indodaiya edolophini ilikrwala isebenze bonke ubomi bayo, kwale kaloku okukhona yaluphalayo ibe leli xa iya iphelelwa ngokuphelelwa, ide ife, ingcwatywe ngengqokelela yenkongozelo, engasayazi nala mlungu wayo wayimungunya onke amandla obutsha bayo, wayilahla

About Mr Kadallie, he needs no introduction because he is well known everywhere in this country, in the whole of Africa and in countries overseas. What this man from Central Africa who came here as a work-seeker in the diamond and gold fields says, "earnings of a working person should enable him to live comfortably from it in the same way as it happens to white people. What is the question about that? Any person who serves under another should be able to build himself up and become independent. This should make his master happy. In the olden days a man would go to the farmers to look for employment and after a number of years would come back with cattle and sheep, build himself a home, look after his family and the needy. During those days a farmer made it a point that his servants developed because if not he would be a shame to the other farmers. What is the situation in these days? A man goes to work after initiation and work all his life. When he is old having nothing, he dies and is given a pauper's funeral, forgotten by the white person who sucked all his energy and rejected him after his strength was finished.

yakuphela incindi yayo. Uthetha loo nto ke okaKadali.

Ngubani ongayaziyo into yokuba ithi indoda entsundu eminyaka imashumi mabini emzini omkhulu onemali ibe isamkela ishumi leeponti ngenyanga, kuze kweso sithuba kufike inkwenkwana yomlungu, ifundiswe umsebenzi yile ndoda kanti lo mntwana uza kugalwa kwangeshumi leeponti nangaphezulu, phofu ayinadleko, ngumntwana, idla kokwayo, ilala kokwayo, le mali iyinikwa ukuba iqwebe ibe ngumntu kamsinya, okunene ubone ngayo seyingomnye wekomponi. Uphi umfo lowa? Hayi lathotywa neliya shumi leeponti, kusithiwa inkxwaleko zininzi emzini, kutshiwo kumfo ondilekileyo ofundisa intsapho ezisinaleni otya ngokomntu omhlophe, kuba wemka kudala emaXhoseni, uhlawula izondlo zabafundisi neerhafu ezingenganganto, naye selekhohlwe kukumka kuba akukho mzi uya kumazi, umnike umvuzo, nengqalelo emfaneleyo, abe nalapho selecutshiwe sekunga angagxothwa ngangokuphanyaza oku, kude kuqeshwe omalana iphantsi. Akathethi ezo nto ke na okaKadali? Ngaphaya koko ngale mijikelo yakhe, umzi uyawuhumba ukuba uze kuvisisana nangezizezinye izinto zentlalo. Ukutsho ndithi kukusweleka nje kwenyaniso amadoda la wona akufanelwe ukusondezwa abe luncedo komkhulu nasebuzweni esibubo.

That is what Kadallie is talking about.

Who does not know that a black man works for many years earning ten pounds a month and then there comes a young white man who is taught all the work by the old man only for him to earn as much as the old man. Although he has no responsibilities like the old man, he is given a bigger salary so that he can build himself up quickly to become one of the owners of the company. Where is the old man? His salary has even been lowered because of difficulties within the company. Meanwhile he is a dignified man, he has children in institutions, he pays tax and church fees, there is nowhere else he can go, if he should complain, he would be chased away from work. Does Kadallie not condemn these things? More over, by going around talking about these things, he unites people and examine other social problems. These are the men that the government should work with because they speak the truth.

12. Unyulo oluzayo (18 August 1928)

Amalungu epalamente afuna ukuzigqatsa kunyulo oluzayo akasenazikhundla, wena wakha wayibonainja elingesi inxityiwe! Amalungu amacala amabini, ewe, omathathu ngeLeyibha akasenazikhundla nakuba eleLeyibha icala ngathi lifuna ukuhliniveka ngenxa yeengxabano zalo zobukhaya. Kunzima ukufumane umntu aqashise athi lelithile icala eliya kuphumelela; kodwa ntoni nabani oyindoda makazi, ngakumbi engumvoti, okokuba le nto iphambi komzi asiyiyo ndlalo yosapho, ngumlo ongqongqo into eyayame egazini yonyulo.

Amakowethu siyazi ukuba nawo selehamba ngokuhamba ekoloni apho kukho ivoti, noko singeze satsho ukuthi azi yoba isemi ngemilenze yayo yomibini na njengokuba izanywa kangaka ukuba iwe, ibe nakuyo loo mizamo kuncedisisa kwathina ukuba masiwe kule voti yathwalwa ebushushwini ngoobawo, bayamkela ivela kwisandla esinesisa seNkosazana uVitoliya, yasinyusa yasenza abantu le minyaka ingaka, sabe nathi singazanga sayihlazisa sayibeka bala, esitsho lula ukuthi usemposisweni ubani othi ayisifanele ivoti, ifanele umntu umhlophe, thina sisengabantwana.

Into yokuhamba ngokuhamba komzi wakowethu yona kwinto yonyulo akuncedi nto ukufumane sithethe nto ngayo; into esiyicelayo kumakowethu ngoku ziingqondo ezizinzileyo, ezipholileyo. Sicela ukuba amakowethu abonise ukuba nawo aneengcinga njengamadoda ombuso kwathini-nini.

The coming elections

The members of parliament who are going to contest the next elections are working hard, just like an English dog cornered by others. All three parties are not resting on their laurels, even the Labour party has joined in the race although it appears to have a split because of domestic problems. It is not easy to guess as to which party will win, but any voter, especially a male voter, he must realise that this is not a child's play, it is a battle because it has to do with the power of the vote.

We know that our people in the Colony are interested in this, but we do not know whether after some time they will retain their voting rights because it would appear that there are those who are trying hard that it be removed. The irony of it is that, it is some of us who are helping towards its removal, a vote that was given to our forefathers by Princess Victoria, and it improved us and made us people in all these years. We appreciated it and therefore we say he/she is wrong who says it is not right for us, it is meant for a white person because we are still too inexperienced to realise its significance.

The division apparent among us black people about the vote is not going to help us, what we request from our people are cool heads and stable minds. We plead with our people that they should show the world that they know what government is from long ago.

Kambe umbuso asiwugoboli, asiqali kuwubona emlungwini, unjalo nje uyafana owethu nowabamhlophe. Injongo yendoda ephethe isikrweqe esiyivoti ingabi sisisu sayo, mayibe nobuzwe bayo. Le ngozi ke yamadoda akhangela izisu zawo ikhe yakho kakhulu, yawenzakalisa umzi futhi futhi.

Singa le ndawo ingavela kwangoku, kuba ethe phithi kukusebenza amalungu la efuna ukugqatswa aza kuqubula thina ukuba sibe zisarha neetshizile zawo, sibe ke nathi sesizibophelele kuwo ngokungeyiyo imfanelo ebuzweni esibubo. Umntu omhlophe makafundwe aqondwe ukuba uzifungisile ukuba asiginye phezu kokuba isithi abaninzi ngokuphindwe kahlanu, loo nto injengebhokhwe efungele ukuginya inkunzi yenkomo.

Umfo omhlophe ke loo nto seleyiqhuba ngemithetho yakhe, nemithethwana engaphantsi nesemacaleni, ngako oko mabaggalasiswe kuba kukho abelunga nabelungu. Umzi uze ungangxami ngokuzibophelela side senze "umabophe" prospectus efana naleyo yayikhe yenziwa ngabavoti eQonce. Lulumkeleni unyulo oluzayo.

12. *Imbali 27 August 1927*

uMr R.V. Selope Thema kumzuzu engumbhaleli walo eli phepha "Umthetheti," ebhala iintetho ezakhayo nezifundisayo esizweni, njengoko kanye iphepha eli lingumakhi nomfundisi waso isizwe.

Kuthe kuwo lo mnyaka wangena kuwona mxholo ubaluleke kunene, owembali. Naliphina iciko nesithethi, naliphina ikhalipha esizweni lithi ukuze lime kakuhle kwinto elikuyo, lime ngolwazi; ngokuthetha into ayaziyo.

By the way, it is not the first time that we see a form of government with the European one. We know it and ours is the same with theirs. A man empowered with a vote must not look after his stomach, he must be a patriot. The danger of looking after one's stomach nearly plunged us into chaos.

We hope that this could be realised soon, because the candidates are going to use us in order to gain votes, and after that there will be no turning back because we would have committed ourselves. A white person must be studied and understood because as it is, he is determined to swallow us although we are so many like a goat that wants to swallow a bull.

The white person does this with his own laws some of which are not legitimate, therefore they must be studied, there are those who mean good and those who are hypocrites. Black people must not commit themselves like the voters in the Qonce district did when they drew up a wrong prospectus. Be careful of the coming vote.

History

Mr RV Selope has been a contributor to *Umteteli* for a long while. His writings are constructive and educating to the nation just as this paper is the builder and the educator of the nation.

Sometime this year, he introduced an important subject, that of history. Any gifted speaker, any brave person in any nation, in order to be grounded on any issue, he/she should have knowledge of what he/she is talking about.

Angathini na ukuma umntu ongenalwazi lwezinto zakowabo?

Akanakuma, nokuba ubelanga ukuyimela into yesizwe, ulindelwe kukuthiwa qhwi ngelizwana elinye elibuthathakana abe selesitsho fohlo phantsi esiwa, kuba ebengcileza ngamlenze mnye kakade.

Indoda engalaziyo ibali lezinto zakowayo ihleli imaziny'abuthuntu, ihlozinga kwinto yonke eyenzayo, yiyo le nto: "Iimfundi ezi" zikhohlise ngamagwala kangakanana kungokuba azibaliselwanga nto ngooyise, zaza zathi phaya ezinaleni nasezikholejini zafundiswa urhevu lwamabali, enyanisweni zafundiswa ulahleko lodwa, kuba kuzo zonke ezi Sinala sinazo kufundiswa ibali labantu abanye, amaNgesi qha, ngawo odwa abantu abanengqondo, nobulumko, nolwazi, ngawo odwa amakhalipha elizweni, iinto ezingazange zoyiswa sizwe emhlabeni, zide zithi nezona zaziwayo ukuba aziveli kuwo izinto azixele ukuba zezawo, abe ke ngokwenjenjalo oko exelela izizwe ezingaziyo ukuba ziwoyike ngokungaphaya kwemfanelo, ziwahlonele ngokugqithileyo entlonelweni eyiyo. Yiyo le nto sithi isidenge mhla sawaqonda sisuke sesibhenqa itshoba ukungawazeli nto, sicinga le minyaka ingaka sinika imbeko kongafanelwe mbeko ingako.

Imposiso kwiimfundi

Apha kukuthi eli xa umntu afundiswe kakubi kangako, angabi saziqulunqa ngamfundo akuphuma, asuke nanko eqwayingile, enyalasa ngokungathi ngumntu onezinto azaziyo, le nto ke kuthiwa, "imfundwana encinane inengozi." Umfo ufudiswe ukuba ezi zakowabo iinkosi zinto ezinobuqokolo akholwe, yiloo nto.

How can a person who knows nothing about his/her background be grounded? He/she cannot.

Try as he/she could, if he/she does not have enough knowledge he/she expected to be defeated in an argument even by a weak challenge.

A person who knows nothing about his/her historical background has no confidence, what ever he/she does will always be weak, that is why: "learned people are cowards because they have not been told anything by their fathers, and in the institutions they had been taught incomplete history, they had just been misled, because in all our institutions, only the history of the English is taught, they are the only people who are intelligent, who are knowledgeable, they are the only people who are brave, they have never been defeated by any nation in the world. They claim as theirs even those things that are known not to come from them. They say these things to people who know nothing so that they should be afraid to challenge them (the English). That is why when they have been discovered to have lied are thought nothing of because for many years they had been given the respect they did not deserve.

The mistake of the educated people

The problem is in that although a person knows that he/she has not been properly schooled, he/she makes no effort to improve himself/herself. Instead he/she becomes arrogant as if he/she is knowledgeable, and that is why it is said, "little education is dangerous. A person has been taught that his/her leaders are cunning and he/she believes that.

Ufundiswe ukuba la madoda akowabo makhulu ziinto ezibayo, amasela, amagwala, amaxoki, akholwe yiloo nto. Angaqondi ukuba ngokwenjenjalo oko kulahlwa yena ukuba alahle ooyise neenkosi zakhe.

Isimanga ke loo nto kukuthi kanti le ndoda ingazi kangaka nje ngezinto zesizwe sayo, ikujongile noko ukuba yinkokeli yesi sizwe. Kuyanisiwe ukuba "imbali le iyaziphinda." Umfo ke ngoko ongazaziyo izinto ezadlulayo uyakuthini na ukuzinakana izinto ezifikayo nezinto ezizayo?

Imbali iyasixelela ukuba ezi zinto sizibonayo ngezi mini zisenziwa kumntu omnyama zizinto ezazicingwe kwakwiminyaka elikhulu eyadlulayo, oko babengekazalwa ooSimutse nooTsalitorho. Kuwelwa amaGqili neLigwa nje kuphethwe lo mcamango kade, namhlanje ke ezo ngcinga ifikile imini yokuba mazisebenze.

Iza kuthathela phi inkokeli esisidenge ukukhokela kwayo? Iza kugalela kuTsalitorho lo! Ibe iya kunceda ntoni ke ngaloo ndlela, kuba yoya kuza emva kwakhe uya kuqhuba kwaloo nto yayilibhongo labo lamhla baliwela iGqili neLigwa. Amadoda makafunde amabali, athi ukuthetha azekele entweni angazekeli emoyeni, akayi kuviwa.

**13. Isifundo semfuduko yamaBhulu
(17 September 1927)**

AmaBhulu alishiya ilizwe laseKoloni ngengqumbo nangomsindokazi omkhulu emva kwemfazwe kaHintsisa (1835), ukuze aye kuziqalela amazwe amatsha ngaphesheya kweGqili neLigwa.

He/she has been taught that his great men are things that steal, thieves, cowards, liars and he/she believes that. He/she does not understand that this is a ploy for him/her to disrespect his/her own fathers and leaders.

What is surprising is that this person who knows nothing about the background of his/her own nation aspires to be its leader one day. It is true that "history repeats itself." How can a person who knows nothing about the past have vision about things of the present and the future?

We know from history that the things that are done to the black people today are things that were planned a long time ago even before Smuts and Hertzog were born. By the time Orange river and Vaal river were crossed, the plans were already completed, now is the time to implement them.

What would be the starting point of a stupid leader? He is going to target Hertzog! What would that help because his successor would walk on his foot steps to fulfill the resolutions taken before the crossing of the Orange and the Vaal rivers. Young leaders should learn history, so that they can refer to facts and not to the air because that will not help

A lesson from the Great Trek

The Boers left the Cape Colony with great dissatisfaction after the Hintsisa battle (1835), to establish their own country beyond the Orange and the Vaal rivers.

Eluhambeni lwawo kwezo mfuduko, ahamba ehlelwa ziinkathazo ezininzi, zizodwa ezemfazwe nezizwe ezintsundu; zizodwa ezemikhuhlane; zizodwa ezokuhamba ehlangana namarhamncwa asendle. Kuloo nto yonke atyantsula ahamba.

Kwezinye iindawo ayefika apho kungeko manzi, nawokusela iinkomo, nawokusela wona ngokwawo. Ade azinqumla iintaba zoNdi aya kutsho eNatala afika amisa obunye ubukumkani apho, phakathi kwezizwiliwili zokubulawa nguZulu, kuba ngenxa yokuthiya kwawo umntu omnyama ayengenazo nezihlobo ngaphandle kukaMoroka ukumkani wabaRolweni owabuya amlahla naye akulungelwa. Kuyo yonke le mfuduko, nakulo lonke unyamezelo lwezi nkxwaleko amaBhulukazi ayephambili kwelokuba "makufudukwe kungabuywa ngamva!"

Izizathu zawo zale mfuduko yintoni? Kukucaphukela impatho yeNgesi kuba iNgesi empathweni yalo lifike:

(1) Lakhulula amakhoboka awo, abe wona ecinga ukuthi amelwe kukucina amakhoboka ezizwe azoyisileyo.

(2) Umntu omnyama lamlinganisa nomntu omhlophe, abe wona umntu omnyama emthatha njengesidalwa esingenamphefumlo njengomntu omhlophe.

(3) Esinye isizathu kukuthiya ukuphathwa, eluthiyile ulawulo, nolwawo ona odwa. Ngayo loo mihla uOom Paul (Paul Kruger) ngokwakhe wayeyinkwenkwana ekhokhelayo ezingweleni. Wafakwa kuye wonke umntwana weBhulu umphunga wokucaphukela iNgesi nokungamazeli nto umntu omnyama, yathi ukwenziwa kwayo lo yafakwa ngamandla amakhulu.

On their journey, many difficulties befell them, they fought battles against black nations, they battled against diseases, they met with wild animals. Despite all those difficulties, they forced their way through.

In some places there was no water for the cows to drink, not even for human consumption. Ultimately they crossed the Drakensberg and established a kingdom there after clashes with the Zulu people. Because of their hate for a black person, they had no friends except Moroka of Barolong whom they also abandoned when things favoured them. In this migration with all its difficulties, the wives of the Boers were encouraging that: "there must be no return."

What was their reason for this trek? They hated to be under the control of the English. The English who were in power:

(1) Decreed the release of their slaves whilst on the other hand they believed that they had the right to make slaves of the nations they defeated.

(2) The English called for equality between black and white, whilst they regarded a black person as a non-living creature.

(3) Another reason was that they did not want to be governed, hated being controlled even by their own. During those days Oom Paul (Paul Kruger) was a small boy whose duty was to lead the waggon. The children of the Boers were strongly influenced to hate the English and to disregard blacks as human beings.

USir Harry Smith: Asikuko nokuba le Rhuluneli, eyafika yona emva kwemfazwe yeZembe (1846), ukuza kuthabatha iintambo zombuso weli lizwe, yenza imigudu emikhulu ukuwabuyisela amaBhulu kwaselulawulweni lwakowawo eBritani iwathembisa izinto ezinkulu ezinje ngokuziphathela imihlaba yawo, waye umfo wayesiza ngokuzazi, kuba wayesazana nawo bekunye kwiimfazwe ezingaphambili zamaXhosa. Intoni yona? Wafika kwabanye abantu ngoku. Ubede uSmith awoyise amaBhulu ngentetho, nangokubonisa, koko hayi amaBhulukazi! Elawo wona belisithi "ukuba ayanyanzelwa ukuba abuyele empathweni yeNgesi aze angabekwa tyala ke wona ngokonakala kosapho, esingazi ukuba yayililizwi elithetha ntoni na ke elo.

Wancama uSir Harry Smith mhla amdubula yena ngokwakhe engacingele njalo, eBoomplaats, kuba ngamabandla wona alulawulo luyimbumbulu.

Namhlanje ke? Namhlanje ke loo nto yayifunwa ifunyenwe, indlela yokwenza amakhohoka ivulekile, indlela yokwaphula idyokhwe yeNgesi izuzekile, ulawulo lolwawo kuyo yonke iAfrika eseZantsi! Phendula mfundi ubungathinina wena uyifumene into efelwe kangaka ngooyihlomkhulu, noyihlo nonyoko? Phendulani nithi makathinina amaBhulu! Athe wona akuxineka amanyana, avana, afuduka kuwo loo manxowa ayekuwo, aqala iindawo ezintsha, anqandwa, aphumelela nomnqweno wawo! "Hambani nani mzi ontsundu niye kwenjenjalo!"

Sir Harry Smith: This Governor who arrived after the War of the Axe (1846) to head the government, made great efforts to persuade the Boers to go back under British rule. Knowing them as he did during their wars as allies during Xhosa battles, he promised them self-government. But what? They were a changed people. Sometimes he managed to convince the Boers, but not their wives! Their contention was that: "if they were forced to be governed by the English, they should not be held responsible if children got out of hand," we do not know what that meant.

Sir Harry Smith gave up when they took shots at him at Boomplaats, proving that they are people who rule with the bullet.

What then today? They got what they wanted, the way to make slaves has been found, the way to break the yoke of the English has been gained, they are in control of the whole of Southern Africa! Reader, answer as to what would you do if you got what your forefathers died for, your father and your mother? Say what the Boers should have done! When under pressure, they became united, became close to one another, left their old villages, they were stopped, but were determined not to look back! "Go you black people and do the same!"

Ndenze amachaphaza ngeMfuduko yamaBhulu, efuduka eKoloni esiya kumazwe angaziwayo. Ndiye kuvala ke ngegama elithi: "Hambani nani niye kwenjenjalo mzi ontsundu." Kakade baninzi abaya kufuna ukugonda ukuba ndifuna ukungenwa yintoni na ngokuthi oku ndidibanise izinto ezingadibaniyo. Kanti ke mntu ndiyadibanisa kweli lokuba laa Komfa yaseKimbili ibihlangene ngoJune ophelileyo, linyathelo lokuqala lemfuduko.

EyamaBhulu ke imfuduko yaba kukushiya ilizwe aselelifumene, ahamba ebulala abanye abantu, ehlutha amazwe abo, aye nawo eyifumene inkathazo engencinane ngayo le mfuduko. Nathi ngokunjalo imfuduko le ilula, kuba asiyiyo yokushiya ilizwe, kukushiya imikhwa le isixinzelele ezantsi, umona, intiyano ngobuhlanga, ukukhweletelana ngamawonga, intle bendwane, ubuvila, nokuthengisana ezintshabeni.

Umzi ontsundu uya kumelwa kukumanyana, uthethane uvane, ufuduke kumanxowa amadala okuthelakiswa nokuliswa wodwa. Kakade izihlangani azinakube zingabikho, nezinyeliso, nezisongelo zokuba kuvukelwe umbuso.

Enyaniseni ukuba sizama ukwenza into eyinto, sizama ukuyiphumeza, kukho abaninzi kuthi abaya kubanjwa, bekwabaninzi abaya kufa.

Njengokuba sesibonile ukuba abafazi bamaBhulu, baqina ngaphezu kwamadoda ukulukhwezelela ufuduko, kwada kwema ngabo, kuya kuba njalo nakule yethu imfuduko, baya kumelwa ukuba baqine abafazi, babe neenjongo, babaxelele abantwana babo iinjongo zabo, nezizathu zokuba babe ooyise basezimbandezelweni.

I have made remarks about the Trek of the Boers, leaving the Colony to unknown countries. My last word was: "Go and do the same black people." Some of you will want to know if I am mad by bringing two contrasting subjects together. And yet at the same time, the Conference that was held in June in Kimberley is directly linked to this as it is the first step towards moving away.

The migration of the Boers was from a country which was already theirs to another one, killing people on the way, taking their land and experiencing many difficulties. With us as well, the migration is easy, because it is not to leave a country, it is to abandon the bad habits which pull us down, envy, racial hatred, fighting over positions, backbiting, laziness, and selling one another to the enemies.

Black people should unite, negotiate to get closer, and move away from old habits of allowing themselves to be made to fight amongst themselves. There will be activists, there will be mud slinging and threats to rebellion.

It is true that if we try to do something successful, there are many who will be arrested, and there are many who will die.

As we have seen that it was the wives of the Boers who stood firm in forcing the great trek to take place, even with ours, the wives will have to be strong, they must have aims and tell their children about those aims and also tell them why their fathers are in difficulties.

Ixesha eli besimangalisiwe ngamakowethu eBala (Coloureds) sakubona ngathi aluxabisile ulwahluko lwawo, olwenziwa bumini nguLord Selborne, akubona uqilima esaba lulo ekuchaseni "Umvalo weBala", nokuphunyezwa koMthetho woManyano onekhetho. Ixesha elo elenza ukuba umzi omhlophe wothuke woyike, kuba neemali ezahlanganiswayo ngelo xesha zaba ninzi, kwaye kungekho bani ubesazi ukuba umzi ontsundu unakho ukuqokelela iimali ezingako.

Namhlanje ke kule Komfa yaseKimbili aze agalela amawethu lawo angumntu omnye nathi, njengoko bekusakuba njalo.

AmaIndiya ngamadoda esingazani nawo nganto, kodwa ke ezi ntsukwana siboneneyo siyaqonda ukuba ngabafo bombuso, ngamadoda azimeleyo angakhathalele nto yamntu.

Aze ke ngenxa yoko anesidima nokoyikeka okuthile, ade kwiindawo zorhwebo zona oyikeka ngokungaphezulu kuba akukho luduma loyikwa ngumntu omhlophe njengoduma lorhwebo. Namhla ke kule Komfa sizibophe ukuba sifuduke kumanxowa amadala siqale amatsha.

Lawo matsha ke ayakuqalwa njengoko sesitshilo, ngenkxwaleko, ngembandezelo, ngokubulala izinto ezinkulu, izithethe, amasiko, imikhwa engeyiyo nobuhlanga. Mayiphumelele iKomfa yabaNtsundu bodwa! Mayiqhubele phambili! Mayoyise!

We were surprised to find that seemingly our brothers and sisters, the Coloureds support the segregation policy of Lord Selborne after he had seen how we were opposed to the question of "Colour Bar" and the proclamation of the discriminatory Union Law. What surprised the white people even more was how we galvanised ourselves in raising funds so that the whole issue could be taken to court.

Presently in the Kimberley Conference, our brothers and sisters became one with us as it used to be.

We do not know much about the Indians, but during our few encounters we realised that they know something about the government and they are financially sound.

Because of that they are respected especially when it comes to trade and business they are more respected. A white person is very careful when it comes to trade. In this Conference we have taken a resolution to move away from old habits to start on a new slate.

The new ones will require sacrifices of facing hard times, giving up our most cherished things, customs, traditions and untoward attitudes such racial hatred. Let the Kimberly Conference of black people succeed! Let it progress forward! Let it succeed!

APPENDIX C

ENGLISH TRANSLATION OF TABLE 1 AND TABLE 2

TABLE 1

A	B
1. Bo.....gom! Hees en gebiedend van die ou mannetjie op wag aan die westelike helling van die Korrannaberg.	Bo...gom! That was the old man's sharp message while watching on the western side of the Korannaberg.
2. Bog? Bog? Antwoord die trop wat onder op die sanderige koppies waar die kloof doodloop, hul aandete aan soek is.	Bo? Bog? Answered the troop from the sandy plains where it was busy looking for its evening meal.
3. Bog! Bo-gom! Weer van die ou knewel teen die hang, maar hierdie keer harder, meer dreigend. Waarna hy lugtig uit die oliehoutboom spring waarop hy sit en blaf het, en ewe statig op 'n kliprots gaan neerhurk. Die trop daaronder het hom goed verstaan.	Bog! Bo-gom! Again from the sentry, but this time harder and serious. After that he moved from the tree where he was sitting and barking, and crouched on a rock arrogantly. The troop down there understood his message.
4. Die bevale wat hy gegee het, sal hul ten uitvoer bring. Hang hul veiligheid, selfs hul lewens, nie daarvan af nie?	The instructions he had given them, would make them aware. Does not their safety and their lives depend on that?
5. So stap hy ewe manhaftig 'n paar slae van die een kant van die rotsblok na die ander, neem die wereld weer, slag goed op en gaan toe penorent op die hoogste punt van die rotsblok sit. Sy arms hang slap teen sy ribbes af.	He walked arrogantly, pacing from one side to another, from one rock to another, look around, satisfied he stands up straight and sits at the top of the rock, his hands hanging on his sides.
6. Hy sit onafgebroke oor die grasvlaktes heen en spioen; en ver agter die Klein Kalahari gaan die son rooi onder.	He sits there for a while watching over the plains as the red sun sets far behind the Little Kalahari.
7. 'n Uur later en die ou sit op wag. Die kop draai langsaam na die een kant na die ander; so af en toe knip die diepgesonke ogies.	An our later, he still sits and watches. His head turns slowly from one side to another, and his deep sunken eyes flicker.

8. Met 'n geoff...off en 'n gesteun van die ander wereld kom die trop langs hom verbygestap na hul slaap plek bo in die kloof. With a little noise accompanied that of the wilderness, the troop passes him to their sleeping place in the valley.
9. Maar Kees, getrouste brandwag en baasvegter van die Korannaberg, steur hom hoegenaamd nie aan hul nie. But Kees, the reliable guard and known fighter does not bother himself about them.
10. Hy bly bewegingloos sit, oenskynlik onbewus van hul teenwoordigheid. He sits motionless as if unaware of their presence.

TABLE 2

C	C
1. Dis middernag en onheilspeland is die stilte wat in die kloof heers.	It is midnight and strangely quiet in the valley.
2. Geen luggie trek, geen blaartjie roer nie.	No wind blows, not a leaf stirs.
3. Stil soos die nag, roerloos soos die rotse om hom heen lê Sluip, die luiperd, en wag. Die kat-oe is wyd oop, die ore gespits; gedurig snuif-snuif hy die lug. Die roof dier is honger; maar voordat hy handelend kan optree, moet hy eers die ryk van sy prooi kry en daarvoor is die nag nog te stil. 'n Uur gaan verby, twee ure en nog le die luiperd en wag.	Silent like the night, motionless like the rocks, sleeps Creeper the leopard and wait. The cat's eyes are wide open, the ears standing up and he smells the air carefully. The beast is hungry, but before he can do anything, he must feel the smell of his victim and therefore the night is still quiet. An hour goes by, two hours and the leopard still sleeps and watches.
4. Eindelik begin daar tog 'n luggie oor die vlaktes trek, oor die sandduine, teen die helling van die berg op en meteens kry Sluip die ruik waarop hy wag.	Ultimately, some breeze blows over the plains, over the sand dunes, against the side of the mountain and suddenly Creeper receives the smell of what he waited for.
5. Die roofdier kwispel so effens met sy stert en lig die fraaigevlekte liggaam van die grond af op.	The wild animal moves its tail and lifts its dotted body from the ground.
6. So staan hy 'n oomblik die luggie en snyf.	He stands for a moment sniffing the air.
7. Toe, met buigsame liggaam laag teen die grond gedruk, begin hy die bobbejane te bekruip.	And then with his body along the ground, he begins to creep towards the baboons.
8. Dis alles nog stil in die kloof, alles doodstil.	It is still very quiet in the valley, everything dead silent.

- | | | |
|-----|---|--|
| 9. | En 'n slapende bobehaan deur af en toe te kreun, maak die stilte nog stiller. Die luiperd is al wat in daardie kloof roer, maar waar hy tussen die rotsblokke deur vleg, is hoegenaamd geen geluid nie. | A sleeping baboon groans softly, and this makes the night even quieter. The leopard is the only thing that stirs in the valley, but where it is leaning against the rocks there is virtually no sound. |
| 10. | Nie eens die gekraak van 'n takkie of die geritsel van 'n blaartjie om die slapende trop te waarsku nie. | Not even the crack of a branch or the rustle of a leaf to warn the sleeping baboons. |
| 11. | Meteens klink daat! | All of a sudden, a cry! |
| 12. | Skril en kortafgebroke, die jammerlike kreet van 'n sterwende bobejaan. | A shrill and in short bursts, the groan of a dying baboon could be heard. |
| 13. | Gevolg deur die hees, waarskuwende geblaf van die brandwag. | This is immediately followed by the warning of the barking guard. |
| 14. | En hele kloof breek en kraak soos die bobejane bang uit die krans uitborrel en die kloof afstorm! Oordag sou hul nog miskien hul man kon staan het, maar die onsigbare vyand daaronder in die pikdonker is selfs vir die dapperste te veel. | Pandemonium breaks out as the baboons bolt down the cliff! If this was during the day, they would have stood their ground, but the invisible enemy in the darkness is enough to scare even the bravest baboon. |
| 15. | Totaal verbouereerd vlug hulle luidrigtig die bosse in - 'n snouende, tjankende gespuis. | Totally frightened, with a deafening noise they flee into the bushes squealing and squeaking. |
| 16. | Dis alles weer stil in die kloof. | Again it is quiet in the valley. |
| 17. | Net die gekraak van bene en die geknor van die twee bont katte wat die plek verras waar hulle hul slagoffer lê en verslind. | Only the cracking of bones and the growl of the two spotted cats can be heard as they tear their victim into pieces. |