

THE VOICE OF *IMBONGI* IN ZOLANI MKIVA'S POETRY

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SUBMITTED IN FULFILMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTERS OF ARTS IN THE
DEPARTMENT OF AFRICAN LANGUAGES

AT UNIVERSITY OF FORT HARE

JANUARY 2015

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ALICE

DECLARATION

I declare that **THE VOICE OF *IMBONGI* IN ZOLANI MKIVA'S POETRY** is my own work and that all the sources used or quoted have been indicated and acknowledged by means of complete reference and that this dissertation was not previously submitted by me for a degree at another university.



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16-09-2015

DATE

ACKNOWLEDGEMENTS

Ebenezer! Had it not been for the LORD's help throughout the course of this study, this study would have not seen the light of day. I thank the Good LORD for strength, will-power and wisdom He provided me with to finish this work.

My sincere gratitude goes to my supervisor, Dr SS Mdaka, for unrelenting support, insightful thoughts and timely guidance during the duration of this study. I would be amiss if I can forget his wife, Mrs Mdaka, for inspiration and encouragement at the times I felt like giving up.

I am very grateful to those who sacrificed their material entities, laptops and books, to help me finish this study – Lithabiseni Dyaloyi, Likhaya Ndlela, Phumla Dyasi, Zukelwa Baqo and Ms D. Ganto (uMawawa).

A special thanks goes to all my friends who gave me their moral support and made sure I was on track with my studies.



It would be inappropriate for me to forget my fellow soldiers who were with me at Jose Pearson TB Hospital late 2011 and early 2012 for encouraging me not to give up on my dream even though the future looked bleak.

My family – thank you for your patience and love. This has taken lots of time we could have spent together, but you never complained, instead you gave me all the space I needed. Thank you ever so much booRhadebe, booMthimkhulu ongadliwa nazibhokhwe, booNdlebentle zombini kude kuthi le yasekunene nawe ntombi yaseMaJwarheni.

Nokuthula Gunuza, you came at the right time to be a pillar, a soothing effect and the wind beneath my wings. Thank you, mama ka-Oremi.

Finally, MamQocwa, Vuyokazi Ngqola, thank you for pushing me through the finishing line.

DEDICATION

This work is dedicated to all my nieces and nephews, Ayavuya, Unam, Lizaliswe, Lulo, Sukoluhle, Khayone and many others; *nifunde!* Do what Oremi would have done.



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Abstract

Although there are some commentaries on Mkiva's creative oeuvre, there is a paucity of rigorous research into his poetic voice as a renowned public praise singer. This study analyses the voice of *imbongi* in Zolani Mkiva's poetry. Mkiva's poetry deals with issues that are significant in the well-being of the nation. The study focuses on the messages that his poetry communicates as well as the themes and subjects that he chooses to discuss. His message is portrayed through the themes and images he explores.

Theoretically, this study is grounded in the materialist analysis of the Marxist theorist, Emmanuel Ngara, as portrayed in his book, *Idēlogy and Form in African Poetry* (1990). His theory speaks to certain core principles of African culture, for example, the heroic idiom and a firm belief in the ethically and socially instructive value of art.

Chapter One introduces the study, outlining the background to the study, its aim and scope, method of research as well as the theoretical framework. It also consists of the literature review, the significance of the study and its limitations.

Chapter Two reviews biographical details of Zolani Mkiva to probe the influences behind his poetry. It focuses on his family, education, society, and his artistic achievements.

Chapter Three focuses on the theme of protest in Mkiva's poetry. It analyses poems, such as "*UMbombayi*", "*Mbambe Lubobo*" and "*Guya*", to highlight issues that threaten South Africa's fledgeling democracy. Chapter Four explores the theme of patriotism that pervades Mkiva's poetry. It displays his love for the Xhosa nation, South Africa and the African continent at large. "*God Bless Africa*", "*Incoyane*", "*Phambili Ngomanyano*" and "*'Ze Nilibambe Lingatshoni*" are the poems examined to establish the patriotic voice in Mkiva's poetry.

Chapter Five discusses the theme of revolution, one of the major themes in African literature. It examines praises on three revolutionary leaders, namely, Nelson Mandela, Thabo Mbeki and Jacob Zuma. These leaders were involved in the struggle for liberation and two of them had an opportunity of leading this country in its democratic era while the other is still in power.

Chapter Six concludes the study by outlining its outcomes and recommendations for future research.



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CHAPTER ONE

INTRODUCTION

1.1 Preamble

This chapter provides a theoretical framework for the study on the voice of *imbongi* in Zolani Mkiva's poetry. It seeks to explicate aspects of research such as background to the study, the aim and scope of the study, literature review, research methodology as well as the significance of the study. It is significant to clarify these research aspects, because they define the contours of the study, the objectives of the study and the method to reach those objectives.

1.2 Background to the Study

The meteoric rise of Zolani Mkiva as *imbongi* and the paucity of extended commentary on his poetic role in society have rekindled an interest on the study of his poetry. Mkiva has been on the forefront of contemporary praise singers to an extent of gaining the title of a 'Presidential Poet' for over two decades. He gained this title after his performance in honour of "Mr Nelson Mandela at a 'welcome home rally' in the Transkei" (Phosa 2002: 5) in 1990. Further, in 1991, "Zolani was then appointed *Imbongi Yesizwe*, or "Poet of the Nation"" (Mkiva 2000). Although both titles have been used interchangeably to refer to Mkiva, the latter has been a subject of much controversy. Neethling (2003: 200) observes that some of the Xhosa speaking people "complained that Mkiva had no right in appropriating this title which they still felt belonged to Mqhayi. Mkiva, they insisted, still had to prove himself". In an interview with Mkiva in 2000, Neethling alluded to the dissatisfaction some Xhosa people had with his newly acquired label. Mkiva remarked that:

... he thought this came about because of two factors: Firstly, his persistent efforts to elevate the stature of Nelson Mandela, by calling him the 'Son of Africa, the father of the nation', and secondly, because he reached out to a much broader audience, in fact, the entire nation. (*Ibid.*)

According to Kaschula (1993: viii), a contemporary *imbongi* can be defined as a:

man or woman who is involved in the oral production of spontaneous poetry in any given context (but often writes poetry as well, using the traditional styles and techniques), who is in a position to act as mediator, educator, praiser and critic between an authority and those under that authority and who is accepted by the people and the authority in question.

With reference to this definition of an *imbongi*, one commentator avers, “Mkiva’s poems are tailor-made for a specific occasion and location, thereby highlighting his spontaneity, creativity and improvisational skills” (Phosa 2002: 9). In addition, Mkiva uses his poetry to educate the young and old about the past and present of the Xhosa nation as well as South Africa at large. Mustong (2005: 12), writing for *Weekend Post*, argues that Mkiva’s goal is “to encourage the youth to uphold both the culture of reading and the culture of listening, so they would take advice from their elders”. Like *imbongi*, Mkiva praises the good and criticises antisocial behaviour where necessary. His praises on public figures like Nelson Mandela and other great leaders around the globe as well as certain customs like *iNtonjane* has invoked a need to study the work of this poet. Likewise, the manner in which he criticises ‘fly-by-night surgeons’ who are after money instead of preserving the tradition of circumcision (boy initiation) has invoked interest in studying the works of this poet who shows true signs of a patriot. In an interview with Ngwenya (2001: 20) of *Daily Dispatch*, Mkiva states that his criticism is always “in the context of building society”.

In an age of technology and print, Mkiva invokes the oral tradition in his poetry. Kaschula (2002: 99) states that Mkiva believes “even though he is educated, it is difficult for him to foresee the disappearance of oral poetry performances in the Xhosa society”. As cited by Kaschula (*Ibid.*: 100), Mkiva (1995) posits:

The praises are inspired, they are not recited. I will never stop that. It is my life. Even if everyone can read and write, there will still be a place for the oral. I don’t know what gives me that ability. But whether you are educated or not is irrelevant. It is a gift.

In order to make sure that this tradition does not die, Mkiva is a practising *imbongi* among the Xhosa nation and across the whole country even beyond the borders of Africa. He is a “respected globetrotter whose invitations come from heads of state and custodians of culture in their respective countries” (Sibiya 2002: 3). It would be detrimental to be oblivious to the work of such a curator of an old-age tradition of oral poetry; his work certainly needs to be studied and restudied.

Mkiva's creative work dates back to the birth of democratic South Africa, which saw to the dismantlement of the Homeland system. He has been a part of the Rainbow Nation under the leadership of three different heads of state. Though South Africa is now independent, his work depicts that its independence is a sham to the downtrodden. Unemployment, poverty and diseases still dog the formerly disenfranchised to no end.

Although there are some commentaries that have been written on Mkiva's work, there is a paucity of rigorous research conducted to analyse the voice of this poet who has gained so much status in so many years as a public praise singer. This is a lacuna the study sets out to address.

1.3 Aim and Scope of the Study

The basic aim of this study is to analyse the manner in which Zolani Mkiva portrays the voice of *imbongi* in the aesthetic work he has produced thus far. The study will assess the message he is communicating to his audience. It is widely argued that an *imbongi* needs to make "comments in his poetry about current affairs, expressing his attitude as one member of the chieftdom, criticizing, when he sees fit, behaviour that he considers excessive or beyond the norm" (Opland 1983: 51, citing A.C. Jordan). It is therefore against the foregoing background that this study analyses Mkiva's writings to assess its relevance to present day South Africa and whether he is worthy to be called *imbongi*.

In dealing with the voice of *imbongi* in Mkiva's poetry, the study does not necessarily seek to analyse the vocal qualities of the poet. Many scholars believe that, in literature, "voice has been extended metaphorically far beyond its original sense of the vocal qualities of a particular speaker" (www.edsitement.neh.gov). Therefore, the term, "voice", in this study, has a figurative meaning. The study will not be examining whether the voice of Mkiva is squeaky, high-pitched, or coarse. On the contrary, in examining his voice, the study pays much attention to his message, how he portrays it and the impact it has on the society today. One critic argues that, "the writer's voice must be forceful, distinctive and memorable" (Edsitement.neh.gov). Consequently,

this study focuses on how “forceful, distinctive and memorable” Mkiva’s voice is to his audience.

Eleven poems, from three different albums (*Halala Afrika*; *Maz’ Enethole* and *Qaddafi*), produced by Zolani Mkiva, form a core of this study. Four of these poems are dealing with three revolutionary leaders, who have taken the role of leading the country in the New South Africa, Nelson Mandela, Thabo Mbeki and Jacob Zuma. In an analysis of the poems on these leaders, the study examines what is praised or exposed. In addition, the message the poet is sending to his audience.

Further, poems on Xhosa customs such as boy initiation and girl initiation are teased out. It is very important to examine how Mkiva deals with the issue of boy initiation as it has claimed many lives around the Eastern Cape, especially, former Transkei region over the past two decades. Mkiva touches on unity in the poem entitled ‘Phambili Ngomanyano’, a theme that has become a matter of discussion in the new South Africa. Likewise, in the poem entitled ‘Ze Nilibambe Lingatshoni’, the poet encourages the black nation to make use of the opportunities of freedom. Finally, the study draws on three other poems: a short poem that chronicles the rebirth of Africa through the inception of the African Union; a poem that protests against the Homeland system and its leaders; a poem on education matters and other aspects of community life.

Assessing all the poems written and performed by Mkiva “would have made the study wide-ranging yet unwieldy and superficial” (Mdaka 2002: 2). Therefore, the chosen poems speak to the objective of the study, which is to assess the voice of *imbongi* in Mkiva’s poetry. The themes and social issues portrayed in these poems are fertile ground for assessing the poet’s voice and investigating whether Mkiva deserves the title, “Imbongi yeSizwe”.

The study distinguishes between the subject and content of the poem. Mtuze (1985:9) defines the subject as “the poem’s public meaning” while content is “the poem itself - the combination of words, rhythms, images, overtones and other artefacts”. In addition, this study will examine the literary devices employed by the poet in his recitals. These devices will be studied in the light of their contribution to the voice portrayed by the poet.

1.4 Literature Review

This section reviews relevant literature to this study. It seeks to identify an existing body of literature that will address the research question and achieve its aims. The purpose of this review is to locate the gap in knowledge and show how this study will fill that gap. The survey is divided into three sections: commentary on Mkiva, studies on voice and studies on *iimbongi* and *ukubonga*.

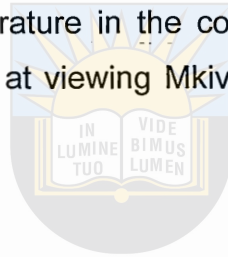
1.4.1 Commentaries on Zolani Mkiva

There is a lack of an extended commentary on the aesthetic works of Zolani Mkiva. Mpolweni (2004) and Bobelo (2008) in their research studies on orality and Xhosa poetry on Mandela, respectively, partially examine the poetry of Mkiva. Due to the fact that Mkiva is not the primary focus of their studies, they give little but notable attention to his work. However, this study will use their material in examining the voice of *iimbongi* in Mkiva’s poetry, as it will be focusing primarily on his aesthetic works.

In addition, this study will interrogate works by Neethling and Kaschula on Zolani Mkiva’s creative oeuvre. Neethling (undated) presented a paper on Mkiva’s poem ‘UMBombayi’, analysing it under the title of *UMBombayi: A Scorn Poem*. His views offer certain guidelines for the current study. Further, Neethling (2003) published an article comparing Mkiva with one poet who often performed at the Graduation Ceremonies at the University of Western Cape. Likewise, this article, although it is not extensive, lends incisive comments to the work of Mkiva. The other pioneer in the study of the works of Mkiva is Kaschula (2002). In his book, *The Bones of the Ancestors are Shaking-Xhosa Oral Poetry in Context*, he gives a brief overview of Mkiva’s work. These critics’ views form the nucleus of the extended commentary on Mkiva’s aesthetics sense.

1.4.2 Studies on Voice

Verschoor's (1972) view of poetry is one of the underpinning pillars of this study. In *The Voice of Protest in English Poetry*, Verschoor (1972: 0) states that, "poetry, like every other form of art, reflects the values of the artist himself as well as the values of the age in which he lives". The research deals with messages of discontentment and themes of scorn by English poets in the first three decades of the twentieth century. The approach the study employs in assessing the voice of protest in English poetry shapes the current study. Further, the approach of beginning with the stimulus then response of the poet down to the impact of the protest employed by Verschoor in analysing voice will assist the study with an approach of assessing voice. Although Verschoor's study views protest literature in the context of English art, hence the emphasis on satire, this study aims at viewing Mkiva's work beyond his immediate racial group.



Mkiva is an international poet, who has performed in many countries thus extending his influence beyond the borders of South Africa. Like Dennis Brutus and others, his voice has been heard abroad. The study by Akosu (1983) on Brutus' theme of love succeeds in locating what led Brutus to respond with love to apartheid. He links it to Brutus' belief system, which is deeply rooted in Christianity. In the same manner, this study will investigate the influences of Mkiva's development as a human in his poetry. Nevertheless, Akosu's criticism is marred by the fact that he questions that very response by analysing Brutus against what he expected him to say than what the poet is saying. By trying to fit Brutus' work into a definition, the critic unduly denies him poetic license. In contrast, this study will avoid Akosu's error by examining the work of Mkiva in the light of what he says rather than what he should have said. This will be achieved by using a horizontal approach to analysing poetry.

Akosu concludes that Brutus' response of love to apartheid "is ineffective as a rejoinder to apartheid" (1983: 71). His conclusion has been proven suspect since apartheid was not defeated by war or violence, but by dialogues and amicable agreements. The current study will avoid making such uninformed conclusions.

1.4.3 Studies on *Iimbongi* and *Ukubonga*

In the orality-literacy debate, Mpolweni (2004) argues that there is no dichotomy between oral literature and written literature, “the two are inseparable” (2004: ii). Focusing mainly on the works of S.E.K. Mqhayi, some of his contemporaries as well as modern poets (including Mkiva), the study reveals the role played by orality in the development of written literature (*Ibid.*). In this study, the researcher is concerned with clarifying “the nature and status of orality with special reference to the status of Xhosa oral poetry and that of the oral poet (*iimbongi*)” (Mpolweni, 2004: 4). Nevertheless, the study has little to say about the impact of oral poetry on the intended audience as well as the recurring themes in oral poetry. The current study aims at extending its scope to themes, messages and ideologies that underpin oral poetry. Further, the study will determine “the impact of oral poetry on modern poetry” (Mpolweni, 2004: 5), by investigating the influence of Mqhayi on modern *iimbongi* such as Shasha, Hoho as well as Mkiva, who is the focus of this study. The analysis Mpolweni’s study gives on some of Mkiva’s poems will provide the current study with basic approaches in assessing Mkiva’s poetry.

Sirayi (1985), in his study of some aspects in Jolobe’s poetry, sets out to identify and analyse recurring motifs in the poetry of Jolobe. His study pays “attention to the form and style peculiar to his poetry” (Sirayi, 1985: 5). Sirayi explores major themes in Jolobe’s poetry as well as form and style; however, the study pays less attention to the impact of his poetry on his audience. The study does point out the theme and its relevance to humanity, but there is no reference to the reason behind addressing the particular theme and therefore analyse it against its effect on that. In contrast, the current study will seek to explore the reason behind the theme, the response of the poet as well as the effect of his response on the dynamics of the theme, thus locating the relevance of Mkiva’s poetry.

In the study of Xhosa poetry by various poets on the life of an international icon, Nelson Rholihlahla Mandela, Bobelo (2008) analyses various aspects of this legendary figure as presented in Xhosa poetry. The researcher employs the horizontal method in analysing literature in that the study “seeks to establish and

reveal the manner in and extent to which Xhosa poets present Mandela in their works” (Bobelo, 2008: 1).

Bobelo’s study examines Xhosa poetry on Mandela against the backdrop of “social, political and economic happenings” (2008: 9) in South Africa. The study appreciates how “some Xhosa poets comment on them in their writings” (*Ibid.*). It is against these socio-politico-economic aspects that Mkiva’s poetry will be investigated.

Bobelo’s employment of stylistic criticism “as the descriptive model” (2008: 2) in the analysis of Xhosa poetry does not allow the study enough ground to analyse authorial ideology. The focus is on the language of the literary text and therefore allows the study to analyse Xhosa poetry on Mandela in the context and time it was presented. The current study focuses on the messages, themes and ideologies depicted by Mkiva in his poetry in and outside of his immediate context as well as in and outside of the time of his poetry.

There are other studies that will be consulted by the study in achieving its aims and for conceptual aspects of poetry and African literature. These are the studies, Qangule (1979) on Mqhayi, Mdaka (2002) on the comparative study of African literature, Opland (1998) on Xhosa poets and poetry, Ndebele (1973) on Mtshali’s address of the theme of oppression and Ntuli (1984) on B.W. Vilakazi’s poetry.

1.5 Theoretical Framework

Theoretically, this study is firmly rooted in Ngara’s Marxist school of thought discussed in his book *Ideology and Form in African Poetry*. Some literary scholars believe that Marxism is too Eurocentric for African literature and it has “little to offer for African literary style” (Times Literary Supplement 1986:663). In response to such claims, Ngara (1990:7) states, “while Marxism originated in Europe historically, it is a truly revolutionary theory which is well suited to the task of liberating African literature and criticism from Eurocentricism”. He avers that “Marxism does not subscribe to the philosophy of art for art’s sake, neither can it advocate an approach to criticism

whose sole objective is the elucidation and enjoyment of works of art” (1990: 3). African scholars are in total contrast with the notion of art for art’s sake and among them are Izevbaye (1971: 25), who wrote, “Many English-speaking African writers accept the notion that African art is functional, and that therefore the concept of art for art’s sake should not be allowed to take root in African critical thought”. In essence, art should serve a social purpose, as this study will show through Mkiva’s praise-poetry.

The choice of Ngara’s Marxist theory is based largely on its theoretical insights on ideology, form and communication in poetry. These three aspects of Ngara’s theoretical insights will be discussed shortly, as they will be used in the study as pillars in analysing Mkiva’s poetry.

1.5.1 Ideology

Chung and Ngara (1985: 28) define ideology as:

... that aspect of human condition under which people operate as conscious actors. Ideology is the medium through which human consciousness works. Our conception of religion, politics, morality, art and science is deeply influenced by our ideology. In other words, what we see and believe largely depends on our ideology, ideology being the medium through which we comprehend and interpret reality. Reality itself exists objectively outside our consciousness and independently of any particular individual, but how one sees and interprets it depends in part on one’s level of ideological development.

According to Eagleton (1976: 16), ideology is in no wise a set of doctrines, but that which “signifies the way men live out their roles in class-society, the values, ideas and images which tie them to their social functions and so prevent them from a true knowledge of society as a whole”. Ngara (1990: 11) delineates his idea of ideology to “three categories of ideology which are crucial in the criticism of African literature: the dominant ideology, authorial and aesthetic ideology”. These three categories will form the basis of the analysis of the poems in this study. The next section gives a brief summary of these categories as outlined by Ngara.

1.5.1.1 Dominant Ideology

According to Ngara, this ideology refers to “the beliefs, assumptions and set of values that inform the thoughts and actions of a people in a particular era” (1990: 11). In support of this idea, Jameson, as cited by Mdaka (2002: 9), refers to this ideology as “the social mentality of an age”. The beliefs, the values, the thoughts and the actions of the society are always relative to the age of that society. It is possible that what was seen as a norm in the preceding age can be out-dated in the current age. There are certain aspects found in the making of the dominant ideology and those include religion, education, politics and culture. All these aspects happen to be at play at once, but there are those that always tend to lead the pack, in South Africa, for instance, it would be education and politics followed by culture and religion. In the past, the dominant ideology of colonialism was opposed by “ideologies such as nationalism” (Ngara, 1990:11); but today we have these aspects that form a dominant ideology competing against each other for dominance in South Africa. Ngara states that, “African poetry derived its sustenance and energy from the tension that was the result of the conflict between the interests of colonial rule and capitalist exploitation on the one hand and the pressures and ideological imperatives on the other” (*Ibid.*). The conflicts that arose between ideologies produced a rich poetry; today, there is a paradigm shift, a conflict exists within an ideology. Back then, African writers would stand for nationalist views as opposed to colonial views; today’s writers are called to stand for what is right and acceptable in and around these role players. In his poetry, especially the poems that will be analysed by the study, we find Mkiva at times speaking for education, for political leaders and their politics as well as against them; he also agitates for cultural standards and norms. His poetry also has religious connotations.

1.5.1.2 Authorial Ideology

In unpacking the concept of authorial ideology, Ngara states that “authorial ideology is what determines the poet’s perception of reality” (1990:12). “Whether or not a poet presents an accurate analysis of social reality, whether or not a poet presents a view of society characterised by false consciousness, depends largely on authorial ideology” (*Ibid*), he further writes. What Ngara is driving home is that a poet can be as subjective as possible. In the light of the dominant ideology, a poet assumes a position and puts across one’s view about the issue at hand. In the four role players that constitute a dominant ideology, Ngara (1990:11) observes that a poet can either

adopt a moderate or radical stance. In issues that are rife in the country, in the government as well as in the Xhosa nation a poet finds his or her authorial ideology in question; he is bound to make his views heard while he is fully aware that they can either make or break the nation.

1.5.1.3 Aesthetic ideology

According to Ngara (1990: 12), "Aesthetic ideology refers to the literary convention and stylistic stances adopted by the writer". In discussing aesthetic ideology, Ngara points out a dichotomy that has not been resolved; the question is whether the stylistic features of a certain literary movement influence an author or the author influences them. The literary movement to which Mkiva belongs is that of socialist realism, but like many African artists, he does incorporate cultural elements in the creation of his poetry. This is because an African artist will not sacrifice the message at the altar of stylistic features of a literary movement. If the stylistics will alter the message, an African artist will ignore them, because they do not adhere to the ideology of art for art's sake.

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1.5.2 Form

The Concise Oxford English Dictionary (2002: 556) defines form as "style, design and arrangement in an artistic work as distinct from its content". There is a significant relationship and unity between these two terms (Ngara, 1990: 14) in relation to analysis of poetry. Ngara posits that form refers "to both external and internal structure" (*Ibid.*) of a poem. He (1990: 12) further states that one would have to pay attention to the linguistic structure of a poem to determine, which mode it falls under, that is, focusing on the external form of a poem. By mode, he means whether it is an elegy, a sonnet, praise poem, epic or a lyric. In considering the internal structure, the analyst is to look for the "use of images, symbols, allusions, peculiar idioms and other poetic devices such as repetition and parallelism" (Ngara, 1990: 13).

Commenting on the two aspects, Ngara alluded to only in the analysis of African poetry is not sufficient, because the African ideology of poetry is premised on multiple techniques. This is where the relationship with content comes in; content refers to "the subject matter and/ or the theme of the poem" (Ngara, 1990: 14) at hand. It can also be extended to "historical conditions which give rise to the poem

and also to the ideological dimension (*Ibid.*). This allows an analyst to dig into themes of protest or praise and ideologies, such as, nationalism and liberalism. As Ngara succinctly sums it up, “By content therefore we refer to a complex interaction of historical and social factors, subject matter, themes and the ideological element” (1990: 14).

1.5.3 Communication

As Ngara (1990: 14) argues, “a work of art is a communicative utterance produced by the author and received by the reader (or hearer if the poem is read aloud)”. In any given situation, a poem owes it to the reader to convey and share information, ideas and warnings. Omotoso (1974: 54) writes, “I think he [the writer] should act as a conscience that can keep on saying “No! No! No!” to any evil that exists in society. Even if nobody listens he should be able to keep on saying “No!” as long as he is alive”. The emphasis here is on the fact that any conveyor of poetry (in this case) must communicate a special message of great importance to the audience. Then the most important question is; how does a poem communicate?

Ngara (1990: 15) argues that, “as a unity of content and form poetry appeals to the reader or listener by the weight of what it says (content) and how it says it (form)”. Thus, in analysing a poem a critic must appreciate what the author is saying- the theme, the message - as well as the artistry in which he is saying it in order to get what is being communicated by the poet. He (*Ibid.*) maintains that the “impact of the poem on the reader comes from the totality of the poem, from the weight of its message combined with its emotional, intellectual and imaginative appeal”. As he articulates it, the weight of the message only forms a part of the importance of the poem: “a poem on a weighty subject which is badly written may be less effective than a well-written poem on a more mundane subject” (1990: 15). Therefore, the artistry of the poet is very important, because it can make a dull subject more interesting to the reader or listener. Therefore, how the poet handles “mode, linguistic structures, (and) imagery, rhythm and sound devices” (*Ibid.*) determines whether the poet will communicate effectively or not.

“Para-linguistic affective devices such as myth, allusion and irony can be extremely effective instruments of communication” and “African poets use myth extensively as a communicative device” (Ngara, 1990: 15). A poet, therefore, ought to use anything at his disposal in order to communicate with the intended audience, because “Art which fails to communicate, however important its content, is not good art because by its very nature art must be able to speak naturally to the beholder, hearer or reader” (*Ibid.*). Therefore, any poem that fails to communicate with its recipient has failed extensively in its proposed work.

1.6 Research Methodology

This section explains the methodology that will be used by the study to arrive to its conclusions. It is important for the study to outline the method it aims to use for it can be likened to a guide. Hofstee (2006: 107) likens method to a map and cites Alfred Korzybski, who states that “if the map shows a different structure from the territory represented... then the map is worse than useless, as it misinforms and leads astray” (*Ibid.*). Therefore, the methodology has been selected against the backdrop of the objectives of the study. Its limitations will also be discussed.

1.6.1 Desk Research

As this study aims at analysing the manner in which Zolani Mkiva portrays the voice of the poet in his poetry and at assessing the issues and the topics he chooses to discuss in his poetry, it is only appropriate that it uses the desk research. This method has been selected because it allows the researcher to use existing information in the field of study as the primary source.

Desk research, also known as secondary research, is “the research technique which is mainly acquired by sitting at the desk” (Management Study Guide). It “involves the summary, collation and/or synthesizing existing research rather than primary research where data is collected from, for example, research subjects and experiment” (Crouch & Housden, 2003:19). Primarily, in this method the researcher deals with the existing body of knowledge concerning the subject of the study. Prescott (2008) states that secondary research “includes collecting information from

third-party sources such as ... articles and research reports” as well as “the originator or a distributor of primary research”. Information gathered from these sources will then be examined, assessed and analysed. Other sources, according to Wikipedia, “include ... newspaper, magazine and journal content ...”

Secondary research methodology is more relevant to the study at hand than primary research. Nevertheless, the researcher aims at conducting interviews to gather additional data that will be analysed. These interviews will be conducted with some of the scholars who are familiar with the works of Mkiva, former classmates and Mkiva himself. The researcher has chosen active interviews to conduct with these participants. Therefore, this study does not rule out completely the primary research. In its use of interviews, it will be borrowing much from primary research.

1.6.1.1 The Active Interview

The term, “active interview”, as employed by Holstein and Gubrium (1995) is an interviewing process that is already in practice. They use it “to highlight the fact that interactional, interpretive activity is a hallmark of all interviews. All interviews are active interviews” (Silverman 2004:140). Interviews have been widely used in research simply because they provide “a way of generating empirical data about the social world by asking people to talk about their lives” (*Ibid.*). This allows a researcher to get the information first hand and undiluted. This study will certainly need such a manner of collecting data, as first-hand information will authenticate this study. Though this is a reliable tool in gathering information, it must always be done in check and conducted within certain parameters.

In interviewing other candidates concerning someone’s work, the researcher needs to be “primarily concerned with maximizing the flow of valid, reliable information while minimizing the distortions of what the respondents know” (Gorden, 1987). This is where the researcher ought to be careful in his or her interactions with the respondents; well-thought out questions must be asked. Holstein and Gubrium (1995) emphasises that “if the interviewer asks questions properly and the interview situation is propitious, the respondent will automatically convey the desired

information.” Therefore, a certain skill, art and tact need to be employed when conducting an interview.

1.6.1.2 Limitations of the Research Method

Although this method is well suited to literary analysis, it has its limitations. Using this method, the study will not consider data collection tools like observations and questionnaires and case studies to help reach its conclusions. Gathering information from different people who are familiar with Mkiva’s work in the form of questionnaires could have been helpful, but they are often subjective. Interviewing people who have been influenced by Mkiva’s work would help this study, but this could require more time and finances. Their comments on the poetry of Mkiva and on Mkiva as a poet could have supplemented the assessment on Mkiva’s poetry, as they have been *iimbongi* for a very long time. Mqhayi was even given a prestigious title of ‘Imbongi yeSizwe’.

1.7 Limitations of the Study

The paucity of extended commentary on Mkiva’s aesthetic works leaves this study with a limited research and resource base. The study counteracts this limitation by interviewing Mkiva in order to get necessary and relevant information about his work.

Furthermore, the fact that Mkiva’s works is not collected in print thus far, hindered the progress of the study. Therefore, the study relied on transcribing his recorded albums.

Due to financial constraints and difficulty in getting hold of other relevant individuals to interview about Mkiva’s work, the study missed gaining additional invaluable information to inform this study.

1.8 Significance of the Study

Zolani Mkiva is a curator of an ancient tradition of oral poetry, a practice that is integral in the education system of the Xhosa and other Nguni nations. His work and influence reach far beyond the borders of Nguni people. This study then aims at

investigating how this custodian has kept alive the tradition formerly sustained by the renowned Mqhayi, Rubusana, Soga, Jordan and Jolobe.

South Africa is a multilingual society where indigenous languages have gained the prestige enjoyed by English and Afrikaans in the past other languages. Studying the works of wordsmiths of the calibre of Mkiva will assist in the development of terminology for higher education studies in Xhosa.

1.9 Chapter Overviews

This study is divided into six chapters:

Chapter One: Introduction to the Study

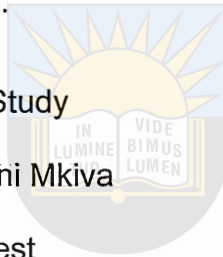
Chapter Two: The Making of Zolani Mkiva

Chapter Three: The Voice of Protest

Chapter Four: The Voice of the Patriot

Chapter Five: The Revolutionary Voice

Chapter Six: Conclusion



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CHAPTER TWO

The Making of ZOLANI MKIVA

2.1 Introduction

This chapter examines the gold mines in the life of Zolani Mkiva, which colours his poetry. According to Mkonto (1988: 14), “A life of any writer of note is valuable, because it affords one an opportunity to examine the writer’s practical experiences of life”. These practical experiences nurture the ideology of an artist, to some extent, as he interacts with his immediate and extended surroundings. In examining Mkiva’s experiences of life, the chapter will note only those experiences that are relevant to his aesthetic work. Therefore, this chapter will look at the family influences and educational experiences, as well as community responsibilities. However, Mkonto cautions: “...[B]iography alone should not be relied upon when one is attempting to understand the writer’s ideals” (*Ibid.*). Therefore, this chapter will also examine other aspects that inspire Mkiva as a poet.

2.2 Mkiva Family

2.2.1 The Mkivas

According to Titi (2002: 1), “The Mkiva family belongs to the Miya clan, a Fingo tribe”. The family homestead is located in the village called Bholothwa in Idutywa, Eastern Cape. Mkiva describes his family as “a family that has got a rich history in terms of personality” and has “played a pivotal role as cultural activists as well as community activists” (Brown & Kiguli, 2006: 133). This has played its part in Zolani Mkiva’s life contributing to his strong personality. He is a custodian of culture as well as a community builder.

Mkiva shares (Brown & Kiguli, 2006: 133): “In my family, and especially my forebears, we have always had praise singers, *iimbongi*. We have had historians, that is, oral historians, who were recognized in their community and beyond. They played a role in my immediate community and the royal family. We have also had orators”. This environment nurtured and cultured a poet of note in Zolani as he grew to follow example of his forebears. The impact of his poetry on the community as well as his involvement in community projects that aid development and his work in the

Xhosa Royal Council can be traced back to the influence he received while observing his forebears.

Mkiva (Brown & Kiguli, 2006: 137) further states:

Poetry is in the bloodline of my family.... It's something that I picked up from my father. My father got it from his forefather. His forefather got it from his great-grandfather. His great-grandfather got it from his great-great-grandfather. So, it comes through that pipeline.... It's an inherited trait.

Born in 1972, Zolani is the son of Gwebindlala Mkiva whose father was Richard Mkhenke Mkiva. Richard was the son of Pauzen Jacula Mkiva who was a renowned poet and orator. Mkiva describes his great-grandfather as “a very dynamic poet, a praise poet, and a historian” as well as “the main person who really polished and honed” his skill as a poet (Brown & Kiguli, 2006: 133). He muses: “At a personal level, I was grateful and honoured to have had an opportunity to live with him. In a sense, therefore, I have understudied him. I have lived with my ancestor” (*Ibid.*). Mkiva's great-grandfather “was one of the founding members of the liberation movement. And he was a mine worker” (Brown & Kiguli, 2006: 133). Mkiva adds, “He played a very important role as an *imbongi* in motivating workers at work, and that gave him a theatre that is almost closer to the one I enjoy right now” (*Ibid.*). In the same breath, Zolani is motivating his audience to action and encouraging them to liberate themselves and their minds.

Mkiva had a privilege as a young boy of accompanying his uncle to cultural events, where he was invited to perform his poetry. It is a custom among the Xhosa to have *iimbongi* in cultural events like *imigidi* (the big day marking the going out of the boys from initiation school), *imitshato* (weddings) and in gatherings at the Royal House. This privilege opened doors for young Mkiva as it led to his “first public performance in 1981” (Telephone Conversation, 2010), at a tender age of nine. That exposure produced a world renowned poet who now performs on a global stage.

Therefore, the art of *ukubonga* is intrinsic to Zolani. He possesses the traits that can be traced back to his ancestors; he is dynamic in his praises and critiques, and his poetry is rich with history. His poetry is a reflection of his family values, beliefs and ideologies and that of his nation. In his poetry, he is aware of the role he has to play as modelled by those who bore the family name before him. This is not only evident in his poetry, but also in the community projects, he participates in as well as in the cultural circles he serves.

2.3 Education and Related Milieu

2.3.1 Childhood to High School

As alluded to, Mkiva's first form of education came from his family, more especially, from his great-grandfather, Pauzen. The education he received from this legendary figure had a lasting effect on his mind. It was at the feet of this sage that he was first introduced to the importance of culture, activism and a sense of social responsibility, as well as the art of *ukubonga*. In the same breath, he has taken the microphone and continued where his great-grandfather and other forbearers left off. He states: "...coming from a heritage where in the family unit I have heard praising, I have actually inherited what belonged to my forbears, and taken it from there and developed it according to modern times" (Brown & Kiguli, 2006: 134). It is very clear from these words that Mkiva appreciates the education he received from his family, which nurtured what was already running in his veins.

Mkiva grew up tendering his father's flocks with other boys on the plains of Bholothwa. He shares this experience in these words:

When I was growing up, I had to look after the livestock of my father. And in that process, like any other boy who comes from that kind of family, I used to sing praises of the cows that belonged to my father. In doing so, I would also sing my family names, my clan names, combining with praise that I would chant for the cows that belonged to my father (Brown & Kiguli, 2006: 134).

In the praises of revolutionary leaders such as Mandela, Mbeki and Zuma, Mkiva borrows from his experience of weaving clan names in his poetry. The use of clan names in Mkiva's work is always woven seamlessly into the theme of the poem. For

example, in the poem, 'Maz' Enethole', he uses the clan names of Mandela to tie this leader to his roots and to remind him of his patriotic responsibility. He exclaims:

*Goduka swayiba lezwemb' elide lakwaZondwa
LakwaYem-yem, kwaVelabembhentsele...*

Go home slender and tall one of Zondwa
Of Yem-yem, of Velabembhentsele....

Likewise, in 'Inkunz' kaMbeki', he sings praises of the leadership qualities of Thabo Mbeki by employing his clan names to reveal where Mbeki learned his craft:

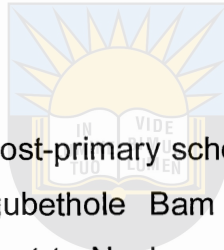
*Yinkunz' emnyama ephuma kwiinkomo zikaFakade kaMbekisa;
Phantsi kwamabandla kaJama,
KaSjadu ziyamjejula ngejejana lajej' ijejana...*

He is the black bull from the cattle of Fakade, of Mbekisa;
Under the courts of Jama,
Of Sjadu who is adorned in long red coat...

This aspect in Mkiva's poetry dates back to his childhood while tendering his father's livestock. It has its roots in orature.

In addition, as any village boy, Mkiva grew up playing the traditional game of stick fighting. In this game, there would be teams and each member of the team would take turns with the members of the opposing team. In an act of motivating his team, "the one who has the skill of singing the praises...will praise your team as it plays against the other", Mkiva reveals (Brown & Kiguli, 2006: 134). He adds, "...[in] that way you also generate and regenerate the skill of praising" (*Ibid.*). In 2000, he sang praises of motivation and warning while he accompanied Vuyani "The Beast" Bungu to the ring to face Prince Naseem Hamed for a World Boxing Organisation title. In his praises, Mkiva mentioned the skill of Bungu in fighting and how he defeats his opponents and how he was going to beat Prince Naseem to a pulp that night. The well-known P. Diddy who was also singing his praises also accompanied Naseem.

To his advantage, Mkiva's childhood education was capped by attending primary education at his grandmother's school (Brown & Kiguli, 2006: 133). The foundation received at this day-school prepared him for the future as he was to step into a generation of multilingualism and globalisation. In addition, it excited an appetite in him to entertain diversity in his life and therefore it helped him to be able to address audiences outside his own culture. For example, in a poem entitled 'God Bless Africa', he uses both English and Swahili while in other poems he borrows phrases from other international languages. Had he failed to attend school, he would be limited to Xhosa only as language and understanding of other foreign cultures was going to be a barrier.



Zolani Mkiva attended a number of post-primary schools around the former Transkei region. These schools include Ngubethole Bam Junior Secondary, where he attended for three years and then went to Nqabane Junior Secondary School to do Standards 6 and 7. He did Standard 8 at Freemantle Boys High School, but he was expelled from there. He then moved to St John's High School in Mthatha to do the final years of his high school until he matriculated in 1991 (www.poetofafrica.com). A former schoolmate at St John's, Nkululeko Mdingi, said that "Zolani used to perform his poems at the cultural functions at school where he displayed a great deal of skill" (Telephone Conversation, 2010, August 17). Mdingi (*Ibid.*) further noted that whenever there were strikes and the learners were still thinking of making their voice heard, Mkiva would just come out of nowhere and render a powerful poem. This was a measure of creativity. As Mafeje (1967: 196) puts it, he would "represent the opinions of the ruled". Neethling (2001) argues that it was at St John's that Mkiva grew extensively as a poet.

It was while studying at St. John's that Mkiva came to the attention of the nation. Phosa (2002: 9) states that "a starry-eyed schoolboy was thrust into the national limelight in 1990 when he was given the honour of praising Nelson Mandela at a welcome home rally in the then Transkei". This event "became a fortune-changing experience" for Mkiva (*Ibid.*). The experience gained at that event prepared him for an international stage. Since that day, Mkiva's voice was to traverse the globe:

"Today, Mkiva is a respected globetrotter whose invitations come from heads of state and custodians of culture in their respective countries" (Sibiya, 2002: 3).

2.3.2 Post High School Education

According to Neethling (2003: 200), "Mkiva pursued his studies at the University of Western Cape between 1992 and 1995 where he finally graduated with an honours degree in Developmental Studies in 1995". His courses included "oral traditions, history and cultural studies, scholars of African Poetry and traditional music" (poetofafrica.com). The knowledge acquired at the University of Western Cape equipped Mkiva with an extended resource to help him polish his skill, grow his audience and to effect more influence with his aesthetic work. He notes, "...my stay at the University of Western Cape contributed a lot to my poetry" (Phosa, 2002: 5). Mkiva adds, "In 1994 I was approached by the inauguration committee to praise-sing Mandela" (*Ibid.*). There, he rendered a poem entitled 'Ntengu-ntengu macetyana' (Mtuze, 1996: 7), which led to "invitations from various Western countries, including America and Germany" (Phosa, 2002: 5).

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During his stay at the University of Western Cape, Mkiva performed "at the graduation ceremonies... in 1995" (Neethling, 2003: 199). At these ceremonies, he "rendered six poems over eight days (a weekend came in between)" (Neethling, 2003: 200), and one of those poems was entitled 'UMbombayi'. After observing Mkiva perform, Neethling concludes: "Mkiva is clearly a gifted poet: he could have rendered the 'same' poem every night, given the context (a graduation ceremony) remained unchanged". Neethling further observes that Mkiva addressed "a wider and more diversified audience" as he used "more than one language when performing" and "is not shy to be creative in another language" (2003: 203).

2.3.3 Educating the Youth

Zolani Mkiva has had an honour of being a "guest lecturer at both the University of Western Cape and at Stellenbosch University" (poetofafrica.com). He has delivered "public lectures at schools with relevant topics on Patriotism and revival of our culture" (*Ibid.*). The following are themes he pivots on in educating the youth of South Africa: Culture in general, African values and norms, South African history, History of RSA struggle, Challenges of the African continent at present, Oral poetry in Africa,

African Royalty and traditional communities, Languages and idiomatic expressions, South Africa today, Lineages and Genealogies, Clan Names and African Royal Houses (www.poetofafrica.com).

This thematic appeal extends to his poetry as well.

2.4 Zolani Mkiva the Poet

This section outlines Mkiva's idea of an *imbongi* and the role one fulfils as *imbongi*. In addition, it examines his source of inspiration, his affiliations to the Black Consciousness Movement and African Renaissance, ideas on oral tradition as well as the audience he addresses. These aspects form his ideology as a poet and help the researcher understand his aesthetic work.

2.4.1 What is an *imbongi* and his or her role?

According to Mkiva, "the name "praise poet" is not a true translation of *imbongi*" (Brown & Kiguli, 2006: 136). He alludes to the fact that *imbongi* does not only praise, but also has to criticise. He emphasises that the "criticism from time to time has to be a constructive one" and it must not be anyhow (*Ibid.*). Although an *imbongi* has a "license to caution leadership", he must "criticize with passion and bring proposals" (Telephone Conversation, 2013, July).

In the spirit of patriotism, in one of his poems, 'Guya', Mkiva uses constructive criticism to warn traditional surgeons who circumcise young boys in the Eastern Cape, an act that has led to a number of needless deaths. He cautions:

Hay! Hay! Hay! Hay!
Ndiyanqanda sizwe sikaKhushe;
Sekutheni namhlanje sekuseluk' iintsana?
Sekutheni namhlanje sekuseluk' iidyongo?

No! No! No!
I am stopping you, nation of Cush;
Why today children are circumcised?
Why today young boys are circumcised?

This poem can be compared to the praises he sings to the custom of *Intonjane* (girl initiation) in the poem entitled 'Incoyane'. He exclaims:

Yavel' intonjane Ma-Afrika!
Ayithombang' ithunakele!
Khawukhangel' ubuhle beentombi zelilizwe;

*Zihlom' iincebetha neenkciyo, madoda;
Zigaxel' izigcina nezicwinana.*

Here comes intonjane, Africans!
Aroused by her initiation
Behold the beauty of women of this nation;
Covering their breasts and loins
Adorned in beaded necklaces and bracelets;

In both poems, Mkiva speaks with the voice of a patriot as he calls the Xhosa nation to uphold their sacred cultural practices.

Mkiva uses these terms to define *imbongi*: “a spokesperson for a given community; a social commentator; historian; oral library; adjudicator; inter-mediator between leadership and people” (Telephone Conversation, 2013, July). In addition, he refers to *imbongi* as a “custodian of language, someone who develops language and uses old and new idioms” (*Ibid.*). He further sees *iimbongi* as “the cultural activists, who have led the processes of transformation in our country” (Brown & Kiguli, 2006: 136).

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Mkiva states: “The institution of imbongi in the African society is there to give recommendation for legislation to be passed, it is there during the time of conflict to act as a go-between between leadership and the rank-and-file people” (Brown & Kiguli, 2006: 136). In a poem delivered at the opening of Parliament in 2010, Mkiva used an idiomatic expression to make a call to President Jacob Zuma to address poverty and unemployment in South Africa. He said:

Uzube ngundodl' inqilo, ndidl' igwangqa!

You must eat the cape longclaw and eat the light brown animal!

He used this expression to recommend to the President to address the economic imbalances in the country, urging him “to take from the have’s and help the have not’s” (Telephone Conversation, 2013, July).

Mkiva also views *imbongi* as a seer, one who “actually pro[phesy] as to what will happen in the future” (Brown & Kiguli, 2006: 136). He outlines the contours of this role by stating that the prophecy a poet makes is “informed by what is happening in the present” (*Ibid.*). According to Mkiva, *imbongi* must be quick to notice and point out the consequences of the current actions of the people, whether good or bad. He must foresee the dangers or the victories that might emanate from what is being done.

2.4.2 Source of Inspiration

Zolani Mkiva draws his inspiration from a number of sources. He declares, “...the most fundamental source of inspiration is where I come from” (Brown & Kiguli, 2006: 137). His background, the environment he grew up in, his Africanism, “the valleys, the hills, the rivers and the streams”, mostly inspires his voice (*Ibid.*) that are a pride of Africa and his great-grandfather, Pauzen Mkiva. Moreover, he reads to sharpen his thinking and to broaden the horizons of his knowledge and watches television in order “to be current about things that are happening around” him (*Ibid.*). He also relies on the feelings of the masses he is representing, he listens to their perceptions and desires and “polish[es] them into concise and precise poetic phrases” (Brown & Kiguli, 2006: 138).

2.4.3 Mkiva on Black Consciousness and African Renaissance

Brown and Kiguli (2006: 140) note that in his poetry, Mkiva, “...often alludes to the tenets of Black Consciousness or the African Renaissance without actually using the terms”. They cite a poem entitled “Son of the Soil” where Mkiva uses couplets that define these African-born ideologies. He recites:

I do not have perfumed lips,
But I speak the truth.

I do not have cat eyes,
But I can see the true colours of the universe.

I do not have donkey ears,
But I can hear what makes sense and what is a nuisance.

I do not have a dog nose,
But I can smell and distinguish between carbon-monoxide and oxygen.

I do not have a big heart,
But I have passion for love and I love people.

I do not have soft hands,
But I can deliver my people from shame.

I am the son of the soil!
Like daughters of the land.

These ideas are the cornerstones of the Black Consciousness Movement and African Renaissance.

Mkiva's poetry is coloured by praises of African leaders, African idea of life and African customs. On the contrary, he criticizes those African leaders who are doing disservice to the people of Africa and those who are careless with the African culture and thought. He encourages Africans to think for themselves, to make a difference for themselves and the continent of Africa. He calls for a sense of pride and dignity in an African. Mkiva affirms: "The content of what I'm saying must work deep into the hearts and minds of my fellow Africans to say that we are people, we are fully fledged human beings and therefore we have got to have pride, we have got to have dignity in ourselves" (Brown & Kiguli, 2006: 140).

2.4.4 Mkiva and Oral Tradition

Mkiva is a firm believer in the oral tradition of poetry. He strongly believes that there will always be a place for oral traditions in the African community, "even if everyone can read and write" (Kaschula, 2002: 100). His poetry is colour-coded with devices from oral renditions of old. He uses folktales, proverbs, idiomatic expressions, sayings, repetition, parallelism, metaphors, genealogies and clan names to paint a vivid picture of his message to challenge the conscience of his audience. Mkiva states: "It is my view that genealogy is a very important feature in Africa, that you can't talk about genealogy out of context, out of proportion.... When you talk of genealogy, you've got to give a message to the people as well that is going to educate them, that is going to conscientize people" (Brown & Kiguli, 2006: 139). He clarifies: "There's no point just reciting it for the sake of reciting it. You've got to give a message to the people that must ring a bell and that must tell them something-what has to be done" (*Ibid.*). Therefore, Mkiva employs these devices to enhance the voice of the poet in his poetry.

2.4.5 Mkiva and His Audience

Mkiva views all people in the world as his audience. He states, "I am a human, I speak with human beings, and I believe my message is universal. It's a message that is born and bred in Africa, but it's for universal consumption" (Brown & Kiguli, 2006: 144). This kind of approach has led Mkiva to render his poetry in countries like Uzbekistan, Colombia, Germany and many others.

Mkiva's talent and creativity allow him to render his poetry in different languages. Although a number of his poems are in Xhosa and English, he has lines and stanzas in languages like Swahili, Italian, French and Arabic languages. When he praised Nelson Mandela on his inauguration in 1994, Mkiva sang:

Ndimvile kalok' uBoutros Boutros Ghali esithi:

'It will be contra bonos mores for the masses of South Africa not to liberate themselves'.

Ndimvil' uColonel Gaddafi esithi:

'Karambanini, karambanini, akuya ta gayi ta kura'.

Ha-a-yi, watheth' uSam Nujoma esithi:

'Emangulekenengeesisili'

Ha-a-ayi ziyatheth' izizwe,

Ziyatheth' iinkokheli,

'Vryheid of doodsoorwinning is gewis'.

Likewise, in the poem entitled 'Phambili Ngomanyano', Mkiva uses different languages towards the end.

Ndibavil' abeSuthu besithi:

'Kopano ke matla.'

Akhuluma namaZulu esithi:

'So nqoba simunye.'

Athetha namaBhulu esithi:

'Een drag maak maag.'

Batheth' abeLungu besithi:

'Unity is strength.'

Athethile namaTaliyane esithi:

'Ex unitate vires'

Atheth' amaXhosa esithi:

'Umanyano ngamandla.'

Mkiva employs other languages in his poetry in order to reach a wider audience. He overlooks borders, because he believes that they are artificial and must be undermined (Telephone Conversation, 2013, July).

2.5 Mkiva at Work

2.5.1 Spoornet Railway Poetry

In 1996, Mkiva “joined Spoornet as a communications specialist” (Chikanga, 2000: 13). One of his tasks was to collect poems by commuters who travelled daily by train in South Africa. He compiled these poems into an anthology entitled *Railway Poetry*. He shares, “Railway poetry has been written from the beginning of time by people from all walks of life” (*Ibid.*). He adds, “Railway Poetry is, in a way, a collection of history of railway travel in South Africa, capturing the mood and sentiments of both black and white communities whose life was intertwined with this mode of commuting” (*Ibid.*). People writing these poems write “from the premise of pain that they have undergone having worked in the railways, some people were writing out of happiness at seeing this amazing environment” (Brown & Kiguli, 2006: 145).

Mkiva engaged in the project of Railway Poetry for a specific purpose. He observed “that we (the country) encourage the nation to read, but are not encouraging the nation to write” (Brown & Kiguli, 2006: 145). He adds: “For me, that’s an imbalance. I’m saying, let’s encourage the kids to write, and let’s encourage them to read. Our history must be rewritten, yet how do you begin to prepare the rewriters of history when you don’t encourage this kind of culture of writing?” (Brown & Kiguli, 2006: 145, 146). Mkiva’s message is that the nation must encourage people to tell their own stories and experiences in writing in order to preserve their history.

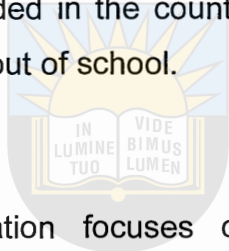
2.5.2 Mkiva’s Humanitarian Foundation

In 1999, forty years after the death of his grandfather, Richard Mkenke Mkiva, Zolani and his father “founded Mkiva Humanitarian Foundation in honour of [his] grandfather” (Telephone Conversation, 2013, July). Mkiva describes his grandfather as someone who “was strong on African-centred education and education at large” (*Ibid.*). This is also evident in the aesthetic works of Mkiva as one of his burdens is to educate the youth on the importance of culture and education. He encourages the youth in one of his poems entitled ‘Mbambe Lubobo’ with these words:

*Uthethil' umntwana kandlu zimanqugwala;
Esith' imfundo ngumth' odubul' umthi wasentwasa-hlobo;
Udubul' utyatyambe njengenyibiba...
Itsho ke yon' inkunzi kaMakhonya
Isithi 'fundani bafundi de nizijonge zigqobhok' iincwadi.*

The son from the hut has spoken;
Saying: Education is the tree that buds the tree of spring;
That buds and shoots like the lily...
Thus saith the leader of Makhonya
Saying: Learners, read your books until they grow holes.

The imagery of spring emphasises that education is the first step in the journey to success. This is the motivation needed in the country, especially among the black youth, who have a tendency to drop out of school.



According to Mkiva, "the Foundation focuses on education, promotion and preservation of culture, things my grandfather believed in. It also encourages humanitarian and philanthropic work" (Telephone Conversation, 2013, July). He works as a field worker where he "helps the rural people on a number of issues relating to education, development of arts and culture, welfare and education" (poetofafrica.com).

2.5.3 Xhosa Royal Council

Zolani Mkiva is currently an "admin head of the kingdom of amaXhosa" whose role includes "strategic planning as well as encouraging visibility of the kingdom to the people" (Telephone Conversation, 2013, July). Likewise, he also reigned as the "Chief Executive Officer of the Xhosa Royal Council which looks after the interests of His Majesty, King Xolilizwe Sigcawu and the entire Xhosa royal family" (poetofafrica.com).

2.5.4 Other Responsibilities

Mkiva has recently been "appointed as the Head of Presidency of Congress of Traditional Leaders of South Africa" (poetofafrica.com). He has been a Chairman of the National Delphic Council of South Africa since 2003 and in 1996 he was asked by Making Music Productions to be Chairman of African Reconnection, a project which sought to "reconnect South African artists with the rest of Africa's Divas" (*Ibid.*).

2.6 Mkiva's Milestones

2.6.1 Albums

Mkiva has released seventeen albums of his poetry, and he has featured with the likes of Ringo Madlingozi, Salif Keita from Mali, Angelique Kidjo from Benin, Papa Wemba from DRC and the late Jabu Khanyile.

According to poetofafrica.com, these are the albums:

- *Halala South Africa (Halala Mandela)*
- *Qaddafi (God Bless Africa)*
- *Maz' enethole (Touch of Mandela)*
- *Brother Leader (Heroes of Africa)*
- *Laphum'ilanga (Poetry Collection)*
- *Sekunjalo (Ubuntu)*
- *3 set CD by the Poet of Africa*
- *Thy Swazi Kingdom Come*
- *Internacionalstia (Fidel Castro)*
- *Revolucionarion (Hugo Chavez)*
- *Africa for Haiti*
- *Paz en Columbia*
- *Malik Maluk (United States of Africa)*
- *Atoi Cote D'Ivoire*
- *A Tribute to Yasser Arafat*
- *Nirina (Voice for the Future)*
- *Pere De La Nation (Sir Seewoosagur Ramgoolan)*

2.6.2 Awards

Mkiva has received a number of awards, locally and internationally. In the website, www.poetofafrica.com, they are listed as follows:

- Imbongi Yesizwe Award
- International Award for reviving and promoting the tradition of ukubonga
- Nelson Mandela Poet Laureate-1994
- Die Woche Award (German Newspaper)-1994
- Prince of Afro-Poetry-Zimbabwe 1995
- The SharqTeranolari in Uzbekistan-2001
- Best Traditional Artist in Africa (Kora Awards)-2002
- Best National Poet in RSA (Arts & Culture) 2003
- Champion of Oral Poetry-England 2004
- Best Praise Poet (SATMA Awards)-Durban 2006
- Mbhashe Cultural Award-2006
- Lifetime Achievement Award (SATMA Awards)-2010
- Gurudwara Award-2011

(poetofafrica.com)

In 2013, Mkiva received the Order of Ikhamanga (Silver) from President Jacob Zuma during the 18th National Orders Awards Presentations. He received this award “for achieving international recognition in praise poetry and being an outstanding champion of African oral traditions who has done not only South Africa proud, but the continent as a whole” (SABC News, 2013).

2.7 Conclusion

In tracing the life of Zolani Mkiva as a poet, it becomes evident that he was born an *imbongi*. He inherited this trait from a rich line of renowned poets and orators in his family and he polished this skill by observing closely his forebears, especially, his great-grandfather, Pauzen Jacula Mkiva. This form of education was later supplemented by formal education that helped him to reach a wider audience. Mkiva graduated from the University of Western Cape with an Honour's degree in Developmental studies. He has grown to be a renowned poet himself, with his own well developed ideology that has been influenced by his upbringing as well as ideologies like Black Consciousness and African Renaissance. His involvement in the community and workplace further explains his ideals in life and helps with understanding his aesthetic work.



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CHAPTER THREE

THE VOICE OF PROTEST

3.1 Introduction

Protest is one of the prevalent themes in African poetry. Mkiva's aesthetic work is therefore no exception in addressing this theme. In the light of scholarly articulations on protest in literature, this chapter examines the voice of protest as portrayed by Mkiva in his poetry. The chapter finds it important to investigate the cause and the effect of his protest in his society.

3.2 Protest Literature and the Voice of Protest

According to Stauffer, as cited by Yi (digication.com), protest literature can be defined as the "language that changes the society and self, a catalyst, guide, or mirror of the society". "[It] has to be specifically written for change..." and "...the author needs to have specific goals for change in society or of individuals from the very start" (Yi, digication.com). It is therefore difficult to imagine protest literature without a distinct appeal for change. This change is called for due to the dissatisfaction of the society over certain issues.

Ndebele (1986: 144) berates protest literature that merely displays "the culture of oppression". He speaks harshly against literature that succeeds in painting a good picture of the problem at hand, but does not ignite "analytical thought" and offer "intimate knowledge" and "challenge" (*Ibid.*). According to Ndebele (2007: 131), protest literature "should probe beyond the observable facts, to reveal new worlds where it was thought they did not exist, and to reveal process and movements where they were hidden". Therefore, protest literature must explore solutions that were not thought of rather than only lamenting the problem at hand, otherwise it is speaking with "a feeble voice", to use Ngara's words (1990:131).

Mdaka (2002: 26) posits, "Protest literature can be very effective when the author succeeds in striking a balance between medium and message, form and content, aesthetics and ideology". He emphasises that it is the message in the medium, the

subject matter found within the form and the ideology in the aesthetics that can effect change and produce intended results. He (*Ibid.*) further observes:

The success or failure of a protest writer depends on his ability or inability to strike a balance between making a text a mere vehicle for a message and treating the text as an end in itself. When an author adopts either of these extremes his purposes may be defeated. If on one hand he decides to make a dramatization of his message his major concern then his work may “reduce, oversimplify or trivialize complex issues” (Cornwell 1979: 67).

Yi posits that “protest literature cannot be judged by how effective it is. That is to say, even if protest literature fails to persuade or “convert” one individual, the literature is still a success because a point has been made which results in acknowledgement. It is this acknowledgement that starts change” (digication.com). What can be deduced from Yi’s point of view is that protest literature has a responsibility to sensitise the intended audience of the matter at hand. This point resonates with Ndebele’s and Mdaka’s arguments. A protest writer must not protest for the sake of protesting, but he must move his audience towards a certain direction. Taking from Mdaka’s idea of an audience in protest literature, it is clear that it is twofold- the culprit and those who suffer because of his or her actions (2002: 25). Therefore, the protest writer owes it to both his primary and secondary audience, according to Mdaka (2002: 25), to give them a mandate that is to be carried forward.

In his study of protest literature, Selepe (1993) discusses three forms of protest literature, namely: mild protest, evolutionary protest as well as militant protest. He defines ‘mild protest’ as “an awareness of an undesirable situation [which] is merely registered to restrain offender(s)” (1993: 36). According to him (1993: 38), this form of protest is found in a traditional setting, “in a society with shared norms and values”. He further notes: “It was a communal duty to correct any form of deviant behaviour and the poet or the storyteller as the spokesperson of the community would register the common concern to restrain the deviant person and other prospective transgressors” (37, 38). This form of protest was dominant before the advent of colonial powers but was overshadowed, in the intervening years, by political issues, such as, colonialism, apartheid and democracy, at national level.

The advent of colonialism saw a paradigm shift towards a new form of protest literature. Selepe refers to this form as 'evolutionary protest', which "presents the existing conditions as undesirable and suggests alternatives" (1993: 36). Evolutionary protest "saw the birth of writings which articulately condemned injustices in South Africa" (38). Selepe (*Ibid.*) argues:

With the advent of colonialism which imposed structural social differentiation, this kind of protest [referring to 'mild protest'] was no longer possible. An articulate method of protesting which would send a clear message then became desirable. Moreover, it was no longer a matter of a community protesting against a member of the community, but one community against another. With diverse cultural values and norms, coupled with the problem of language, the mode of protest had to change.

It is important to note that this form of protest did not only present existing conditions as undesirable, but also suggested alternatives and called for better conditions. Selepe dates this form of protest around the middle of the 20th century and mentions writers of note during that era, namely, Sol Plaatje (*Mhudi*) and E'skia Mphahlele (*Marabastad*).

Following the era of evolutionary protest came another form of protest literature, known as 'militant protest', "which insists on replacing the existing conditions with alternative social structures" (Selepe, 1993: 36). According to Selepe (1993: 39), this era began in the late 1970s with the works of Serote, la Guma, Brutus and Rive. Selepe states:

When in the early 60s, the situation of indigenous South Africa worsened through the bannings, imprisonment and exiling of black political leaders, as well as through suppression of political organisations, the trend in African protest writing in English was set to change (*Ibid.*).

As regards the works of protest writers of the last two forms of protest, Mdaka (2002: 25) states:

The primary aim of protest writers is to appeal to the conscience of the white man, to get him to remove the chains of colonial oppression. This aim is premised on a belief in benevolence, the liberal faith in the powerful sentiment

of sympathy or social feeling among people. The secondary aim, which is to arouse indignation in Africans and galvanise them into political awareness conducive to their joining the active struggle for political and economic liberation, is based on the assumption that men act in their own interest as far as they know.

Therefore, protest literature is intended to bring change to the offender as well as the offended; it rebukes offenders and prospective offenders with the hope of bringing change. The protester must be clear about what needs to be changed and also what it needs to change into. Protest literature that does not suggest alternatives is deemed feeble. It is not enough to simply display the problem at hand, but there must be a call for action, action that will bring solutions to the problem. One has the responsibility of moving beyond the scope of the known and break new ground. These contours define the voice of protest, the message, content and the ideology of protest.



3.3 The Voice of Protest in Zolani Mkiva's Poetry

3.3.1 Introduction

This section will examine three poems that have been categorised under protest by the study, namely, 'UMBombayi', 'Mbambe Lubobo' and 'Guya'.

3.3.2 UMBombayi

This poem is more militant in nature when compared with 'Mbambe Lubobo' and 'Guya'. The tone is aggressive for the most part of the poem but changes in the last few lines of the poem to being peaceful and happy. Neethling (Undated) refers to the criticism in the first section of the poem as scathing in which "Mkiva is extremely critical". According to Neethling (*Ibid.*), "the main theme of the poem is the homeland system that Mkiva singles out for criticism". This is because "leaders of the ... homelands became important defenders of apartheid" (blogspot).

Mkiva has rendered different versions of this poem, each version is tailor-made for the occasion, but the theme is still the same. In 1995, at the graduation ceremony at the University of Western Cape (UWC) he rendered a version that concluded with

head lines congratulating the graduates. In the video of the poem uploaded on YouTube on the 2nd of October 2007 the conclusion is different from the one rendered at UWC. He concludes by celebrating the leaders of the people who will now lead the nation. The latter seems to be the standard version of the poem. In all these versions, the first section remains the same, although the lines move around. As Neethling (*Ibid.*) remarks: “Mkiva has on various occasions in the past performed poetry on u[M]Bombayi. According to him, the version he rendered at the graduation ceremony is more ‘diplomatic’ and ‘tactful’ than others”. One other noted difference in the versions mentioned above is in the opening four lines. The one on the album does not have these lines; line 1 on it is line 5 on the other two. These opening lines serve as an introduction to the poem:

Line	1995 Graduation	Video clip
1.	Awu!	Utsh’ umathamb’ esihlwele saseMhlabuhlangene;
2.	Lidudumile kaloku izulu labuya ladelula;	Intsusamabandla nguMbombay’ odume ngezimbo namanyala;
3.	Lidudumile de lachola nembengu;	Izilonda zengcinezelo nezilandu zongcikivo
4.	Yinqobo yenqaba bathi nguMbombayi	Yiyo loo nto ndisithi xa kunamhlanje
1.	Oh!	The words from the bones of one from Mhlabuhlangene
2.	The heavens have thundered and cleared	The cause is the scandalous Mbombayi
3.	It thundered until it scooped up the earth	The wounds of oppression and the woes of humiliation
4.	It is the problematic system Mbombayi	That is why I say today:

In the graduation poem, the poet is pointing out the passing of Mbombayi before he renders his criticism. This is no surprise as this was delivered a year after the dismantling of the homeland system. Although the version from the video clip was rendered a little later than the graduation poem, the poet seems to be borrowing his introduction from the earlier versions of the case of ‘UMbombayi’, prior to the

dismantling of the homeland system. This study will use the version from the video clip.

The title of the poem, 'UMbombayi', is a metaphor used to refer to the homeland system and its leaders, Kaizer Mathanzima (Transkei), Lennox Sebe (Ciskei), Lucas Mangope (Bophuthatswana) and Mangosuthu 'Gatsha' Buthelezi (Natal) (Wikipedia.org). The term, "*Mbombayi*", is employed to refer to someone who pretends to be what he is not. It is a derivative of a verb 'Mbomba' meaning to boast of what one is not. To Mkiva, the term means "an imitation" and he has employed it in his poem because "the system pretended to be something it was not" (Neethling, undated).

Mkiva has derived his image from a folktale about a slimy beast of the river (*Sinyokolondwana*), which stole the clothes of the girls while they were having a swim to mock the manner in which the homelands system robbed the people of their independence. He continues:

- | | |
|---|---|
| 5. Sinyokolondwana, Sinyokolondwana, zis' ibhay' lam; | Sinyokolondwana, Sinyokolondwana, bring my blanket; |
| 6. Ilanga liyandishiya kukud' eBhakubha; | The sun is waning soon and Bhakubha is far; |
| 7. Sivakel' isikhalo sabantwana be-Afrika; | The cry of the children of Africa has been heard; |
| 8. Bemhesha, bemchila uMbombayi | Expressing displeasure, shunning Mbombayi; |
| 9. Besithi chosi ndaba zolwimi. | Saying let us hear all the deceit. |

The song sang by the girls to the slimy beast in lines 5 and 6 is a call to the leaders of the homelands to give back what they have robbed. The use of this song from the tale symbolises the kinds of the protest songs sung by the people against the homeland system, "expressing their rejection of the introduction of homelands" (Mpolweni, 2004: 146). Therefore, with the metaphor of *Sinyokolondwana*, "we can conclude that the *imbongi* sees the homeland system as the system that has robbed

Black people by promising them independence which they never enjoyed instead, only the homeland leaders benefited from it" (*Ibid.*). Line 7 is a transition from the folktale to reality; the cry is no longer of the girls, but of the children of Africa. In their cry, the African children are chasing away "uMbombayi" as though they are chasing away thunderstorms and lightning sent by a witchdoctor in line 8. In line 9, the poet suggests that the whole system was based on lies and deceit. Neethling (2001: 53) concludes, "any *intsomi* creates a fictional world, a world of make-believe, so the homeland system was not realistic, it pretended to be what it was not".

The poet continues to criticise the pretence of the homelands system from line 10 to line 15 by using cross-lingual homophones. Among the Xhosa, people who pretend to know English better than their peers do frequently use these homophones. The people would use phrases they are familiar with in vernacular in the place of English phrases, simply because they sound the same. The literary device used here is called malapropism, an "act of using an incorrect word in place of one that is similar in pronunciation" (yourdictionary.com). The misuse of these terms shows how the whole system misused what belonged to the people. He says:

- | | |
|--|---|
| 10. Wena wawukhe way' ePipay'si eVovay'si
phants' komkhono; | You who have been to Pipay'si, Vovay'si
under the arm; |
| 11. Uya kuma---z' uMbombayi; | You will know Mbombayi |
| 12. CBJ msila kaNombinja; | CBJ tail of Nombinja; |
| 13. Buntingville ndandendile; | Buntingville, I was married; |
| 14. Choice Assorted tshayisa s'akuthetha; | Choice Assorted, knock off then we will talk |
| 15. NguMbombayi ke lowo. | That is Mbombayi. |

What the poet drives home is that the homelands system can only guarantee sham freedom.

From line 16 to line 23, the poet paints a vivid picture of the face of the homelands system. With the aid of contrasting terms (oxymoron – explained further in section

3.4), the poet makes it clear that the system promised with what it delivered to the people:

- | | |
|--|--|
| 16. Mbombayi usidyobhile ngentshong' isizwe; | Mbombyayi you have deceived the nation; |
| 17. Mbombayi usintlokothisile isintu; | Mbombayi you have mislead the nation; |
| 18. Wena Mbombayi wathi uza nelizwe kant' uxe' ilishwa ; | You who said you are bringing a country , but you meant a misfortune ; |
| 19. Wathi usinik' inkululeko kant' uxe' inkunkuma ; | You who said you are giving us freedom , but you meant utter rubbish ; |
| 20. Wathi wenz' imbumba yamanyama kant' uxe' imbumba yamanyala ; | You said you are building unity , but you meant cluster of scandals ; |
| 21. Wazibiza ngokub' unguMongameli kant' ungusmangandini ; | You who called yourself President , but you are the scandalous one ; |
| 22. Wazibiza ngokuba uyiNkulumbuso kant' uyinkubabulongwe ; | You who called yourself Prime Minister , but you are a dung beetle ; |
| 23. Ha-hay' ndithetha ngoMbombayi! | I am talking about Mbombayi |

The poet uses harsh phrases to refer to the system that is failing the people. The nation that was promised to the people turned out to be a series of bad luck; the laws that bound the people became worse than they were before. The people were now restricted to their homelands, they could not go beyond their jurisdiction for work or school. The poet refers to the freedom that was promised as fictitious, a clear indication that the masses were duped by the apartheid government. The promise to build a united nation turned out to be a cluster of scandals by its leaders; hence he calls the sham Presidents "scandalous" and the Prime Ministers are nothing but "dung beetle". The poet reduces the homeland leaders to crawling insects that feed on dung. Like his people, the poet is not satisfied with the system and its leaders hence he castigates the feeble leaders imposed on the masses through the draconian laws of the racist state.

The poet continues from line 24 to focus his criticism on the homeland leaders, revealing their true character from the point of view of the people.

- | | |
|--|---|
| 24. UMbombayi wazibiza ngokuba yi- President kanti yi-predator; | Mbombayi called himself a President , but he is a predator ; |
| 25. Wazibiza ngokuba yi- Paramount Chief kanti yi-paramount thief | He called himself a Paramount Chief , but he is a paramount thief |
| 26. Kuba uyityile imali yethu wayimungunya; | Because he squandered our money and sucked it, |
| 27. Wayimungunya de wayivungula; | Sucked on it until he picked it from his teeth |
| 28. Wayivungula de wayivungulela nabanye oothelekweni. | He picked it out until he also picked it out for others |

Likewise, the poet uses oxymoron, “UMbombayi wazibiza ngokuba yi-**President** kanti yi-predator” (*Mbombayi* called himself a **President**, but he is a **predator**); to contrast what the leaders pretended to be with what they really were to the people. In line 24, the poet uses a metaphor to liken the leaders to a predator, “an animal that kills and eats other animals” (Hornby, 2010: 1151). As suggested by the image from the folktale in lines 5 and 6, the poet calls the fictitious leaders thieves of the highest order who stole the money for the people and used it to benefit themselves and those who did not protest against their nefarious acts, as suggested by line 28.

Mkiva employs terms that the masses use to mock the homeland leaders so that they identify the leaders he singles out for criticism:

- | | |
|--|---|
| 30. Mbombayi ungonyhek' enkulu yaphesheya kweNciba; | Mbombayi you are the thick lipped one from beyond the Kei; |
| 31. Mbombayi unguntam' inecingo yaphonoshono kweNciba; | Mbombayi you are the long necked one from this side of the Kei; |
| 32. Mbombayi uyindubula yaseMabatho; | Mbombayi you are the bull-frog of Mabatho; |
| 33. Mbombayi ungungca---tsha! | Mbombayi you are a traitor! |
| 34. Mbombayi usisabhongo sesele. | Mbombayi you are the stinking burp of a frog. |

It is common among the black community to coin names to hurl at those they protest against. These names are mostly derived from looks, body parts, and even the way

one walks. In line 30, the poet calls one of the leaders 'fat-lipped one from beyond the Kei River'; the leader who had fat lips was Lennox Sebe and he became the President of Ciskei when it gained its 'false' independence in 1981. Since the poet lives in Idutywa, to him, the former Ciskei region is beyond the Kei. Another leader is referred to as 'long-necked one from this side of the Kei' (line 31); the leader who had a long neck was Kaizer Mathanzima and he became the President of the former Transkei when it gained its own 'false' independence in 1976. In line 32, the poet uses an image of a bull-frog to refer to the President of Bophuthatswana, Lucas Mangope. This metaphor is used to make a comment on his bulging eyes that resemble the ones of a bull-frog. Bophuthatswana gained its 'false' independence in 1977. To mock Mangosuthu "Gatsha" Buthelezi of Natal, the poet goes onomatopoeic: "*Mbombayi ungungca---tsha!*" (line 33); meaning "Mbombayi you are a traitor". The term "*ngcatsha*" (traitor) sounds almost identical with "*Gatsha*".

The rest of the poem changes into a happy mood as *Mbombayi* is now dead as leaders elected by the people in the first democratic elections in 1994 take the reigns in the South African parliament. This shocked those who supported the apartheid regime through the homelands system. He sings:

- | | |
|---|--|
| 36. Mbudede kaMbombay' ibhubhile; | The senseless talk of Mbombayi is dead today; |
| 37. Wehl' uMbombayi wehla; | Mbombayi is going down; |
| 38. Wenyuk' uMbombela wenyuka; | Go up, Mbombela, go up; |
| 40. Zangen' iinkokheli zethu zingqawuz' epalamente; | Here enters the leaders of the people in Parliament dancing; |
| 41. Yangcangcazel' imiqhutsapere; | The locusts are quivering; |
| 42. Zangcangcazela neentothoviyane; | The grasshoppers are quivering; |
| 44. Yenyuka njalo Mbombela; | Go on up, Mbombela; |
| 45. Uyazithand' iindaba nde---gram. | You love news, that will be all. |

The poet uses juxtaposed lines 37 and 38. The contrast paints a vivid picture between an old dispensation that is going down and the new one that is rising and helps the poet to change the direction of his poem. The poet contrasts *Mbombayi*, the imitation, with *Mbombela*, “a train used by mineworkers for travelling between their homes and the mines in the Rand” (Mini & Tshabe, 2003: 316). This train was a symbol of good things to come for those who were left at home; as the train took loved ones to work it meant they would come back with plenty. The poet uses this symbol, familiar to his audience, to symbolise good things to come with the new dispensation that dismantled the homelands system and apartheid.

3.3.3 Mbambe Lubobo

When asked about what led him to render this poem, Mkiva said, “I was not happy with some of the things that were happening in the country, for instance, money was used on other things, like arms, instead of important issues like education”. It is out of this bleeding heart that springs forth this protest under the title, “*Mbambe Lubobo*”. The phrase, “*Mbambe Lubobo*”, is used to galvanise people to take action against an inactive leader and as a warning to that particular leader that he will be removed by the people.

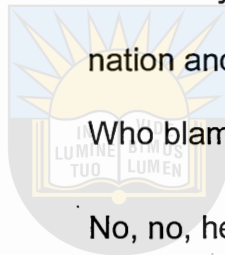
The poem opens and closes with a musical that is repeated three times in each section. It is a verse of one line, but repeated three times for emphasis:

Imizamo yakh' iyafunwa	Your efforts are a needed
Imizamo yakh' iyafunwa	Your efforts are a needed
Imizamo yakh' iyafunwa	Your efforts are a needed

This verse introduces the protest of the poet and concludes it. It is used to remind the one in power of the services he owes to the people. The verse controls the audience to the solemn cries of the people by using parallelism. When people make calls of what one is supposed to do it means one is not doing one's work properly.

The poet begins the poem with the phrase, “*Mbambe Lubobo*” to call the attention of his secondary audience, the people, and then immediately directs their attention to the one he is criticising:

3. Nguye lowo k' uhlala phezu There he is that sits on thorns;
kwameva;
4. Axel' uhlumis' amev' abuy' amhlabe; Just like the one who cultivates thorns
that end up spiking him;
5. Umde ngentong' isil' esiwudl' umzi The crafty one, a beast that devours the
siwukhanyela;
nation and deny it;
6. Sisithi udliwa nguDabululwandle; Who blames others for it;
7. Ha-hay', madod' umzingisi No, no, he who endures succeeds!
akanashwa!



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Mkiva points his secondary audience to a kind of a person who sits upon the thorns he has cultivated. It is in line 5 that the poet gives a clear picture of the person he is describing. He uses a metaphor of a wild beast that devours the nation and denies ever doing so and then point a finger at other people (line 6). These two lines depict the deceit and the lies of the leader of people, for the nation to see the need to take action. By pointing out these negative attributes, the poet makes it clear that his protest is against the behaviour of the person, not an attack on the person. This makes his protest redemptive and restorative in nature. The poet makes it clear that the leader's actions are destroying the nation. Therefore, in this stanza, the poet paints a picture of a leader that the nation has and gives evidence for the action the masses need to take against the leader.

In the first two lines of stanza 2, the poet contrasts the imagery of cultivating thorns with the imagery of springtime trees. He says:

8. Uthethil' umntwana kandlu The son from the hut has spoken

zimanqugwala;

9. Esith': imfundo ngumth' **odubul'** Saying: Education is a tree that buds the tree
umthi wasentwasahlobo; of spring;
10. **Odubul'** utyatyambe njengenyibiba; That buds and shoots like the lily;
11. Yiyo loo nto sisithi ngolo hlobo: That is why we are saying:
12. Umasindw' ezama akanatyala. He who tries has no fault.

The use of springtime symbolises rebirth, life after death and the vitality of youth that is the result of education. In line 10, the poet likens the way the tree of education blooms to that of a lily, to indicate that education has a way of flourishing even in unfavourable situations like a lily does in muck and mire. The poet is suggesting that prioritising education in the country will produce young people from all walks of life that are vibrant, who will usher in the new birth of ideas and offer the country life after the long death of apartheid. He further links these two lines with an adjective 'odubul[a]', which suggests sprouting or blooming in the context of plants. The root of this word also connotes 'shooting'. The selection of this word is not by accident nor is it due to the absence of a better word, but it is a comment on the fact that "more money was being used for the purchase of arms than in improving the education system" and exposing it to every young person in the country (Mkiva, Telephone Conversation, 2013). The poet's protest is encoded in this word as he admonishes the leader to invest in education that will bring new life instead of arms that will shoot people to death. The motif of destroying the country comes back again: Education will build, but arms will destroy.

The third stanza opens with a reference to Beelzebub, the prince of the devils spoken of in Matthew 24:14 (King James Version) in the Bible. The poet suggests that the behaviour of the leader is demonic in nature. The very next line the poet uses is a saying used to refer to people who cannot be trusted: "*Mbamb' azihlal' int' ingaziwa*" (Transparent ribs).

The poet turns his attention to his secondary audience and encourages the young and old in their vocation:

- | | |
|--|---|
| 21. Itsho ke yon' inkunzi kaMakhonya; | Thus saith the leader of Makhonya; |
| 22. Isithi fundani bafundi de nizijonge
zigqobhok' iincwadi; | Saying: learners, read your book until they
grow holes; |
| 23. Isithi xelengani basebenzi ukuze ilizwe
lethu libheke phambili; | Saying: workers, work so that our nation may
develop; |
| 24. Yiyo loo nto ndisithi ngolo hlobo: | That is why I am saying: |
| 25. Qaqambisani ilizwe lakuloMqhayi ukuze
libe sebuqaqawulini. | Brighten the nation of Mqhayi's birth so that it
can be among the stars. |

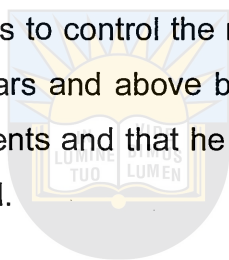
As Mdaka (2002: 25) suggests, the secondary aim of protest writers is to arouse indignation in the disadvantaged to take action against their situation. The poet encourages those who suffer under the demonic behaviour of the leader of the nation to be zealous in their vocation. He encourages the youth and workers to continue to show zeal in what they are doing in order to move the hand of the leader to invest more in education and in improving the working conditions of the working class. He calls on the leaders to brighten the country by being true to their calling. The poet refers to S.E.K. Mqhayi in line 25, the Poet of the Nation, who encouraged education and work in his time. Mqhayi wrote in his book *UMfundisi uJohn Knox Bokwe*:

- | | |
|---|---|
| Ixabiseke kakhulu imfundo xa ifunyenwe
ngumntu okhuthelayo, kodwa ide
ifumaneke ingcwalisekile, yaqaqamba xa
ithe yafika kumntu onothando lwesizwe
sakhe, nabantu bakowabo. | Education is more valuable in the hands
of a zealous man, but it is found
sanctified and brighter when it is in the
hands of the one who loves his nation
and his own people. |
|---|---|

This encouragement to the learners and workers is that they should be of good service to the nation, because the nation is in need of such people. The poet calls them to make their voice heard by being good at what they do.

3.3.4 Guya

The late 1990s witnessed the beginning of the dark era among the Xhosa nation. One of its prized customs, boy initiation, came under the spotlight when reports of fatalities among boy-initiates started to be rife. These reports threatened this custom as lives of young boys were being lost in great numbers every season. These deaths were rife in the Eastern Cape Province, especially, in the former Transkei. This predicament attracted the attention of multiple stakeholders, including the poet Zolani Mkiva, who holds this custom in high regard. According to him, “circumcision is a university of African traditions”, in which “you get exposed to your culture in its entirety” (*Tribute*, 1999: 34). The Department of Health in the Province intervened in the matter by passing new legislations to control the ritual. Among those legislations was that a boy must be eighteen years and above before undergoing circumcision, he must get permission from the parents and that he must be examined by a doctor and get accreditation prior to the ritual.



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In the voice of the social commentator, a community's spokesperson, an oral librarian and a critic, Mkiva made a call for change in the practice of initiating boys. He rendered a poem entitled “*Guya*”, in which he criticised the act of allowing young boys to go to initiation. His protest is levelled against the Xhosa nation (in a narrow scope, against parents) as well as “fly-by-night bush surgeons who only want to make a quick buck while putting people's lives in danger” (Nkwanyane, 2002: 35).

The Greater Dictionary of IsiXhosa defines the derivative of ‘guya’, ‘ukuguya,’ as giving “vent to feeling of joy over a joyous event” and as engaging “in the all-night dancing and festivities which precede initiation by circumcision” (Tshabe, 2006: 670). When one listens to the entire poem, observing the tone of dissatisfaction and disappointment, one cannot miss how the situation turns the title of the poem into an irony. The time of going to an initiation school is a joyous time. Makuliwe (1995: 36) states, “*KwaXhosa uxatyisiwe umhla wolwaluko. Iba ngamayeye abafazi, bekikizela*” [The day for initiation is held in high regard among the Xhosa. You could hear women ululating]. Yet in the poem, the poet is not happy. The musical chorus that accompanies the poet's words has a question:

Imbong' iqumbele ntoni?

Why is the poet cross?

Yintoni n' ezakwenzeka?

What is it that is about to happen?

These two lines reveal the state of the poet as he observes the proceedings during the day of initiation. He is critical that on this day people are supposed to be joyous as the event is joyous; but how can they celebrate, how can they be joyous when the nation is going against the laws and rules that govern the custom of circumcision. This title, when observed carefully, in the light of the entire poem, is a call to go back to the old ways. A call to go back to the way things were done in the past and in that way the people would celebrate and be in the right state that is in accordance with the festivities of the day of initiation.



Mkiva opens the actual poem with a familiar saying among the Xhosa-speaking people; “*Atsh’ amadama anamanzi*” (The water-dams are drying out). The employment of such a saying enhances the act of communication between the poet and his audience as he uses a form of language that is familiar to them. This saying is repeated over two lines, employing a poetic device called parallelism:

- | | | |
|----------|---------|-----------|
| 1. Atsh’ | amadama | anamanzi! |
| 2. Atsh’ | amadama | anamanzi! |

[The water-dams are drying out]

The poet uses this device to emphasise a problem that needs a hasty intervention and to give his protest “a forceful, striking” opening (Walter & Wood, 1997: 81). The water that is drying out is a symbol of an old age tradition of circumcision that is faced with problems, such as death of the initiates. This idea is supported by the fact that, in line 7, the poet uses a saying that suggests that old traditions must not be subjected to changes that bring about a dark cloud over it. Starting the idea in line 6, the poet says:

- | | |
|---|--|
| 6. Uthethil’ umzukulwana kaBhovula; | 6. The grandson of Bhovula has spoken; |
| 7. Wabhagraml’ esithi: isiko lidala linenkqayi, | 7. Saying: fellow men, tradition is old, it is |

madoda.

bald.

The poet and other older people are observing certain developments in this new generation. Line 3 shows that the poet and the elders are looking with a keen eye like an old tomcat after seeing the well drying out. This stanza sets a platform for the protest of the poet to observe the proceedings in front of him. His protest is informed and emanates from what he has seen in comparison to what is known to be the tradition among the Xhosa. He is not criticising what he heard, but what he has seen with his own eyes.

As in stanza 1, stanza 2 opens with the use of perfect parallelism with the poet wishing to have wings. The poet wants to fly away from what he is seeing as wings are used for taking flight:

8. Hay',	hay'	madoda	ndiswel'	amaphiko!
9. Hay',	hay'	bafazi	ndiswel'	amaphiko!
8. No,	no,	men	I need	wings!
9. No,	no,	women	I need	wings!

The poet parallels 'men' in line 8 with 'women' in line 9 to achieve a complete parallelism and to identify his audience as both sexes. The poet is speaking to men and women of every household as well as men and women of the nation known as parents. Mkiva directs the rhetorical question in line 10 to men, as they are the ones who head homes. This is not a surprise, as it is custom among the Xhosa for one to address the man of the household to send the message to the whole family. The poet is asking where the older boys are gone to. The question is rhetoric in that the poet knows that the parents do not allow their children to mature to boys fit enough to be men, as it was the case in the olden days, before they can send them to initiation school. From line 11 to line 19, the poet describes the older boys on the initiation day to contrast them with the younger boys who are now sent to initiation. The poet describes them as matured and wearing the hide of a doe (line 11), dancing a certain

dance (line 12), as heroes in certain fields (line 14). In line 16, he uses the metaphor of a bull to describe their leadership skills and the strength they possess. This description shows that these boys have already shown their worth, value in the nation, and now are ready to be men. Criticism in this stanza is subtle, in that it praises good qualities in order to allow the audience to see where they have gone wrong.

The third stanza opens with a stern rebuke. The poet repeats the exclamation 'No!' five times to emphasise his disillusionment with what is happening. In lines 22 and 25, the poet identifies his audience again, as the nation of Cush and the house of Zanzolo. The nation of Cush is all the dark skinned people of Africa, and the house of Zanzolo, the King of the Xhosa, is the nation of the Xhosa. Lines 23 and 24 are the climax of Mkiva's protest. With the aid of perfect parallelism, the poet, in these lines, questions the practice of allowing young boys to go to initiation school. He is confronting the whole nation:

23. Sekutheni	namhlanje	sekusaluk'	iintsana?
24. Sekutheni	namhlanje	sekuseluk'	iidyongo?
23. Why	today	children	are circumcised?
24. Why	today	young boys	are circumcised?

Mkiva uses the noun 'iidyongo' in line 24 to signify to his audience how young the initiates are. Once again, he uses precise language that is familiar to his audience. As he describes the events taking place on the day of initiation, Makuliwe (1995: 38) writes:

Kuxhentswa ubusuku bonke kuthi ezinzulwini zobusuku kufuneke kuselwe utywala obubizwa ngokuba ngumlawulo wamakhwenkwe. Ngeli xesha iidyongo kufuneka zisekele ucango. Amakhwenkwe amadala ahlala nqwadalala phaya entla. Amadala kunalawo ahlala entla kweziko ajole utywala. Obuninzi buselwa ngawo. Idyongo ayinaxabiso kumakhwenkwe asemaXhoseni.

The whole night will be spent with traditional dancing then at midnight the traditional beer that belongs to boys will be brought and drank. All the while,

small boys will watch the door. Older boys will sit further inside the room. Those who are older will sit near the fireplace and share the beer for everyone, they get the lion share. Small boys have no value among Xhosa boys.

It is not surprising that the poet is astonished to see these very young boys going to initiation school as well. What Mkiva is trying to point out is that this is against customary law, these boys are under-age, and their task on the day of initiation is to guard the door, open and close it after older boys. The tone in these questions makes it clear that taking these young boys to initiation school is not acceptable.

It was once reported in the news that some of the boys who were taken to initiation were in their early and mid-teens and, mostly, these are the ones that do not come back. The poet chastises all those involved in this practice, especially, the parents who allow the young boys to go prematurely. The traditional surgeons who perform the ritual of circumcising these boys prematurely are rebuked. The questions suggest that they should have known better. From line 27 to line 31, the poet exhorts the nation to “take a leaf out of the book of Melibhunga Nobinjana, one of the successful *ingcibi* (traditional surgeon) who takes between 1 000 and 1 500 initiates every season (during June and December holidays) without any fatalities” (Nkwanyane, 2002: 35).” Nobinjana’s “school was approved by the Xhosa King Xolilizwe” (*Ibid.*), hence the poet says in lines 30 and 31:

30. Kuba kaloku liya kungqinela ixhanti lomzi For the house of Xolilizwe testifies
kaXolilizwe;

31. Lisithi nguwe umjijiva wengcib’ ejij’ Saying you are the surgeon of surgeons
ezinye;

The exhortation to the primary culprits, parents and fly-by-night traditional surgeons, is that the parents should take their children to schools accredited by the respective Kings and not to just any school they see. The surgeons must learn from those who are ahead of them in the practice.

3.4 Form and Communication in Mkiva’s Protest

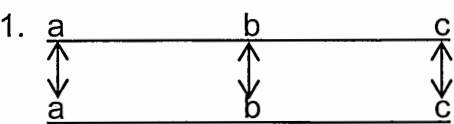
The length of Mkiva’s protest poems varies with the intensity of his subject and the message he is communicating. The protest against the homeland system and its leaders is longer than the other two poems discussed in this section; it consists of 45 lines while the other two are slightly over 30 lines.

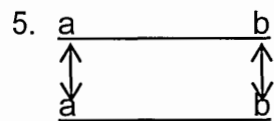
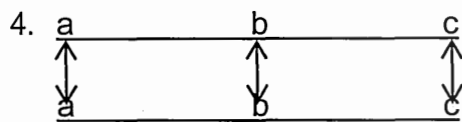
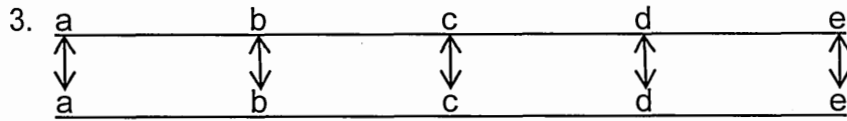
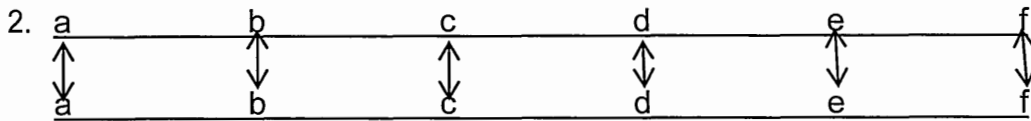
In his protest, Mkiva frequently uses what Ntuli views as a common feature in *izibongo*, parallelism (Ntuli, 1984: 189). This is a form of repetition “where some features are held constant (usually structural features) while others (usually lexical items, e.g. words, idioms) are varied” (Short, 1996: 14). In the poem, “UMbombayi”, it is used six times:

- 

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- Mbombayi usidyobhile ngentshong’ isizwe;*
Mbombayi usintlokothisile isintu ;
 - Wathi usinik’ inkululeko kant’ uxe!’ inkunkuma;*
Wathi wenz’ imbumba yamanyama kant’ uxe!’ imbumba yamanyala;
 - Wazibiza ngokub’ unguMongameli kant’ ungusmangandini;*
Wazibiza ngokuba uyiNkulumbuso kant’ uyinkubabulongwe;
 - Wehl’ uMbombayi wehla!*
Wenyuk’ uMbombela wenyuka!
 - Yangcangcazel’ imiqhutsapere;*
Zangcangcazela neentothoviyane;

In these lines, “each unit in the first member of a verse [is] balanced by another unit in the second member” (Ntuli, 1984: 190). Therefore, in these lines we have what is referred to as perfect parallelism. The pattern found in these lines is as follows:





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Unit 'b' in the first example is a two-word phrase that has a similar idea with unit 'b' from the second member as they paint a picture of what "*Mbombayi*" has done to the nation. In unit 'c', the poet uses synonyms to complete his parallelism.

The poet parallels these lines in order to emphasise the wickedness of what he calls "*Mbombayi*". As alluded to, the term "*Mbombayi*" means imitation and it is associated with bad and evil things. In these lines, the poet also uses the device called oxymoron, where in one line we have two contrasting ideas: *inkululeko* (freedom) and *inkunkuma* (rubbish); *imbumba yamanyama* (unity) and *imbumba yamanyala* (cluster of scandals); *mongameli* (president) and *usmangandini* (scandalous one); *inkulumbuso* (prime minister) and *inkubabulongwe* (dung beetle). By using these contrasts, the poet draws the attention of his audience, primary and secondary, to what the system truly is, compared to what it pretended to be.

On the fourth pattern, the poet parallels the two lines by using contrasting words. With this parallelism, the poet changes the direction of the poem, from mocking the homeland system and its leaders to the ushering in of a new democratic South Africa with leaders elected by the people on the elections.

There are six patterns of parallelism in the poem “*UMbombayi*” and only one of them is incomplete. It is incomplete simply because the poet starts the new stanza by the name “*UMbombayi*” to remind his audience of the subject:

*UMbombayi wazibiza ngokuba yi-President kanti yi-Predator;
Wazibiza ngokuba yi-Paramount Chief kanti yi-Paramount Thief;*

This parallelism may be illustrated graphically as follows:



Mkiva uses parallelism twice in the poem “*Mbambe Lubobo*” and four times in “*Guya*”. In both these poems, the poet opens with this form of repetition to grab the attention of his audience:

*Mbambe Lubobo!
Mbambe Lubobo!*

In “*Guya*”, he opens with an idiomatic expression that symbolises trouble:

*Atsh’ amadam’ anamanzi!
Atsh’ amadam’ anamanzi!*

With this perfect parallelism, the poet opens his protest at a high note and expresses a tone of unhappiness. Both these examples are exclamations to symbolise a sense of urgency that is needed to attend to the change that the poet is calling for. When he reaches the climax in “*Guya*”, he does so by using perfect parallelism to stress the point he is making:

Sekutheni namhlanje sekusaluk’ iintsana?

Sekutheni namhlanje sekusaluk' iidyongo?

Again, Mkiva completes his parallelism by using synonyms in the last unit. These synonyms differ in the depth of their meaning; the one used in the second member is more precise than the one in the first member, therefore, allowing the poet to reach the climax.

Another form of repetition that is rife in Mkiva's protest is linking, where the poet links certain lines by a single word or short phrase to emphasize a certain point. Both Ntuli (1984) and Bobelo (2008) identify two forms of linking – vertical and oblique linking. Bobelo divides vertical linking into three types - initial linking, central linking as well as final linking, while Ntuli only refers to two, namely, initial and final linking. It is only the latter type that is not found in Mkiva's protest; actually, it is taken over by perfect parallelism where it could have been found.

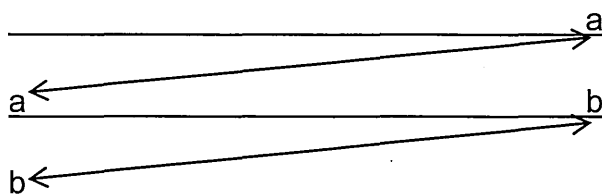
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In "*UMbombayi*", the poet uses oblique linking in lines 26, 27 and 28. This linking creates a right to left swing. There is initial linking in lines 32, 33 and 34 while he uses central linking in lines 36 and 37.

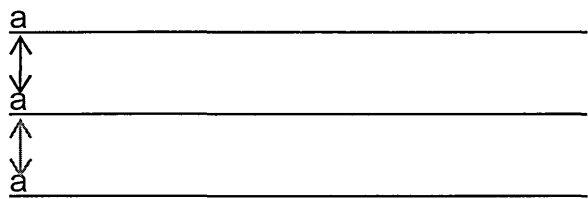
26. *Kuba uyityile imali yethu wayimungunya;*
27. *Wayimungunya de wayivungula;*
28. *Wayivungula de wayivungulela nabanye' oothelekweni.*
32. *Mbombayi uyindubula yaseMabatho;*
33. *Mbombayi ungungca----tsha;*
34. *Mbombayi usisabhongo sesele.*
36. *Mbudede kaMbombay' ibhubhile;*
37. *Wehl' uMbombayi wehla.*

These forms of linking can be illustrated as follows:

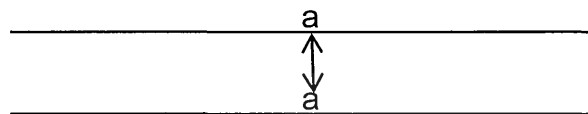
Lines 26-28



Lines 32-34



Lines 36 and 37



When a person is enjoying something that s/he is eating s/he tends to suck it whilst retaining it in her/his mouth. Mkiva repeats this idea over two lines, lines 26 and 27, to emphasise how the homeland leaders enjoyed the money that belonged to the people. The poet is suggesting that the leaders enjoyed the money as though they were enjoying meat. The repetition by linking in lines 27 and 28 is used to emphasise the foregoing while the one used in other lines emphasises the point that the homeland system and its leaders are nothing but fakes as implied by the term, “Mbombayi” (imitation).

In “Mbambe Lubobo”, the poet uses oblique and initial linking:

- 9. *Esith’ imfundo ngumth’ **odubul’** umthi wasentwasahlobo;*
- 10. ***Udubul’** utyatyambe njengenyibiba.*

- 14. *lthethil’ **ipon’** erawundi njengesheleni;*
- 15. *Ath’ amarhanuga **yipon’** edla uqaqaga;*

- 23. ***Isithi** fundani bafundi de nizijonge zigqobhoke iincwadi;*
- 24. ***Isithi** xelengani basebenzi ukuze ilizwe lethu libheke phambili.*

The poet repeats the root “-dubul’”, creating the right to left swing oblique linking to give a hint of what he is really protesting about. This repetition suggests that the country ought to be investing in education, because education will bud new life,

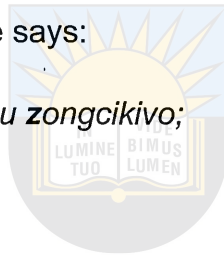
instead of investing in arms that will shoot and kill people. There is nothing in the poem that comes out directly about this issue of arms deal, but the poet creatively introduces this word, “-dubul”, and repeats it in the next line lest someone misses it, to underscore what he is really protesting against.

In “UMbombayi”, the poet uses alliteration with a **z**-sound in two contrasting parts of the poem. The poet draws these two events together for the audience to see and celebrate with him the transition from the homeland system to a democratic South Africa. The homeland system wounded the nation through oppression while the new system promises healing. In line 3, he says:

Izilonda zengcinezelo nezilandu zongcikivo;

and in line 31, he repeats:

Zangen' iinkokheli zethu zingqawuz' ePalamente.



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In the poem, “Mbambe Lubobo”, the poet uses “alliteration [to] draw our attention to the words” ‘*hlumisa*’ and ‘*mhlabe*’ (line 4). These words evoke the saying, you reap what you sow to hammer home the fact that ill-doings will always dog the perpetrator. Although in the said line he is addressing the masses, exposing the kind of the leader they have, the poet is implicitly warning the leader that the thorns he is cultivating will eventually prick him.

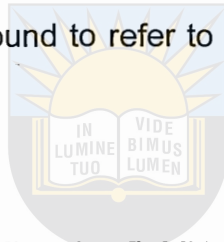
Alliteration pervades the poem, “Guya”, but it is in lines 18 and 19 that it is more effective:

*Ziteya, zitshila, zityityimba,
Zisithi ziyabashiya abantwana.*

The alliteration used in these lines is a combination of the last letter in the alphabets and the one of the highest vowel sounds to show that these boys were through all the stages of boyhood, they had reached the highest stage of maturity and now are ready to be men. In addition, this alliteration allows the poet to reach the climax and

to carry his thought through to the next line with the use of enjambment – “the continuation of a syntactic unit from one line of poetry to the next without any form of pause” (Gradesaver 1999-2014). The poet maintains the flow and the movement of his thought with the help of this alliteration.

Imagery is one of the frequently used devices in African poetry, especially, in Nguni *izibongo*. Ntuli (1984: 150) suggests that: “Poetic imagery is to be defined broadly as analogy or comparison, having a special force and identity from the peculiarly aesthetic and concentrative form of poetry”. According to Ntuli (*Ibid.*), “in the interpretation of any poem we are bound to refer to the comparisons and analogies which the poet uses”.



As early as in line 5 in the poem, “*UMbombayi*”, Mkiva metaphorically uses a folktale where a slimy beast known as “*Sinyokolondwana*” robs the clothes of the young girls who had gone for a swim. The poet compares the Homeland System and its leaders to this beast, suggesting that the system has robbed people of their freedom and money. This metaphor introduces the protest of the poet in a distinct manner to his primary and secondary audience, as they are both familiar with the tale.

In lines 10 and 11, the poet speaks of the system as an imaginary place as he sings:

*Wena wawukhe way' ePipays', eVovays', phantsi komkhono;
Uya kumaz' uMbombayi!*

If you have been to Pipays', to Vovays', below the foreleg;
You will know Mbombayi!

“*[P]hantsi komkhono*” is a derisive expression, suggesting that what is being searched cannot be found. He uses this symbol to indicate that the system is not what it promised to be to the people- it has produced a make-believe freedom.

In line 34, the poet uses the metaphor of a foul smell from a frog when it burps, referring to “Mbombayi”. When a frog burps, it makes some noise since the air is released from the stomach. With this metaphor, the poet suggests that whenever the leaders speak to the people what comes out of their mouth is like the foul smell from the burp of a frog. When a person says something that is not constructive, in literary terms, s/he emits a stink instead of words. The poet opts for this imagery as the leaders’ utterances are not pleasant to the masses, nor are they beneficial to them. Mkiva sings:

Mbombay’ usisabhongo sesele.

Line 3 in “Mbambe Lubobo” images the kind of seat the leader is sitting on:

Nguye lowo k’ uhlala phezu kwameva.

The poet suggests that it is not the leader that is seating on top of thorns, but it is his character to seat on thorns. This is a clear suggestion that the way the leader is governing is not appropriate and not pleasing to the poet. The masses are therefore awoken to this fact. The thorns are a symbol of bad decisions taken by the leader, which will soon lead to his removal from the seat of leadership.

In line 5, the poet compares the leader to a beast that devours its own:

Umde ngeentong’ isil’ esiwudl’ umzi siwukhanyela;

This metaphor suggests that the leader is a danger to its constituency rather than a protector. It is even sad that the leader denies ever endangering the people. In fact, he is a stubborn leader, who does not want to be corrected when going astray; hence he denies ever doing any wrong. The poet goes on to use a proverb (line 7) to encourage the people to try to remove the leader:

Ha-hay’, madod’ umzingis’ akanashwaaaa!

With this proverb, the poet suggests that although this needs to be done, it will be a mammoth task. It will need people to persevere and be zealous in their task, as the proverb is translated to mean: he who perseveres succeeds at the end.

The poet uses simile, a device that compares two articles in other to draw a vivid picture of what he is talking about. in lines 9 and 10 to introduce his counter-argument of education:

*Esith' **imfundo** ngumth' odubul' umthi wasentwasahlobo
Udubul' utyatyambe **njengenyibiba**.*

The poet stresses that education brings forth new life as spring brings about new life in the vegetation. Further, he likens the budding of education to that of a lily. A lilly buds and blossoms in unfavourable locations, suggesting that education has the ability of producing the best out of people, even from terrible backgrounds.

In this poem, “Mbambe Lubobo”, the poet uses proverbs quite often to edify his message and to speak with the voice familiar with his immediate audience. In line 12, the poet repeats the thought in line 7 by using a different proverb that resonates with the same thought:

Umasindw' ezama akanatyala.

The poet is once again encouraging the people to keep on trying, even if they do not achieve what they were hoping for, at least they would have tried.

In order to show the evil and the destructiveness of investing in arms instead of education, the poet compares the leader to the chief demon, Beelzebub. Demons are known for destruction of humanity and evil. The poet therefore boldly uses this metaphor to warn the leader of his demonic actions while the masses are awoken to his demonic and wily ways. The poet then moves to encourage students and workers to be determined in their vocations. He uses a proverb (line 20) that suggests the scholars and workers are generally keen in their respective vocations; the only time they are not so keen is because there is a problem:

Izigodlwana zemaz' endala zingalal' endleleni yazini kunyembelekile.

The poet gives an image of an old woman who timeously fetches wood. Whenever she goes out to do so she always comes back with it. If her wood were to be found lying by the wayside, then something bad would have befallen her.

The poet further uses hyperbole to encourage the students in their schoolwork:

*Isithi, fundani bafundi de **nizijonge zigqabhok' iincwadi.***

Saying, read your books, learners, until they grow holes.

The hyperbolic expression in this line is the phrase: *nizijonge zigqabhuk' iincwadi*. It is impossible for any human being to look at something so much that it grows holes, yet the poet calls on the students to do so. This demonstrates the focus the students ought to have when studying their books. This will send a message that they are serious about their studies and the leader must therefore invest in them.

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Line 25 sees the poet using S.E.K. Mqhayi as the symbol of education and progress:

Qaqambisan' ilizwe lakuloMqhayi libe semajukujukwini.

Brighten the nation Mqhayi's birth so that it can be among the stars

Mqhayi is known among the Xhosa nation and South Africa at large as a patriot and the supporter of education and service. By using the name of Mqhayi, the poet is trying to remind the leader about the people who fought for freedom and better education for black South Africans.

In the poem, "*Guya*", the poet uses an imagery of an old tom (line 3) to symbol of an observant eye needed to find the problem. He employs a proverb that shows that trouble has occurred in lines 1 and 2:

*Atsh' amadam' anamanzi!
Atsh' amadam' anamanzi!
Xhego lekati litsho lakh' umkhanyo.*

The water dams are drying out!

The water dams are drying out!

The old tomcat keenly looks;

The poet suggests that it is through keen observation and interrogation that the root cause of the death of initiates can be discovered and solved.

In line 7, the poet uses a proverb to acknowledge that the custom of circumcision is an ancient tradition:

Wabhagraml' esithi: isiko lidala linenkqayi, madoda.

Saying: fellow men, tradition is old, it is bald.

Mkiva suggests that if this custom is an old tradition, it will be wise to consult the old ways when conducting the rituals. This proverb sets the tone for the protest against the sending of young boys to initiation whereas in the past it used to be old and matured boys who went for initiation. This thought is carried through once again by a rhetorical question in line 10:

Aphela phi na madod' amakhwenkw' amadala?

Where now are the matured boys?

The poet is not expecting a response because he is stressing a point that it should only be older boys who are sent for initiation.

In lines 11 and 12, the poet uses a dress code and dances that are symbolic of maturity in boys:

*Ndithetha mna ngeentsakamba ezazinxib' amasey' bhokhwe;
Zixhentsa, zibetha unomxhimfi.*

I mean real boys who wore goatskins;
Dancing traditional dances.

These clothing items, made from goat's skin, and dances were only worn and performed by boys who were matured enough to be men, that is, boys who had passed all the stages of boyhood.

In line 26, the poet uses a saying that suggests that something needs to be done:

Kuba kaloku ikhwelo lityala.

The saying, “*ikhwelo lityala*”, calls for immediate attention and action, and the poet uses it to send a clear message that the Xhosa nation need to intervene and remedy the situation. He is calling on parents to stop sending children for initiation; he is calling for the nation to speak harshly against it.

The poet uses one of the surgeons in the former Transkei, Melibhunga Nobinjana, as the symbol for the right cultural practice when it comes to initiating boys. His school has operated without fatalities as he is still doing things the olden way and that includes turning away boys who are still young. The poet sings:

*Sesithembele kuwe kwedini kaMelibhunga;
Nditsho kuwe kwedini kaNobinjana.*

You are our only hope son of Melibhunga;
I am referring to you son of Nobinjana

The poet does not only protest against the initiation of young boys, but he provides a model that can be followed in this respect.

3.5 Conclusion

This chapter has examined the voice of protest in Zolani Mkiva’s poetry. His protest is redemptive in nature as it seeks to help both the victim and the culprit. He does that by not only making clear what seems to be the problem, but by also coming up with what can be done to remedy the situation. It is clear from “*uMbombay*” that his protest is indeed a call for change; in mocking the system and its leaders the poet expresses what the homeland leaders needed to have done instead. In “*Mbambe Lubobo*”, the poet exhorts the nation to invest in educating the youth as this will help in developing the country and take it to the top. He suggests that the nation can combat the fatalities among the initiates by waiting for the right time as it was done in the past and by following the regulations set out by the Department of Health as well as by modelling the best practice of Melibhunga Nobinjana. Mkiva employs structural

devices such as parallelism, linking, repetition and alliteration, as well as linguistic devices such as folktale, myths, metaphors, simile, symbolism, proverbs and idiomatic expressions to magnify his message.



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CHAPTER FOUR

THE VOICE OF THE PATRIOT

4.1 Introduction

The theme of patriotism pervades Mkiva's poetry. Traces of this theme are found in his works even when he is presenting other major themes in his poetry. His protest is informed by the love for his country and continent. This is evident in "*Guya*"; his protest against ill practices in the ritual of circumcision emanates from his love for his nation and its customs. The patriotic spirit in the poet provoked the scathing attack on the homeland system and its leaders. His praises on revolutionary leaders resonate with metaphors that spring from a patriotic thought. Four poems stand out for the study that discusses the theme of patriotism at length in Mkiva's aesthetic works. These poems are, "God Bless Africa", "*Incoyane*", "*Phambili Ngomanyano*" and "*'Ze nilibambe Lingatshoni*".

4.2 Patriotism in Mkiva's Poetry

A patriot is defined by the *Oxford Advanced Learner's Dictionary* as "a person who loves their country and who is ready to defend it against the enemy" while patriotism is "love of your country and willingness to defend it" (Hornby, 2010: 1076). Kateb (2008) states that, "Some defenders of patriotism, who want us to love our country use such terms as fatherland and motherland". In a poem delivered during an African Union Summit, entitled, "God Bless Africa", Mkiva referred to the continent of Africa as "mother continent" (line 15). In this poem, Mkiva's patriotism extends beyond the borders of South Africa to the continent of Africa.

According to Qangule (1979: 121): "patriotism is a compound of the following principal constituents: "loyalty", "duty", "service", "fellowship", and "honour"". Qangule attaches patriotism to the works of S. E. K. Mqhayi, who also had an intense love for his nation. Mqhayi once declared that he always knew that he would be a servant for his nation. In his literary works, like *UDon Jadu* (1929), *Ityala Lamawele* (1914), Mqhayi displayed loyalty, duty, service, fellowship and honour for his nation. Cardinale (2013) shares the same sentiment when he explains that "patriotism means loyalty to a set of principles; ideal principles that not only ask, but demands

dissent, criticism, and an actively inquisitive body to challenge those in power who may violate those standards". It is no surprise that Mkiva is not shy to point out wrongs to those in power and, most importantly, there are corrective measures suggested in his poetry.

Unlike in *Négritude* and Nationalism, patriotism is not a response to colonial rule in African literature. It was not born after the advent of colonial powers; rather it has been an inherent feature that reigned since the birth of African nations. It can be argued that ideologies like Nationalism and *Négritude*, even Black Consciousness, can be traced back to patriotism. Oppression by colonial powers led to a paradigm shift from absolute patriotism to these ideologies. Therefore, patriotism is not subjected to an era, it transcends eras, although it has been overshadowed by these ideologies during the era of colonialism, and by apartheid in the South African context. Love for one's country as well as loyalty to the set of principles of the country cannot be a response to a change in a social setting as it is the case with these ideologies.

One may ask, how does one show loyalty, duty, service and fellowship to his country or continent through the medium of literature? African literature, over the years, has proven that this can be achieved in a number of ways.

4.2.1 God Bless Africa

"God Bless Africa" was written to venerate the birth of the African Union. "The heads of state and government of OAU (Organisation of African Unity) issued the Sirte Declaration (named after Sirte in Lybia) on 09 September 1999, calling for the establishment of an African Union" (wikipedia.org). Inspired by the love for his continent, Mkiva takes the role of the seer and asks for a blessing from the power that supersedes all powers of nations combined. Over the telephone, Mkiva alluded to the fact that his African religion spells out that "The Omnipotent God has been in existence since time immemorial, long before the birth of Christianity" (Telephone Conversation, 2010).

The opening three lines briefly reflect on the OAU, which was established on the 25th of May 1963 (wikipedia.org):

1. A child was born some time ago;
2. Dissocialised and disoriented;
3. Bad-mannered and bad-nurtured!

The poet paints a vivid picture of a bad state of the organisation. He starts from the social state of the organisation and works towards the manner in which it was nurtured. This is a comment on the fact that it was impossible for the OAU to be in good state as it met a strong opposition from the colonial powers who wanted to control every aspect of African life. The state of the continent did not allow the OAU to be well-mannered and well-nurtured. Mkiva portrays a deep sense of awareness and a deep concern for his beloved continent. In addition, the poet brings this brief history to his audience to remind them where the continent is coming from, as a call to the heads of state and government not to repeat the same feat as colonial powers, now that native Africans rule Africa.

Having given that flashback, the poet uses a transition of time to bring the minds of his audience to the now:

4. Today the child is born again;
5. Today is the rebirth of Africa;
6. Ready to be issued with a new birthday certificate.

The imagery of the birth of a child mentioned in line 1 is repeated again in line 4. He uses this metaphor to refer to the African Union. The poet is adorning the continent of Africa with the innocence of a new born baby. This suggests that the birth of the OAU in 1963 and that of the AU had good intentions. Lines 4 and 5 refer to the

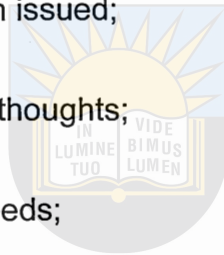
establishment of the AU on the 9th of July 2002. “The plan for the implementation of African Union was adopted” at a summit held in Lusaka, 2001. This summit came after a summit held “at Lome in 2000, when the Constitutive Act of the African Union was adopted” (wikipedia.org).

From line 7 to line 9, the poet draws the attention of his immediate audience as well as the continent at large to the notion moved at the summit. He calls the continent to the higher ground of greatness, in thoughts and in deeds:

7. The notion for motion has been issued;

8. Let us be thinkers of the great thoughts;

9. Let us be doers of the great deeds;



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Mkiva displays a great foresight and good intentions for his beloved continent of Africa. He wills for a continent that will not settle for mediocrity, but will strive for greatness. A continent that will not leave it to the hands of other people to think and shape the future for them, but the one that will be critical in their thinking. He calls for the Union that will formulate well-thought out policies and strategies to heal the wounds of Africa. The poet appeals for a Union that will seek to implement those policies and strategies in order to direct the continent to a brighter future. Africa is mired by poverty, inequality, pestilences, homelessness, to name but a few; Mkiva is calling for the Union and the continent to address these setbacks and act in a manner that will end them.

Addressing these issues will not be easy for Africa. Mkiva admonishes that achieving this feat will not be handed on a silver platter either, but it must be worked for:

10. Achievement never yet was given to the people as a gift;

11. But as a reward;

12. Bravely earned through enormous struggles.

The poet prepares the minds of the continent for a great work ahead. He does not encourage indolence, instead he calls for leaders and the constituency that is willing to work for what it is willing to achieve. He is clear about the fact that in order to fix the ills of Africa all concerned must be brave enough to work for it; they must be brave enough to face the struggles that will come along the way. Mkiva suggests that those “who divided Africa because they wanted to steal from it” (Telephone Conversation, 2010) will not make it easy for Africa to unite under one banner. He then calls for courage in order to achieve this much-needed unity.

From line 13 to line 15, the poet announces:

13. Africa is the continent of the future;

14. Let us tell the world that;

15. We are the mother continent.

The poet evokes the sense of pride in Africans. Having acknowledged earlier on that the past has been bad for Africa, the poet observes that Africa cannot be defined by its past, for it now has a promising future with the inception of the AU. It is ready to take a stand on the global stage and be counted. He uses a metaphor in line 15 to compare the continent to a mother, a symbol of love and care, warmth and kindness. As the mother unites his children under her wings, the Union has the same duty, to unite all the nations of Africa under its wings.

The poet borrows three slogans from Swahili, a principal lingua franca of East Africa, to sign out in this poem:

22. Africa maluju!

23. Africa harambee!

24. Africa uhuru!

The poet seems to exclaim that now that the continent is free (uhuru) of all colonial rule, it must learn to pull together (harambee) in all that it does and defy all the divisions caused by former colonial rule. From South to North, East to West, it must come closer as one body and work together for the betterment of the continent.

4.2.2 Incoyane

In “*Incoyane*”, the poet celebrates the custom of *intonjane*. “*Intonjane* is a custom which seeks to teach a girl about the proper and important aspects of womanhood, preparing her for a life of marriage and the responsibilities and rights of being a wife, a mother and a leader” (James, 2013). The goal of the ceremony, that is held after the whole process of initiation, “is to celebrate a young girl’s new maturity, it is also a forum for attracting a husband” (www.essortment.com). The poet evokes this ceremony to revive the respect for the Xhosa culture. This is suggested in line 27, the last line of the poem.

It is at such a ceremony that the poet bursts into lyrics of praise, as he beholds the young woman coming out of the initiation school for the first time after ten days. The appearance of the young woman from the hut ignites the poet to sing:

- | | |
|--------------------------------|--------------------------------|
| 1. Yavel' intonjane, ma-Afrika | Here comes intonjane, Africans |
| 2. Ayithombang' ithunakele. | Aroused by her initiation. |

As noted in this chapter, Mkiva's notion of patriotism extends beyond the borders of his country, to the whole continent; it is no surprise that, in line 1, he seeks the attention of the whole continent. All African countries are familiar with girl-initiation and the poet seems to draw the attention of all nations to behold once more the beauty of an African girl who is a symbol of a good custom.

The poet further directs his audience to the beauty of the initiation and traditional attire worn by the initiates.

- 
3. Khawukhangele ubuhle beentombi Behold the beauty of the ladies of this
zeli lizwe; nation;
4. Zigaxel' izigcina nezigcinana; Adorned in beaded necklaces and
bracelets;
5. Zihlom' iincebetha neenkciyo, Covering their breasts and loins
madoda.

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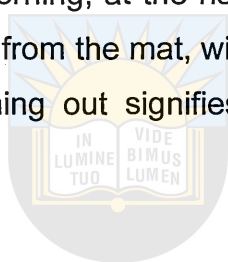
Among amaXhosa and other African groups, there is specified clothing for every stage a person enters into. As the young woman has passed the stage of being a girl into womanhood, she is to put on certain clothing to symbolise womanhood. As a woman, she is to cover her breasts, hence the poet points to the wearing of "incebetha", as well as "inkciyo" that covers the loins. She also puts on glass beads in a form of a necklace and bracelets for attraction, hence the poet provokes men who are still bachelors to feed their eyes and note those ready to be wives.

Mkiva compares the young woman to a star. This metaphor in lines 6 and 7 speaks to the natural beauty of the young woman that shines forth even in the dark. This is also a comment on the fact that the training she has gone through has produced a celestial being:

6. Yinkwenkwezi yaphum' emafini; A star piercing through the clouds

- | | |
|--|--|
| 7. Nguthoba nkwenkwezi
ndibambelele; | Bow down and let me lean on you; |
| 8. Ntomb' entle evela nekhwezi; | Beautiful lady that rises with the morning
star; |
| 9. Isandulela selanga nengomso; | That heralds the sun and the new day; |
| 10. Lingaphum' ikhwezi kusile
manina. | When the morning star rises it is time to
wake up, women. |

The initiate comes out early in the morning, at the rising of the morning star. This is the symbol of the future. As she rises from the mat, with the morning star that heralds the sun and the new day, her coming out signifies the new dawn of a brighter tomorrow.



As in some of his recorded poems, a chorus accompanies this poem, "*Incoyane*". In this chorus, there are two lines that precede the first line and are repeated again after line 10 with other lines. These lines are:

- | | |
|-------------------|--------------------------|
| Sifun' inkcubeko? | Do we want culture? |
| Sifun' impucuko? | Do we want civilization? |

This rhyming couplet is repeated four times. This couplet presents a question that has faced Africa for far too long, the question of culture versus civilisation. Having celebrated the culture through praising the young lady who has just entered a new stage, the poet discourages civilisation by pointing out some of the things that are emphasised during initiation school:

- | | |
|--|---|
| 11. Khala makoti sowuvingcelwa; | Cry aloud, woman, when they close
down your way; |
| 12. Mna ndiyesab' ukukhala kuba
ndiyindoda; | I am afraid to cry because I am a man; |
| 13. Watshunguza ntomb' elitshivela
kodwa ziyatsh' iimbiz' ekhitshini; | Mischievous lady you keep wandering
while the pots are burning up in the
kitchen; |

14. Chul' ukunyathela chunge-chunge Tread softly ye beautiful culture;
ndini lenkcubeko;
15. Eli cekeceke liceketheke This one is thin like a warbler;
njengencede;
16. Yehaaaa-----a! Alas!

The poet points out that if the young lady is taken by a man to be his wife she is not to entertain other men, even if they are taking her by force. She ought to cry out loud and make known to the whole village. Line 13 reveals that they are taught to be ardent workers at home instead of going around in the street leaving the pots on the fire. Civilisation in Africa brought about irresponsible women, but if they were to go through the customs they would turn out to be better, hence the poet praises cultural practices in line 14.

4.2.3 Phambili Ngomanyano

In the wake of the new South Africa, the Rainbow Nation, Mkiva made a sterling call for unity. The poem rings with the notion of peace held dearly by Mkiva's lifelong mentor, Nelson Mandela. Mkiva acknowledges that "he had learnt valuable lessons from being Madiba's praise singer" (Phosa, 2002:5). Mkiva writes, "I attribute my intellectual and spiritual growth to him. He has taught me so much about humility, independence and originality of thought" (*Ibid.*). It is therefore not surprising that "*Phambili Ngomanyano*" echoes the conscience of Mandela.

In "*Phambili Ngomanyano*", Mkiva views unity as a belt that can bind his nation and is an answer to the divisions of the past:

9. Ngumqokoz' omkhulu oboph' eli lizwe; It is a large chain that binds this nation;
10. Ngathi ukhe wawuphath' ungalizek' If you can grab it all will be well.
ityala.

These lines are preceded by a call for unity in line 4, where the poet says it is time talks about unity are held in his country. Judging by where South Africa is coming from, it is relevant for the poet to be calling for unity.

The poet dedicates 11 lines (from line 13 to line 23) to a series of idioms that are introduced by a refrain that he uses as a mnemonic device, “*Yiyo loo nto ndisithi xa kunamhlanje*”, to give him a chance “to organize his thoughts in terms of what to say” (Neethling 2003: 203). These idioms symbolise an end of an era of violence and disunity. Immediately after a series of idioms, the poet calls for South Africans to lay down their weapons (line 24) and appeals for peace (line 25) and unity (line 26).

13. Yiyo loo nto ndisithi xa kunamhlanje; That is why today I say;

14. Waqhawuk’ ujing’ abantwana The swing snapped while children play;
bedlala;

15. Wachithek’ umphothulo; The ground boiled maize has spilt over

16. Yiyo loo nto ndisithi; That is why I say;

17. Guga s’thebe kudal’ usophulela; Bravo;

18. Yiyo loo nto ndisithi; That is why I say;

19. Phum’ ewodini uwagqibil’ You have finished all the medication, it’s
amayeza; time to be discharged;

20. Yiyo loo nto ndisithi xa That is why I say today;
kunamhlanje;

21. Akukho nkanga idubul’ ingethi; There is no ragwort that flowers and not
die;

22. Kuba zisina zidedelana; For they dance and make way for the

other;

23. Bhidlange lodlame liwurhangq'
umzi waseMzantsi Afrika.

Violence has encompassed South Africa.

The poet seems to suggest that it is about time the divisions and violence ended to make way for unity and peace. It has been long since blood has been shed in the streets of South Africa during apartheid:

- | | |
|--|--|
| 36. Kuba kudala zidlan' izikrweqe kweli lizwe; | For so long weapons have been at play in this country; |
| 37. Ladl' ijoz' egazini lomz' ontsundu; | Striking the blood of the black nation; |
| 38. Ladal' iindwane kweli lizwe; | And left destruction in this country; |
| 39. Zahlokom' iinduli neentaba; | Hills and mountains made noise; |
| 40. De kwahlokoma neentaba zoKhahlamba; | Even the Drakensberg mountains did; |
| 41. Ladlob' igazi lomz' ontsundu kweli lizwe; | The blood of the black nation sprung in this country; |
| 42. Zafiphal' iinyanga neekwenkwezi; | The moon and the stars faded away; |
| 43. Ngenxa yokuphandlwa ligazi labantwana beli lizwe | Temporarily blinded by the bloodshed |

In painting this ugly picture, the poet hopes to excite the need for change in the country. He is making a call to the leadership of the democratic South Africa to make sure they do not repeat this in the future.

These lines, 36-43, follow a call to stand firm as a united nation, a nation that encourages the sharpness of mind. The poet is very cautious and uses this given opportunity to heal the wounds of the past. Hence, he begins line 36 with "because", and then points out the ills of the past. The poet suggests that the country has every

reason to seek unity and peace; it has enough reason to grab the opportunity to do so with both hands. Hence, he calls out the:

27. Mz' ontsundu waseMzants' Afrika; Black nation of South Africa;
28. Sithi yimani ningagungqi xa We are saying today, stand firm and
kunamhlanje; immovable;
29. Zenith' nakubona ngaphambili; When you see the future;
30. Zenith' ubutsolo beengqondo linqatha Declare wisdom and understanding as
lobomi; the way of life;
31. Yiyo loo nto mna ndiyimbongi That is why as a poet I say;
ndisithi;
32. Imbiz' ibonw' esicikweni b' ivuthiwe; We see it on the lid when the pot is
ready;
33. Yiyo loo nto mna ndiyimbongi That is why as the poet of South Africa I
yaseMzants' Afrika ndisithi; am saying;
34. Ze nilibambe lingatshoni; Grab this opportunity.
35. Ze nihlabe nikhangele ke kambe mz' May you always be on the lookout, black
ontsundu; nation;

Although lines 34 and 35 are an encouragement, they are also a warning as well. The poet suggests that if the country misses this opportunity, they will repeat the ills of the past.

Mkiva calls for a way forward that will result in unity, after pointing out the ills of the past from line 36 to line 43. He emphasises this theme by repeating the phrase "unity is strength" in six different languages, including Italian:

60. Kuba sithethil' isizwe sonke siphela;

61. Zathethwa neelwimi ngeelwimi;

62. Ndibavil' abeSotho besithi:

63. "Kopano ke matla"

64. Akhuluma namaZulu esithi:

65. "Sonqoba simunye"

66. Athetha namaBhulu esithi:

67. "Eendrag maak mag"



68. Batheth' abeLungu besithi: *University of Fort Hare
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69. "Unity is strength"

70. Athethile namaTaliyane esithi:

71. "Eks unitate vires" (not certain about the transcription)

72. Atheth' amaXhosa esithi:

74. "Ubunye ngamandla"

The last six lines of the poem call upon the nation to pray for unity and peace. In addition, he says the country must ask for forgiveness from God for the violence and divisions of the past. Mkiva is aware that a nation cannot stand without God's blessings.

4.2.4 'Ze Nilibambe Lingatshoni

Freedom brought joy and relief to many South Africans, but it must be tempered by responsibility, as implied in the title. Mkiva uses this phrase often in his poetry and it is familiar among the Xhosa. It is used as an encouragement as well as a warning. As stated in the previous section, this phrase means, “make use of your opportunities” (Neethling, 2003: 203); failure to do so results in unpleasant outcomes. The poet sends a message to his audience not to misuse their freedom, because it was earned through the blood of their forebears; they had to fight the “primordial beast of gargantuan appetite” and paid with their lives (line 30 and line 32).

The poet opens with an exclamation of praise to display his joy since apartheid is no more. He uses the metaphor of a vehicle to refer to colonial rule and its brain-child, apartheid:

1. Awu! Ewe, ke kambe kuyavakala; Oh!, Yes, we can hear it;
2. Kuyavakal' ukugoduka We can hear the departure of the vehicle;
kwenqwelo
3. Goqo-goqo, **nqwelo** yokugoduka- Goqo-goqo, departing vehicle;
4. Le **nqwelo** yabeth' eThwecu mhla This vehicle struck in Thwecu when it
yafika; arrived;
5. Yadla kumaNgqika It struck the Ngqikas and the
namaGqunukhwebe; Gqunukhwebes;
6. Zatheth' iinkokheli And the leaders of Motherland held talks;
zaseMhlabuhlangene;
7. Zathi tarhuni zidweshu nani And said have mercy respected ones;
zidwangube;
8. Yiyo loo nto sisithi ze nilibambe That is why I say, grab this opportunity.
lingatshoni.

Mkiva digs deep into colonial rule and apartheid to help his audience understand his excitement and know where the black nation is coming from in order for them to grab the opportunity of freedom with both hands. By retracing these steps, the poet wants

his audience to appreciate the freedom they enjoy. He gives them a valid reason to make use of this opportunity, because freedom has replaced the scourge of colonial rule and apartheid.

In line 22, the poet notes that we have now past the toils of the past. The talks of peace (line 19) have yielded the fruit of freedom and have turned the rubbish of apartheid into freedom (line 24). The poet is not afraid to point out that the white man was doing as he pleased to the black men and enjoyed every moment of it (line 20), but now things have changed.

The poet encourages his audience never to forget their past and the people who fought for freedom. As they are enjoying the pleasures of freedom, they must not forget how it came about:

27. There is no tomorrow without a yesterday;

28. There is either no tonight without a yesternight;

29. Yiyo loo nto ndisithi xa kunamhlanje;

30. The bones of our ancestors are vibrating;

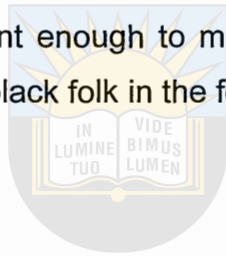
31. Xa kunamhlanje sithi:

32. We have managed to defeat the primordial beast of gargantuan appetite.

The metaphor used to describe the apartheid era in line 32 paints a picture of a terrible beast that shows no mercy, a beast that is never full. That was the stance the apartheid took, it devoured everything that could have benefited the black people. The poet then praises those who fought and defeated such a beast, even though they are now lying in the graves, their contribution towards the freedom of a black

man did not go unnoticed. The poet presents the freedom fighters as heroes by pointing out that their enemy was not a small enemy, but a huge one, a Goliath.

The last ten lines of the poem parade the tenets of Black Consciousness and African Renaissance (Brown and Kiguli, 2006: 140). Mkiva states that, "Black Consciousness is the cornerstone because at one stage we looked down upon ourselves and we also undermined ourselves in our own selves" (*Ibid.*). The poet engages in contrasting couplets that are beaming with a sense of dignity indicating to his audience that although they may not possess the same physical qualities as their former oppressors, they are intelligent enough to make sense of the world around them. He expresses the pride of the black folk in the following manner:



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34. I do not have perfumed lips;

35. But I speak the truth.

36. I do not have the cat eyes;

37. But I can see the true colours of the rainbow nation.

38. I do not have a dog nose;

39. But I can smell and distinguish between carbon-monoxide and oxygen.

40. I do not have big ears;

41. But I can hear what makes sense and what is a nuisance.

42. I do not have soft hands;

43. But I can deliver my people from shame.

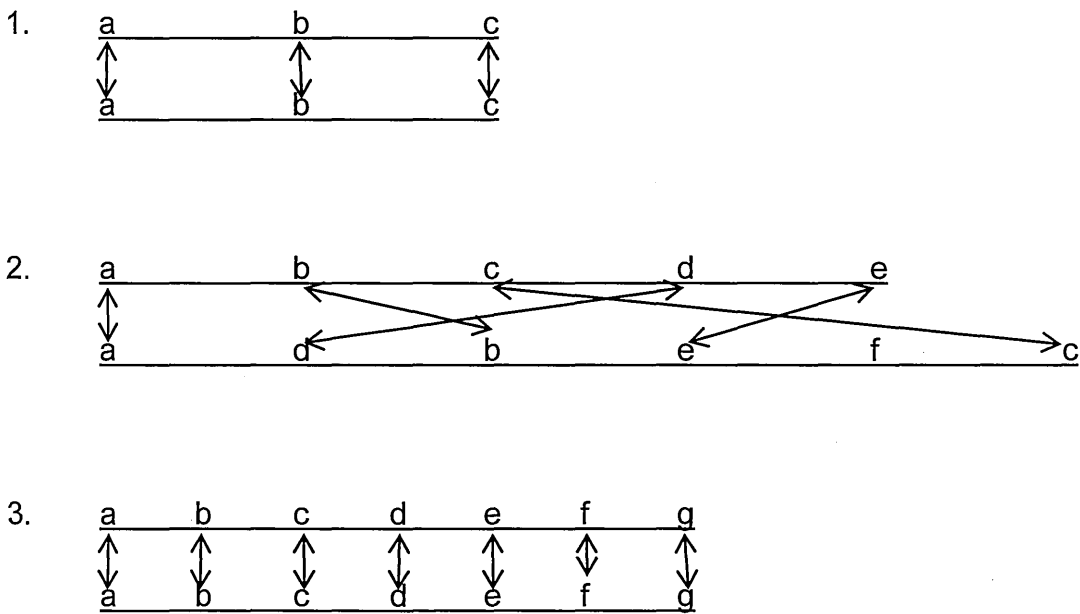
In these lines, the poet echoes the conscience of every true African, who is not afraid of who s/he is. Mkiva alludes to the fact that the true beauty of an African lies on the inside, his intellect, not on her or his looks.

4.3 Form and Communication in Mkiva’s Patriotic Poetry

In all the poems the study has examined thus far, it is only in this section that we find a structured verse in Mkiva’s poetry. One of the main reasons for this is that the poem is mainly in English; it is only in the last three lines that the poet switches the language code. The poem, “God Bless Africa”, has 24 lines; it is divided into 8 sections of 3 lines. Each section has a dominant idea and in the first three sections, the poet uses perfect parallelism for emphasis.

1. Dissocialised and disoriented;
Bad-mannered and bad-nurtured.
2. Today the child is born again;
Today is the rebirth of Africa;
3. Let us be thinkers of great thoughts
Let us be doers of great deeds.

This repetition, which is accompanied by a rhyme in the first section, lends the poem a sound effect. This sound effect gives the poem a lyrical rhythm that normally attends a poem that has a nationalistic theme. The parallelism can be displayed as follows:



In the first section, it is obvious that the ‘dissocialised and bad-mannered’ “are intended to be viewed as equivalent in some way, as are” ‘disoriented and bad-nurtured’ (Short, 1996: 14). This is because manners are linked to social behaviour, and nurturing provides one with direction in life. The poet parallels these words to describe the state of the OAU during the reign of colonial powers in Africa. The poet uses a metaphor of a child (line 1) to show that the OAU possessed the innocence of a child.

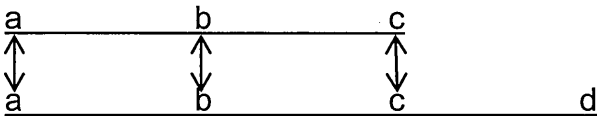
In the second section, parallelism relied on right to left swing and left to right swing oblique linking for it to be perfect. With this repetition, the poet introduces the new birth of the OAU, but with a different name-AU. The third line of this section, line 6 of the poem, “new birthday certificate”, evokes this. The poet links this section with the preceding one by the metaphor of a child he uses in line 1 to reveal that the AU has the same intentions as the OAU, which is to unite the African continent.

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By emphasising the clothing of the initiates in “*Incoyane*”, Mkiva employs incomplete parallelism (line 4 and 5):

Zigaxel’ izigcina nezigcinana
Zihlom’ iincebetha neenkciyo, madoda.

These clothing items symbolise a new stage these young women have entered into, because they are not worn by girls. It is artistry for the poet to mention these items to stress their new stage and calls for the attention of men, as these young women are ready for marriage, hence the noun “*madoda*” (men) in line 5. This parallelism is displayed diagrammatically in this manner:



In “*Phambili Ngomanyano*”, Mkiva salutes the people of South Africa using an incomplete parallelism (line 1 and 2). In this repetition, he compares the people of

South Africa to the cubs of wild beasts- (lions and leopards). This metaphor lords the freedom fighters as heroes who possessed the strength of these big cats:

Bayetheni ke mathol' ezilo!
Bayetheni mathol' ezingwe nengonyama!

In another pattern of perfect parallelism (lines 6 and 7), the poet calls the nation to emulate God who unites all His creation with His love. As God created the moon to draw its light from the sun, the poet suggests that all of humanity must draw light and strength from one another.

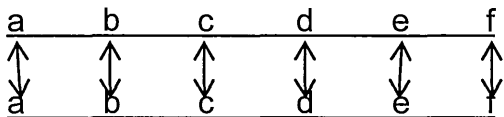
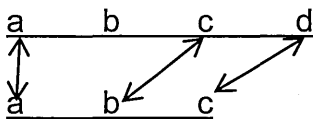
Sixel' izint' ezibukhulu bucand' ilanga nenyanga;
Sixel' izint' ezibude budibanis' uphez' komhlaba nophants' kwelanga.

The poet couples perfect parallelism with initial rhyme in lines 14 and 15 and uses proverbs that depict the fall of apartheid:

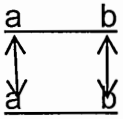
Waqhawuk' ujing' abantwana bedlala;
Wachithek' umphothulo.

The tragedy that befalls the children when their swing snaps while playing is likened to what happens when ground maize spills over after it has been boiled. The poet likens this to the fall of apartheid. He makes South Africans aware that it is time for unity, because the regime that caused divisions snapped while the oppressors were still enjoying it.

These examples of parallelism give this pattern:



Unit e and unit f in the second member are formed by phrases “*uphezu komhlaba*” (unit e) “*nophantsi kwelanga*” (unit f).



The poet encourages the people of South Africa, who are enjoying the freedom today, not to forget where they come from and how the freedom was won in “*Ze Nilibambe Lingatshoni*”. He uses perfect parallelism to emphasise this point in lines 34 and 35:

There is no tomorrow without a yesterday
There is neither no tonight without a yesternight.

The poet is keen to have the beneficiaries of freedom move forward knowing there is a history that led to this freedom. Commenting on the use of “yesternight” in line 35, a form not acceptable in English usage, Neethling (2003: 203) notes:

Interesting is his use of ‘yesternight’, not an acceptable or existing word in English, but Mkiva is not shy to be creative even in another language, and the meaning is clear to everybody. It is indicative of his ability to improvise. The underlying message is probably that one cannot understand the future without understanding the past, and whatever follows in the future, is to some extent determined by what has happened in the past.

Other forms of repetition in Mkiva’s patriotic poetry are linking, alliteration and repetition of words in a line. In addition to that, there is a sparse use of rhyme. “God Bless Africa”, for instance, has a musical effect produced by repeating a root of the word, using minimal pairs (line 7):

The **notion** for **motion** has been issued;

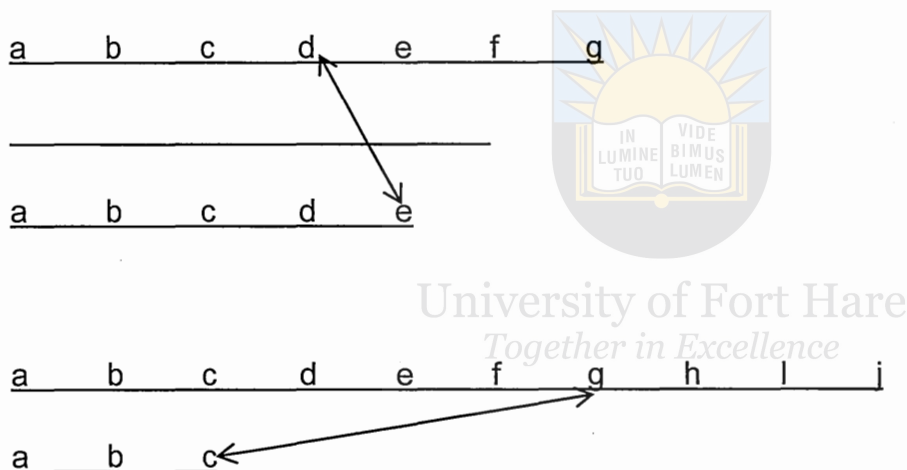
The poet draws his audience to the motion that has been moved at the summit, that Africans must be “thinkers of great thoughts” and “doers of great deeds” (lines 8 and 9). Africa is the primary target of the poet; hence, he uses

left to right swing oblique linking in the fifth section of the poem with the noun “continent” and right to left swing oblique linking in the seventh section:

Africa is the **continent** for the future;
 Let us tell the world that;
 We are the mother **continent**.

Them that tell
 Tell them that we are the **continent** of the future;
 The mother **continent**.

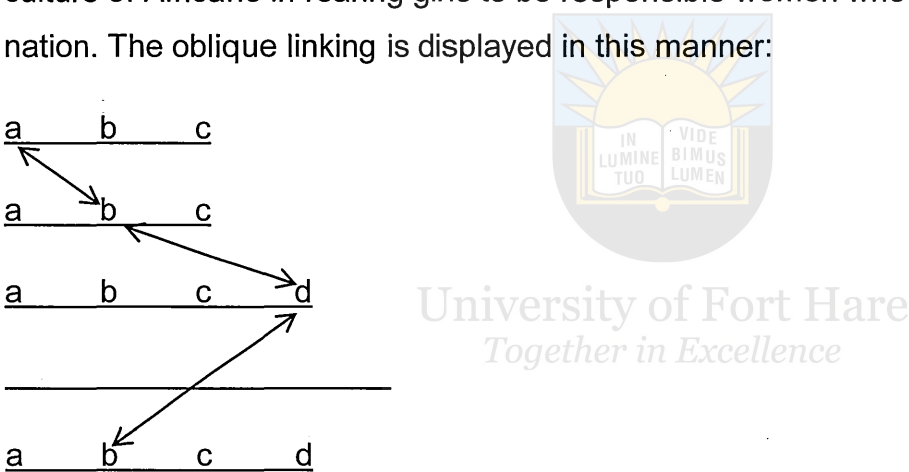
These produce the pattern:



The poem, “Incoyane”, is more lyrical than the poems examined in this section as the poet opts for more sound devices than any other devices. In lines 2 and 3, the poet uses alliteration, initial rhyme in the next two lines and left to right swing oblique linking in the next three lines. These devices give this poem a certain rhythm of an African song that attends the festivities of girl initiation. This allows the poet to gesticulate as he praises:

Ayithombang' ithunakele;
Khawukhangel' ubuhle beentombi zeli lizwe;
Zigaxel' izigcina nezigcinana;
Zihlom' iincebetha neenkciyo, madoda;
Yinkwenwezi yaphum' emafini;
Nguthoba nkwenkwezi ndibambelele;
Ntomb' entle evela nekhwezi....

The metaphor used in the linking compares the young women to stars that shine bright throughout the dark night. This comparison depicts the young women who went through initiation as those who draw their strength from the sun (culture), who are the beacon of light together with the moon (older women) at night. Stars are a beacon of hope, as these young women are the hope of the nation, because they will give birth to the future of the nation. Rising early to prepare for the day is compared to the morning star that heralds the day; when the girls wake up to start their chores they are sending a message that dawn is about to crack. The poet points to the ability of the culture of Africans in rearing girls to be responsible women who will mother the nation. The oblique linking is displayed in this manner:



From line 11 to line 15 the poet maintains the rhythm of the poem by using left to right swing oblique linking as well as alliteration:

***Khala** makoti sowuvingcelwa
 Mna ndiyesab' **ukukhala** kuba ndiyindoda;
 Watshunguza ntomb' elitshivela kodwa ziyat**sh'** iimbiz' ekhit**shini**;
Chul' ukunyathela **chunge-chunge** ndini lenkcubeko;
Eli licekeceke eliceketheke njengencede.*

The poet alternates ideas in this stanza as he cunningly compares western civilisation with African culture. The poem comes at the time when western civilisation has replaced many African customs. With the sound **-tsh-**, an “aspirated prepalatal affricate” (Pahl, 1989: 374), the poet draws our attention to the results of the influence of western civilisation on young women. The next line uses the sound **-ch-**, which is an “aspirated alveolar click” (Tshabe, 2006: 278). The Xhosa language borrows the clicks from the aboriginal-

Khoisan. The poet uses this click to contrast the teachings of African culture with western civilisation, an African culture that treads slowly with dignity and honour. The poet goes back to western civilisation in the next line to compare it (simile) with the smallest bird in Africa, the warbler, to mock the influence of western civilisation in rearing up African women.

In lines 18 and 19, the poet once again uses alliteration for sound effect to stress the beauty of the African culture, which he compares to a beautiful light-brown bird named *Mirafra Africana*, a rufous-naped lark (Tshabe, 2006: 676), as captured in the previous line.

***Ndindim ndiyinzwana, ndiyindembebele;
Butsolo bentshontsho bushiy' usiba.***

There is more use of rhyme in the poem, "Phambili Ngomanyano". Like in other poems in this section, the poet uses linking and alliteration as well as repetition within the same line. In lines 3, 31, 36, 44-46 and 50, exploits alliteration for sound effect and emphasis.

- 3. ***Kodwa kunini kuthethwa ngoxolo kweli lizwe;***
- 31. ***Yiyo loo nto mna ndiyimbongi ndisithi;***
- 36. ***Kuba kudala zidlan' izikweqe kweli lizwe;***
- 44. ***Zidweshu nani zidwangube;***
- 45. ***Sithi mazibekwe phantsi izikweqe;***
- 46. ***Sizihlamb' izandla zethu;***
- 50. ***Nibhej' uxolo kude kube luxolo kanaphakade.***

Repetition is exploited to draw the audience to certain sections of the poet's discourse. It is clear the poet wants his audience to see the fatal evidence of violence, how much the nation needs peace and unity, an idea he brings forward with the repetition of the word peace in line 50. Initial rhyme in lines 46 and 47 helps in emphasising the poet's call to end violence and the cleansing of the hands of all blood. Earlier on in lines 37 and 38, the poet draws our attention to the outcomes of violence in the country by using initial rhyme:

***Ladl' ijoz' egazini lomz' ontsundu;
Ladal' iindwane kweli lizwe.***

The use of vertical linking in lines 29 and 30 draws the audience to the poet's advice as the nation is moving from an era of violence to one of peace and unity.

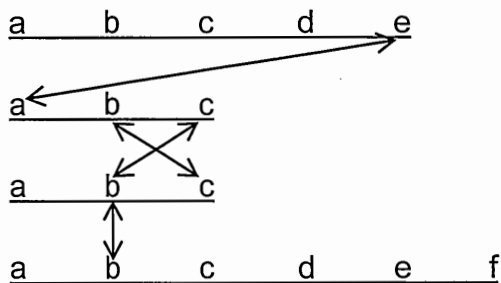
***Zenith'** nakubona ngaphambili;
Zenith' ubutsolo beenggqondo linqatha lobomi.*

The poet encourages the nation to be wise in their thinking as he notes that the sharpness of the mind in life is like oil. This metaphor seeks to enlighten the nation that wisdom will lead to wealth.

In “Ze Nilibambe Lingatshoni”, the poet uses right to left swing oblique linking in lines 1 and 2, left to right swing oblique linking in lines 2 and 3 and a mixture of oblique and vertical linking in lines 2, 3 and 4. With this repetition, the poet stresses the departure of apartheid back to where it came from. He likens it to a vehicle that takes people back to their homes.

*Awu! Ewe, ke kambe **kuyavakala**;
Kuyavakal' ukugoduka kwenqwelo;
 Goqo-goqo, **nqwelo yokugoduka**;
 Le **nqwelo** yabeth' eThwecu mhla yafika.*

The final rhyme, in lines 3 and 4, is for sound effect. The pattern for linking can be displayed in this manner:

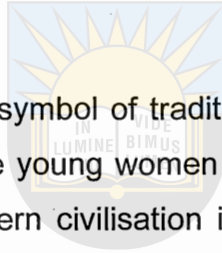


In lines 15 and 24, the poet uses alliteration with the sound **-zi-** to lend his poem the musical quality to show that black people are comfortable with using things from the olden days.

*Kuba thina **siziqhelil'** izinto **zikandala zikandalashe**;*

Halala zidweshana nani zidwangube.

In this section, positive and negative images coalesce for a lasting impression on the audience. The poet uses positive images to celebrate Africa and its cultures while negative ones represent those articles that try to thwart the beautiful image of Africa. In "GOD Bless Africa", the poet compares the brainchild of the African continent, the OAU and the AU, to a "child" (lines 1 and 4) and the continent of Africa is reflected as a "mother" (lines 15 and 24). These images paint a picture of innocence, warmth, care and the love of a mother.



As alluded to, the poet employs the symbol of traditional dress code (lines 4 and 5); a metaphor by comparing the young women with the stars (lines 6-8) and simile in emphasising that western civilisation is close to nothing when compared to African culture (line 15) in "Incoyane". In line 18, the poet personifies the African tradition by using words that describe a handsome man and a fine, well-built person, "ndiyinzwana, ndiyindembelele". The poet reaches a climax in his description of the African tradition with the use of these terms.

In "Phambili Ngomanyano", the poet uses a metaphor when he compares unity to a chain that binds the nation (line 9). This image is carved to encourage the nation to opt for unity as they move from an era of violence and unnecessary fatalities. In line 11, Mkiva asks a rhetorical question, "Sendiyaw'qala ngeyiphi na?" in the words of Nelson Mandela who called for peace when he got out of prison and when he sat at the helm of leadership in the Rainbow nation, South Africa. The poet compares him to a bull, in line 12, "Ithethil' inkunzi yeli lizwe...", to venerate him for his strength and leadership qualities.

Further, Mkiva employs proverbial and idiomatic expressions to stress that violence has run its course and must come to an end henceforth:

*Guga s'thebe kudal' usophulela;
Phum' ewodini uwagqibil' amayeza;
Akukho nkanga idubul' ingethi;
Kuba zisina zidedelana.*

According to Mesatywa (1954: 133), the first idiomatic expression, '*Guga s'thebe kudal' usophulela*' "is used to a man who has aged already, a man who was something in his days. It is a way of appreciating and praising a man". Mkiva contends that apartheid succeeded in all that it set out to do in South Africa, but its tenure has since come to an end. This suggestion is complemented by the third expression (proverb), which says: there is no ragwort that flower and not die. This is echoed by the line, "there is an end to everything" (Mini & Tshabe, 2003: 618). These expressions echo the conscience of Mkiva's audience and leave a lasting impression on their minds.

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This poem, "*Phambili Ngomanyano*" is rich in expressions and sayings. In line 32, the poet sings:

Imbiz' ibonw' esikweni b' ivuthiwe.

This means that people can tell from the signs that something is good enough or not. This is an implicit message to people who are already familiar with the proverb that they can tell whether things are looking good as regards the promise of a united nation. Immediately after drawing the attention of the people to the opportunity ahead, he employs another familiar saying to encourage them not to miss this glorious opportunity towards nation building. He then warns them to be alert going forward (lines- 34 and 35):

*Ze nilibambe lingatshoni;
Ze nihlabe nikhangele ke kambe, mz' ontsundu.*

In lines 39, 40 and 43, Mkiva dramatises the impact of violence and the evil of apartheid using hyperbole and personification. In effect, apartheid caused the

mountains to reverberate while the moon and the stars got temporarily blinded. It is human beings who can make sounds and have eyes that can be blinded by blood. These are exaggerated images.

*Zahlokom' iinduli neentaba;
De kwahlokoma neentaba zoKhahlamba;
Ngenxa yokuphandlwa ligazi labantwana beli lizwe.*

In lines 52 and 53, the poet borrows terminology from traditional healers as they reveal the mysteries that hinder the lives of their clients. The traditional healer leads the question and answer session with his client wherein the latter is expected to agree if the point made is correct and be quiet if the former has not hit the nail on its head:

*Vumani ke kambe kub' uqhawukil' unobathana;
Yithani vumani, siyavuma kub' usel' unobangela.*

The poet calls on his audience as the traditional healer would call on his clients to concur that the chains of apartheid have snapped. The saying, in line 52, is used whenever things are no longer going well.

From line 62 to line 63, Mkiva employs six languages, Sotho, Zulu, Afrikaans, English, Italian and Xhosa. In this poem, the poet repeats the phrase, "Unity is strength" in all these languages. This stresses his theme of unity among all South Africans, as Mandela would have it.

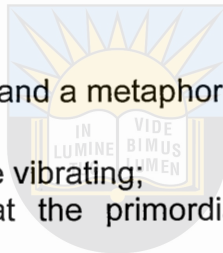
In "Ze Nilibambe Lingatshoni", the poet reaches a climax, in line 14, through verbs that are closely related:

Ze nithi siyachuba, siyakhwezela, sikh' amanzi ngophondo.

Here, Mkiva reveals the activities that are innate in the African culture as he notes in the following line (*Kuba thina siziqhelil' izinto zikandala zikandalashe!* For we are used with ancient articles) that Africans are comfortable in using

ancient articles like peeling corn, making and sustaining fire and drawing water using a horn.

In line 24, the poet contrasts the word “*inkunkuma*” (rubbish) with the word “*inkululeko*” (freedom). Using an oxymoron here, the poet depicts the transition from the apartheid regime to a free South Africa. The previous social system is depicted as utter rubbish compared to the current state, hence he calls on the people to embrace freedom.



The poet uses a hyperbole in line 30, and a metaphor in line 32:

The bones of our ancestors are vibrating;
We have managed to defeat the primordial beast of gargantuan appetite.

Actually, in real life, the bones of the dead do not vibrate, but, in this context, this term means that if the dead could see what is happening, their bones would be propelled to move. This refers to those who paid the price of freedom by their very lives. If they can see that freedom has finally been won they would be moved, the poet imagines their bones to be moving because of that. On the other hand, they would move if they were to witness the gains of freedom being despoiled by such things as greed, crass materialism and corruption. The poet compares apartheid to giant beasts that people only hear about in folktales, beasts that can devour the whole nation, like *uGilikankqo*. The poet is saying that apartheid was so mean that had the people not fought it, it would have wiped out all black South Africans.

The poet ends the poem with five contrasting couplets that echo the ideology of Black Consciousness. According to Walter and Wood (1997: 50), “A contrast, therefore, involves placing two completely different people, things, or qualities together, in order to emphasise how much one differs from the other”. Mkiva contrasts himself, using the personal pronoun “I”, with the ideology of making sense, beauty and wisdom embraced by the white man. The poet

emphasises that Africans may not possess the physical qualities of their oppressors, but they have managed to defeat them. They may not look like them, but they have enough wisdom to make sense of the world, as they possess the same senses as them. The poet uses these couplets to encourage the beneficiaries of freedom that as they move forward, they must not be known for perfumed lips, but for speaking the absolute truth. They must not be known for beautiful eyes, but for observant eyes that can expertly spot evil, not for a good-looking nose, but for a discerning nose. They ought to be known for good listening skills in order to know what will work as against what will not work. Their hands must labour for others selflessly. The poet encourages blacks not to give up on their true beauty.



Yiyo loo nto ndisithi;
I do not have perfumed lips;
But I speak the truth.
I do not have the cat eyes;
But I can see the true colours of the rainbow nation.
I do not have a dog nose;
But I can smell and distinguish between carbon-monoxide and oxygen.
I do not have big ears;
But I can hear what makes sense and what is a nuisance.
I do not have soft hands;
But I can deliver my people from shame.

4.4 Conclusion

This chapter has examined the spirit of patriotism in the poetry of Zolani Mkiva. His voice displays a deep love for his nation and continent. He calls for the continent to formulate and implement policies that will make Africa the continent of the future, which will heal the wounds of colonialism. He celebrates customs that define his nation and calls for a united country to render the divisions of apartheid ineffective. Mkiva is not one to encourage mediocrity in his poetry, he calls on his fellow compatriots to be responsible citizens, who will embrace the freedom that was fought for by those who came before them. He seeks to see his nation and continent as a better place for all its inhabitants. This section is more lyrical than the other two sections, as the poet uses more sound devices like parallelism, linking, repetition, rhyme and alliteration. Images used in this section seek to encourage love of self, and love for one's nation and continent.

CHAPTER FIVE

REVOLUTIONARY VOICE

5.1 Revolutionary Literature and the Revolutionary Voice

According to Leiden and Schmitt (1968), there are “three stages of revolution- the birth of revolution, the period of turmoil and the post-revolutionary stage” (Mdaka, 2002: 38). Mdaka states that “each [stage] requires different skill on the part of the leader” (2002: 38). The focus of this chapter will be on the praises sung by Mkiva on some of the revolutionary leaders in South Africa. These leaders have been through the three stages of the revolution. The poems that will be considered have been rendered in the post-revolutionary stage, but the praises do touch on the involvement of these leaders during other stages of the revolution. The revolutionary leaders that are praised by Mkiva are Nelson Mandela, Thabo Mbeki and Jacob Zuma. On the post-revolutionary stage, these leaders have been elected by the people to lead the democratic South Africa, a stage that requires them to formulate and implement “social policies promised during the first two stages” (*Ibid.*).

According to Mdaka (2002: 38), revolutionary leaders “are people [who] are endowed with special abilities”; they “are not made but are born”. It is these abilities that revolutionary writers tend to point out in their praises of these leaders. The praises differ as each stage requires a particular skill from the leader. Mdaka (*Ibid.*) notes:

Oratory skills and charisma are of major importance in the first stage of revolution, where mobilisation of the masses is crucial. Eloquence and impassioned rhetoric is needed at this stage to galvanize people into political activity. To meet the challenges of the second stage of revolution the leader should be a man of courage, vision and iron will. The leader should therefore have the ability to kindle “the vision of a breathtaking future so as to justify the sacrifices of the present”, and exhibit a determination to confront with courage all the hardships that the movement is to encounter in this stage (Hofer 1958, 105). The third stage requires the leader should have administrative acumen.

When a leader excels in these attributes s/he becomes a subject of praise for the revolutionary poets and when s/he falls short in some of the much needed skills the praises are mingled with reminders of what is expected of her or him.

In addition, "The role of [revolutionary] ideology as far as leadership is concerned is to create an aura of heroism around the leader, to ensure that opposing forces do not hijack governance of the movement" (Mdaka 2002: 39). This strategy is prevalent in the writings of revolutionary literature and the praises by poets. The poets are quick to point out acts of heroism in the revolutionary leaders of the different stages of revolution and combine them in poetic language.

In history books and the literature written by white people, revolutionary leaders have been portrayed "as savages, black sheep, communists, bloodthirsty murderers who aim at disrupting law and order, which the honourable and just white man labours to maintain" (Mdaka, 2002: 40). In contrast, African revolutionary writers "lionise and canonise the freedom fighters" and portray them as heroes (*Ibid.*). In order to "refute the stereotypes of colonial history books and literature" and to "provide us with credible examples to emulate" (Mdaka, 2002: 41), these writers portray these heroes as "fully human, capable of heroism and self-doubt, nobility as well as selfishness, generosity as well as meanness" (Mackenzie, 1990: 8).

Therefore, revolutionary literature speaks well of the revolutionary leaders and freedom fighters. It carefully sings praises of the skills and special abilities possessed by these individuals against the backdrop of their revolutionary ideology. Heroic acts during the revolution are singled out for praise as these set out a standard to emulate for upcoming leaders. Revolutionary writers tend to lionise and canonise revolutionary leaders, yet they address them as fully human who in their heroism are susceptible to self-doubt, selfishness and meanness. These are the parameters of the revolutionary voice within the scope of revolutionary leadership.

5.2 Revolutionary Voice in Zolani Mkiva's Poetry

This section will be divided into three sub-sections that will discuss poems on three revolutionary leaders, Nelson Mandela, Thabo Mbeki and Jacob Zuma. The sub-

section that will discuss praises of Mandela will analyse two poems while the sub-sections on Mbeki and Zuma will analyse only one poem on each leader.

5.2.1 Praises on Nelson Mandela

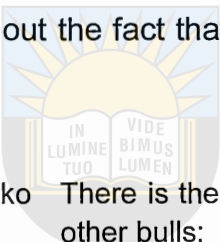
Nelson Mandela is arguably the most celebrated and popular revolutionary leader in South Africa. There are scores of poetry produced on this legendary leader. According to Mtumane and Bobelo (2008: 116), "Mandela gained popularity and fame by fighting against the oppressive measures of the apartheid regime and for a democratic dispensation in South Africa. His release from jail in 1990, and promotion of peaceful negotiations towards a democratic South Africa, won him the favour of most people in South Africa and the world". Mkiva alludes to this fact in "Maz' Enethole" when he sings:

- | | |
|--|---|
| 14. Ayo! | Oh! |
| 15. UMadiba ngumakhwekhwetha inqwelo Madiba is an extraordinary bull that crushes
yengqwangangqwili yenkunzi ediliz' iziduli down hills without horns;
ingenampondo; | |
| 16. The root of reconciliation; | Ingcambu yoxelelaniso; |
| 17. Gosi ke gosi ka kagiso; | A Chief is known for his peace-making; |
| 18. NguGesant ubhebheth' inqwebu umhlab' uvunyiwe; | He is Gesant, the one eminent for chasing
away evil; |
| 19. Waziw' ezizweni, waziwa lihlabathi; | Known to nations, known to the world; |
| 20. The filament of freedom. | Imbewu yenkululeko. |

The imagery of an extraordinary bull that crushes down hills depicts Mandela as an extraordinary leader that crushed and destroyed the apartheid regime. In line 16, with the use of alliteration, the poet emphasises that he did not only crush the hill of apartheid, but also the hill of racism, discrimination, inequality, separation as he is addressed as "The root of reconciliation". By comparing Mandela to a root, the poet praises his efforts in initiating reconciliation in South Africa through the Truth and Reconciliation Committee he set while he was the State President in 1996. In line 17, the poet praises his actions in championing peace during a volatile situation, an act that won him a Nobel Peace Prize, jointly with FW de Klerk. When Mandela was

released from prison, he did not wage a war with the oppressors, white people, but he embraced them too. These are some of the heroic acts that made Mandela to be well known around the entire globe, as line 19 suggests; *Waziw' ezizweni, waziwa lihlabathi* (Known to nations, known to the world). The poet praises Mandela's involvement in the fight for freedom by comparing him to a filament, "the stalk that bears the anther in the stamen" (thefreedictionary.com), denoting that he was a prominent figure that won the freedom for black people in South Africa.

Likewise, in the poem entitled "Aa, Dalibhunga", the poet paints Mandela as the leader that devours heads of other leaders. The poet celebrates his bravery in the fight against apartheid, he even points out the fact that twenty-seven years in prison could not bend him when he sings:

- 
6. Yiyo leyo k' inkunz' enkulu edl' iintloko There is the huge bull that devours heads of
zeziny' iinkunzi; other bulls;
7. Nguye lowo k' uMandela; That is Mandela;
8. Yiyo leyo k' inkunz' ayigobi igob' eCuba. There is the bull that bends not except in
Cuba;

The image of the bull pervades Mkiva's praises of Madiba, emphasising his outstanding leadership qualities that were much needed in the struggle for freedom in South Africa.

Mkiva depicts Mandela as an intelligent leader whose intellect and craft played a role in delivering black people from the uncomfortable situation of apartheid.

13. Yiyo leyo k' int' enkulu; There is the great one;
14. Ndithi yint' ebuchopho bumachaphaz' His brain is decorated with spots of gold;
egolide;
15. Uvuthulul' amangolwan' ichule Skilled in getting rid of the fowl-lice and
lokuphendl' iintwala ze-Afrika; removing the lice in Africans
16. Ugxalaba libanzi lokuthwal' iinzingo zeli Broad shoulders to carry the burdens of this
lizwe; country;

He declares that his intellect is decorated with gold, the most precious mineral that is a pride of South Africa. This suggests that his intellect is one of the most valuable qualities in his personality.

Mkiva praises Mandela for being a humble leader who is not filled with pride because of his position. In “Aa Dalibhunga”, the poet uses the metaphor of a calf to shed light on his willingness to serve the people of Africa, irrespective of class, gender or creed. He sings his praises thus:

9. Thole lezizwe ze-Afrika;

The calf of the African nations;

Likewise, in “Maz’ Enethole”, Mkiva lauds him as “The humble humanitarian” (line 12). The poet suggests that whatever Mandela does to help people comes from the depths of his heart, as shown by his humility. This is a comment on a number of philanthropic acts that Mandela engaged in, including the Nelson Mandela Children’s Fund. The poet suggests that Mandela was a leader who cared for the people more than he cared for himself. Mkiva traces Mandela’s humility to his upbringing when he sings in “Maz’ Enethole”:

6. Int’ eyakhula ngenembe egastyeketye

He who grew up eating the thin gruel of red maize;

5.2.2 Inkunzi kaMbeki

In this poem, the poet praises the leadership qualities of Thabo Mbeki, Nelson Mandela’s successor as the leader of the ANC and the President of South Africa. Mbeki became the President of the country in 1999 until he resigned on the 20th of September 2008, after the National Executive Committee of the ANC recalled him (wikipedia.org). He was also an integral part of the revolution, born in 1942 of a freedom fighter, and one of the Revonia Trialists, Govan Mbeki; he has been involved in the revolution all his life. It was during the period of intense political turmoil in South Africa (and, by extension, Africa) that he joined the revolution and became a leader during the post-revolutionary stage. “Inkunzi kaMbeki” touches on his involvement in the struggle for true freedom.

Again, the poet resorts to the image of the bull to acknowledge Mbeki's qualities as the leader of the revolution. He repeats this image in the first three lines to link these lines together and for emphasis:

- | | |
|--|---|
| 1. Inkunzi kaMbeki! | The bull of Mbeki! |
| 2. Yinkunzi malang' ephuma kumhlaba kaNkosiya ¹ mntu | An outstanding bull from the land of Nkosiya ¹ mntu; |
| 3. Yinkunzi malang' ephuma kumhlaba kaGcaleka, kaNgconde, kaPhalo, kaTshiwo | An outstanding bull from the land of Gcaleka, Ngconde, Phalo, and Tshiwo |

These three lines extol the leadership prowess of Mbeki. In line 1, Mkiva associates him with the older Mbeki's, who produced the leader in Govan Mbeki. In line 2, he associates him with one of the outstanding Kings of the Xhosa, King Nkosiya¹mntu while, in line 3, he associates him with four Xhosa Kings who succeeded each other. As regards the genealogy of the Xhosa Kings, Rubusana (1906: 81) writes: "*Inkulu kaNgconde nguTshiwo, ukunene nguNtinde. UTshiwo uzele uPhalo, inkulu, noMdange ukunene. UPhalo uzele uGcaleka inkulu, noRharhabe ukunene. Buqale koonyana bakaPhalo ukwahluka ubukhosi bamaGcaleka nobamaRharhabe.*" (Ngconde's first-born is Tshiwo, and from his second wife is Ntinde. Tshiwo gave birth to his first-born, Phalo, and Mdange from his second wife. Phalo gave birth to Gcaleka, his first-born, and Rharhabe from his second wife. The division of the kingdom started with the sons of Phalo). By stating that Mbeki hails from the land of these Kings, the poet is pointing out the impeccable nurturing he must have received from these renowned leaders.

In line 5, the poet uses alliteration to give this line a sound effect while elevating Mbeki to "the Governor":

- | | |
|---|---------------------------------|
| 5. Wasuk' uGovan wazal' i-Governor | And Govan begot to the Governor |
|---|---------------------------------|

One of the synonyms of governor is administrator; the poet praises Mbeki's administrative qualities. The country enjoyed astute administrative practice during his

leadership; therefore, the poet is suggesting that not only was he a leader, he could govern as well.

From line 10 to line 13, the poet eulogises Mbeki's involvement in the fight for freedom in South Africa. He employs images that signal an end to an oppressive system to comment on Mbeki's contribution to the struggle for emancipation in South Africa. He sings:

10. MYuda Sikariyoti gwencel' emsengeni Judas Iscariot climb the gum tree
phantsi komthi wegam
11. Wawubamb' umdlambila, abuy' You caught the reptile and the horses came
amahash' ebhefula; back galloping;
12. Ikhakayi lencede lidliwa kuvukwa, The head of the warbler is consumed early in
madoda; the morning, folks;
13. Yiyo loo nto ndisithi yinkunzi kaMbeki! That is why I say he is the bull of Mbeki!

In line 10, Mkiva compares the apartheid system to Judas Iscariot, a man who betrayed his Friend, Jesus Christ, for money and hanged himself on the tree (Luke 22; Matthew 27:5). Mbeki contributed to ending a system that betrayed black people. The oppressors were thankless despite the fact that they were welcomed with open arms by the very blacks they had oppressed. Black people saw friends in them, as Jesus saw a friend in Judas, yet they betrayed that very trust. The poet continues with this idea in line 11 by stating that Mbeki finally frustrated the system, which eventually saw the freedom fighters come back home tired from this mammoth task. In this line, he mocks the system by comparing it to a two-legged alligator that devours rabbits.

On a number of occasions, Mbeki led the delegation of the ANC that was sent to visit those who were in exile in different countries. Mkiva mentions two bases, one in Dakar, Senegal, and the other, in Morogoro, Tanzania, where Mbeki had a telling impact on the meetings that were held there:

17. Ngudad' adelele ndlaz' emdaka;
18. Dida sal' emadideni;

19. Yinkunz' eyatheth' eDakar adakhisha ama-Cadre oMkhonto; He is the bull that spoke in Dakar and the cadres of Mkhonto weSizwe made a dak
20. Yinkunz' eyatheth' eMorogoro zathi izizwe: simogoro, sinogoro; ngalangada, ngalangada; He is the bull that spoke in Morogoro and the nations exclaimed: simogoro, sinogoro; ngalangada, ngalangada;

It is reported that, "In 1987, some 60 South Africans (half of them Afrikaners), all personally invited by Slabbert, met with an ANC delegation under Thabo Mbeki in Dakar, Senegal" (newhistory.com). Gevisser (2007: 514, 515) states that,

Mbeki was the greatest single winner at Dakar and subsequent meetings with Afrikaners. His emphasis on talk rather than fight had begun to win increasing support among ANC leaders as hopes of overthrowing the regime faded. He discovered at Dakar that non-abiding assurances about a future ANC government fell on fertile soil. He had forged a firm alliance with Slabbert. At a meeting in Accra, Ghana, a hostile questioner challenged the motives and credibility of Slabbert's group, who were visiting the city following the Dakar conference. Mbeki responded: "We are not fighting the white people. We are not fighting individuals, but as South Africans together we would like to come together to destroy the apartheid system."

The poet points out that Mbeki even got praises from other nations for his efforts to end apartheid.

In the last four lines of the poem, the poet makes reference to Mbeki's famous speech entitled "I am an African". Mkiva emphasises a point that although Mbeki spent most of his time in Britain, he is the son of the soil and he is conscious of his Africanism. He concludes:

21. Yinkunz' eyakhul' ihamba ngenyaw' idliwa yintsente; He is the bull that grew up walking on bare foot with grime
22. Yiyo loo nto yakhe yathi ngeny' imini; That is why he once said;
23. Sasingoomahamba ngeenyawo We have grime, because we used to

sinentsente nje; grime/grunge

walk bare foot

24. Kuthi mandithi nzothololo.

Let me stop here

The poet praises Mbeki for associating himself with the poor as he draws on his childhood when he did not have shoes to put on, but had to go to school bare foot.

5.2.3 Yaqhawuk' Imbeleko

Zolani Mkiva rendered this poem on the 11th of February 2010, during the State of the Nation Address by the President of the country, Jacob Zuma. This day marked twenty years of the release of former President, Nelson Mandela, from prison and Mandela was present. The final segment of the poem relives that event:

21. Silapha namhlanje ngomfuziselo
wokuphuma kukaMadiba;

We are here today to commemorate the
release of Madiba;

22. Yiyo loo nto wakhe wathi wak'phuma
uMadiba;

That is why Madiba said at his release:

23. Wathi: "Let bygones be bygones!"

Saying: "Masiziyeke ezadlulayo"

24. Avuma amaNgesi athi: "Yes, yes, yes!"

The English agreed: "Ewe, ewe, ewe!"

25. Avuma amaBhulu athi: "Ja, ja, ja!"

The Afrikaner agreed: "Ewe, ewe, ewe!"

26. Yiyo loo nto sisithi ngolo hlobo:

That is why I say these words:

27. Uz'ulibambe, Msholoz, lingatshoni!

Make use of this opportunity, Msholoz

In these lines, the poet exhorts President Zuma to honour the legacy of Nelson Mandela and his wishes for the country. By pointing out that this day symbolises Madiba's release from prison (line 21), Mkiva probes the mind of the President to recall why he was arrested in the first place, to fight against black domination and to fight against white domination. In line 23, Mkiva quotes Madiba's words when he called the country to let the differences of the past to be a thing of the past. This is aligned to the theme that runs through the poem, a call to the President to bridge the economic gap between the rich and the poor. In the light of this theme, the poet is saying to the President the inequalities of the past must be a thing of the past. Lines 24 and 25 encourage the President to go on without fear and repair this breach, because the English and the Afrikaner, the rich, did echo the sentiments of Mandela when he said "Let bygones be bygones". In line 27, the poet urges the President to

make use of this opportunity as Mandela would have liked it to be when he spent twenty-seven years in prison. As the President of the country, he has the authority to formulate and implement policies that will improve the lot of the downtrodden.

Mkiva opens his rendition with perfect parallelism between lines 1 and 2 to emphasise that there is something wrong that needs attention. These two lines are short and they close with an exclamation mark to show that the matter is of urgency:

1. Yaqhawuk’

2. Yaqhawuk’

1. The strapping-blanket

2. The strapping-blanket



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When the blanket used to carry a child on her mother’s back snaps, the mother needs to react quickly or the child will fall and smash the head against the ground. The poet likens the President to a mother, the mother of the nation, and he calls on him to react with urgency for that which carries the nation has snapped. Due to the widening gap between the rich and the poor, the poet speaks as the spokesperson of the people and urges the President to respond before this can result in a great deal of poverty that would lead to death. This notion is home to the post-revolution voice, where the leader is expected to formulate and implement policies promised during the time of the birth and the continuation of the revolution. Addressing the gap between the rich and the poor is one of the promises made during the revolution and the poet is calling for the President to act.

Having made that call the poet lightens up a bit by resorting to the praises of President Zuma to introduce him to the audience. From line 3 to line 10, he touches on where President Zuma is coming from and gives a brief genealogy by associating him with Lugaja and Matomela. In lines 6, 7 and 8, the poet acknowledges the

leadership qualities of President Zuma by comparing him to a bull, an imagery he has used with Mandela and Mbeki as well. He lauds him thus:

- | | |
|--|---|
| 6. Yiyo leyo k' inkunz' emdwaydwa kaLugaju; | That is the bull of Lugaju; |
| 7. Ithole leenkunzi zomgquba zakwaMatomela; | The calf of the bulls of Matomela; |
| 8. Iduna madoda lomthonyama eliphum' ezantsi enzonzobilen' eNkandla; | The bull of the soil that hails from down in the deep of Nkandla; |

Line 11 to line 20, Mkiva reaches the climax of his message to President Zuma. As the spokesperson of the masses, he points out:

- | | |
|---|---|
| 11. Yiyo leyo ke Msholoz; | There it is, Msholoz; |
| 12. Bambelela kaloku Msholoz' omkhulu; | Hold on to it, great Msholoz; |
| 13. Sitsho kuwe kaloku Nxamalala; | We are talking to you, Nxamalala; |
| 14. Kuba kaloku sithi: uzube ngundodl' inqilo, ndidl' igwangqa; | Saying: you must eat the cape longclaw and eat the light brown animal; |
| 15. Ulale neqhinga ivuke necebo; | Sleep with a strategy and wake up with a plan; |
| 16. Kuba kaloku izizwe ngezizwe ziyak'rhalela; | For nations covet you; |
| 17. Zisithi ubunoncumo olulawul' ilizwe ngesisa nobuntu; | Saying you have a smile that rules the nation with compassion and Ubuntu; |
| 18. Yiyo loo nto ke sisithi thole lomthonyama: | That is why we say to you, son of the soil: |
| 19. Mathol' oonyongande kudlelana; | Sharing is caring; |
| 20. Ukudliwa kombona kuchubela----na! | The best way to enjoy maize is sharing with others |

In lines 16 and 17, Mkiva praises President Zuma's leadership style, a leader who comes forth with a welcoming face to those he leads; a man who leads with compassion and who has the spirit of Ubuntu. The poet seems to suggest that President Zuma is acquainted with his people. For the rest of the section, the poet encourages the President to come with the strategy of bridging the widening gap between the rich and the poor, where the rich are getting richer and the poor are getting poorer. In line 14, Mkiva suggests that the President must bridge the gap by taking a portion from the haves to the have nots. Acknowledging that cannot be the

only solution to the problem, for in line 15, he encourages the President to formulate a plan to address this problem. In lines 19 and 20, the poet uses idioms that suggest the importance of sharing, implying that the wealth of the country must be shared equally among those who live in it. Mkiva is not suggesting a radical move, which could catapult the country into turmoil, but an amicable solution that will benefit everyone, which is what Mandela called for when he got out of prison.

5.3 Form and Communication in Mkiva's Revolutionary Poetry

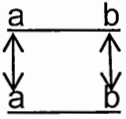
Mkiva ends the poem, "Maz' Enethole", with perfect parallelism and opens two other poems, "Aa, Dalibhunga" and "Yaqhawuk' Imbeleko", with the same device. "Maz' Enethole" opens with the traditional opening of *izibongo*, "Anindihoyi na?" (Aren't you responding to me?). In most cases, the oral poets would begin their poems with the phrase "Hoyinina", which is a more creative and artistic way of saying "Anindihoyi na".

The impact of perfect parallelism in the opening lines of the two poems differs, as it stresses different ideas. In "Aa, Dalibhunga", the poet draws the reader's attention to the fact that Nelson Mandela was born a leader by virtue of his royal bloodline. He also underwent an initiation school that boys go through to be men among men in the Xhosa culture and in other African ethnic groups. "Aa" is a salutation the Xhosa use to salute their kings and chiefs while Dalibhunga is Madiba's manhood name, that he received when he finished the course of manhood. In "Yaqhawuk' Imbeleko", the poet warns President Zuma that the blanket used to bear the nation has snapped and the nation is about to fall and crush its head against the concrete floor if he does not act on it.

Aa, Dalibhunga!
Aa, Dalibhunga!

Yaqhawuk' imbeleko!
Yaqhawuk' imbeleko!

The parallelism in these opening lines of these two poems can be illustrated as follows:



The poet uses this form of repetition in “Aa, Dalibhunga” and in the next two lines, which follow the opening line in “Inkunzi kaMbeki”. He puts an emphasis on comparing Nelson Mandela to a python by repeating the same thought in lines 3 and 4. With this imagery, the poet is commenting on the tall stature of Mandela and the fact that when he came out of prison he did not poison the black nation to go after the white people who had oppressed them, instead he called for peace. The python is not poisonous, but it can crush someone’s bones by wrapping itself around its victim, as Madiba did in defeating apartheid. The term “*inamba*” is also used to refer to “a dignified, respected person, for example, a king, a chief, etc.” (Mini, 2003: 429). The poet signals:

Yacombuluk’ inamba mz’ ontsundu wase-Afrika!
Yacombuluk’ inamba mz’ ontsundu wase-Afrika!

The lines,

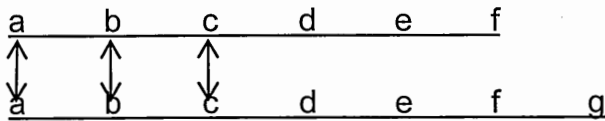
Yinkunzi malang’ ephuma kumhlaba kaNkosiyamntu;
Yinkunzi malang’ ephuma kumhlaba kaGcaleka, kaNgconde, kaPhalo,
kaTshiwo;

from “Inkunzi kaMbeki” associate Thabo Mbeki with other great leaders in the Xhosa nation , suggesting that he owes his legacy to the great history of these leaders.

Hailing Thabo Mbeki as a great and strong leader, the poet uses incomplete parallelism to note some of his contributions during the struggle:

Yinkunz’ eyatheth’ eDakar adakhisha ama-Cadre oMkhonto;
Yinkunz’ eyatheth’ eMorogoro, zathi izizwe sinogoro, sinogoro;

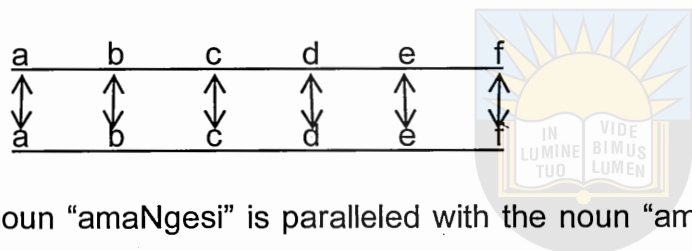
The outcomes of these talks that Mbeki made in Dakar (Senegal) and Morogor (Tanzania) are noted in the response made by the cadres of UMkhonto WeSizwe and people of Tanzania. This parallelism may be illustrated graphically as follows:



Another form of perfect parallelism is evident in “Yaqhawuk’ Imbeleko”:

Avuma amaNgesi, athi: Yes! Yes! Yes!
Avuma amaBhulu, athi: Ja! Ja! Ja!

This parallelism may be represented in the following manner:

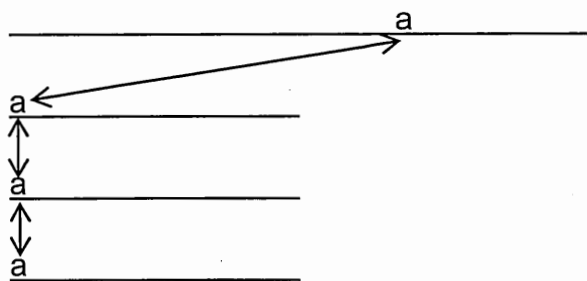


The noun “amaNgesi” is paralleled with the noun “amaBhulu”, as both these nouns refer to different groups of people who live in South Africa. Likewise, “Yes” and “Ja” are an affirmation in the languages spoken by these two groups of people. The poet draws these groups and their languages together to symbolise Madiba’s idea of uniting South Africa, hence the poem was rendered in the 20th year of his release from prison.

The poet links four lines by the definite article “the” in “Maz’ Enethole” to draw the attention of his audience to some of the best qualities of Nelson Mandela:

Besithi Madiba you are **the** living legend
The international figure;
The warrior of social justice;
The humble humanitarian

This linking is illustrated graphically as follows:



This is the view of the entire world about Madiba and the poet notes it as he acknowledges Mandela's contribution to the struggle to free all of humanity from colonialism and self-inflicted bondage. Mkiva begins with two general facts about Mandela and then transit to what made him to be a legend and an international figure. Although some people expected Mandela to advocate violence against whites after spending twenty-seven years in prison, he called for a society that would tolerate everyone, irrespective of skin-colour, class or education and further initiated institutions to help fight poverty. The poet uses epic language by calling Mandela a "warrior". According to Mkiva, Mandela did not become a warrior by fighting wars, but became one by being just. The poet employs alliteration with the **hu** sound to stress that, even though he had every right to be pompous and boastful, Madiba remained humble. In line 18, the poet uses parallelism within the same line, "*Waziw' ezizweni, waziwa lihlabathi*" (Known to nations, known to the world), to extol Madiba's worldwide influence. His contributions to the struggle and his call for peace in South Africa made him a world icon.

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The metaphor of a bull is repeated on a number of occasions in the praises of revolutionary leaders. The poet compares these leaders to a bull, a common analogy in *izibongo*. Bobelo (2008: 73) notes that, "A bull is known for its strength which cannot be compared with an ox or cow. It is also known for fighting strongly". Lines 6 and 8 in "Maz' Enethole" link these lines with this metaphor and the linking is vertical. Although the metaphor is repeated in line 6, the second one refers to other leaders who have been defeated by Mandela.

*Yiyo leyo k' **inkunz'** edl' iintloko zeziny' iinkunzi;
Yiyo leyo k' **inkunz'** ayigobi igob' eCuba*

By linking these two lines, the poet stresses the fact that Mandela could not accept the oppression brought by other leaders; hence, he had to fight and defeat them. It is only the leader from Cuba, the friend of the struggle, Fidel Castro, that Madiba could see eye-to-eye with.

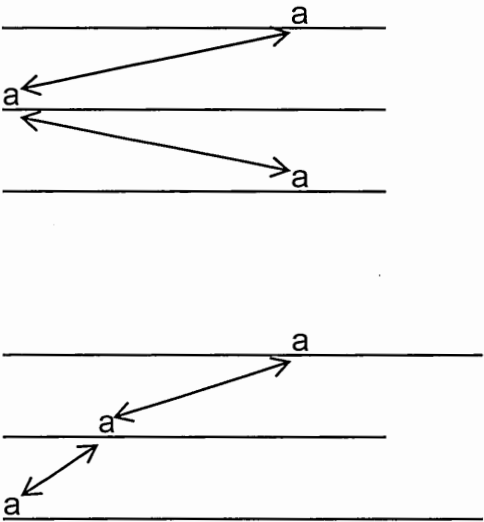
In the first three lines of “Inkunzi kaMbeki”, the poet uses the metaphor of a bull. The linking is vertical. In addition, the poet carries the image of the bull to lines 14, 15 and 17. He creates a right to left swing and then a left to right swing oblique linking to trace Mbeki’s leadership qualities back to his ancestors:

Yiyo loo nto ndisithi **yinkunzi** kaMbeki;
Yinkunz’ emnyama ephuma kwiinkomo zikaFakade, kaMbekisa;
 Yiyo loo nto ndisithi **yinkunzi** kaMbeki;

Likewise, in “Yaqhawuk’ Imbeleko”, the poet uses oblique linking to compare President Zuma to a bull:

Yiyo ke ley’ **inkunz’** emdwaydwa kaLugaju;
 lthole **leenkunzi** zomgquba zakwaMatomela;
Iduna, madoda, lomthonyama eliphum’ ezantsi enzonzobilen’ eNkandla.

The poet compares Zuma to a bull, which is also known for its role as a leader. He traces Zuma’s leadership qualities to his ancestors, Lugaju and Matomela. Mkiva further emphasizes Zuma’s leadership qualities by the use of the word “*iduna*”, noting that Zuma grew up possessing qualities of a leader. He confirms beyond any doubt that Zuma is a true revolutionary leader. The linking in these poems may be presented graphically as follows:

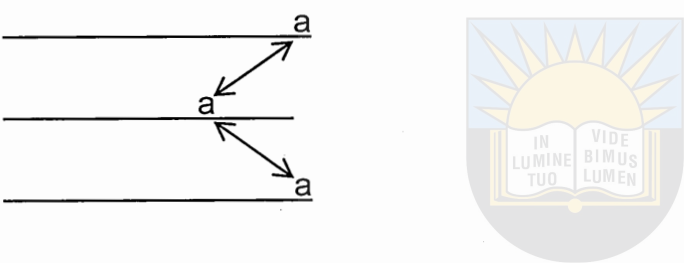


The third stanza in “Yaqhawuk’ Imbeleko” carries the main message of the poem. In the first three lines, the poet repeats the name of President Zuma, using his clan

names. This is a way to show respect and to soften the heart of the President as he is about to plead with him to address a burning issue of the underdeveloped South African economy. He sings:

*Yiyo leyo ke **Msholoz**i;
 Bambelela kaloku **Msholoz**' omkhulu;
 Sitsho kuwe kaloku **Nxamalala**;*

This right to left swing and left to right swing oblique linking may be illustrated graphically as follows:



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The poet uses alliteration on a number of occasions in “Maz’ Enethole”. This device gives the poem a sound effect and helps the poet to maintain a certain rhythm. In addition, this repetition of sounds allows the poet to draw the attention of the audience to certain aspects of Mandela’s life and work as a revolutionary leader. In line 2, the poet draws on a metaphor to compare Mandela to a variegated adder: “*Libiziw’ ebaThenjini irhamb’ elirhanga-rhanga lakwaMandela*” (The Thembu tribe has called the variegated adder of Mandela). The adder is one of the most dangerous snakes known to man in South Africa. The poet compares it to Mandela’s relentless work against the apartheid regime. He was as dangerous as the adder hence his contribution led to the abolishment of apartheid. Although he was dangerous to the opposition, he was well decorated to the black nation and all those who were against apartheid.

In line 4, the poet stresses Mandela’s wisdom by using alliteration as well as hyperbole. The sound *laza-* gives the poem a musical quality as the poet celebrates the contributions of this iconic leader, Nelson Mandela. The poet sings: “*Laza lazalwa sel’ namazinyo*” (And he was born having teeth). Teeth are a symbol of

wisdom, emphasising Madiba's long lasting wisdom; the poet conveys that he was born with it. It is a known fact that children are toothless until a certain period of time after their birth. However, the poet exaggerates that Madiba was born having teeth to cast light on his wisdom.

The poet switches the language code from Xhosa to English and, in some of his lines; he uses alliteration as he compares Mandela to some elements of plants:

The root of reconciliation;
 ...
 The filament of freedom;
 ...
 The pollen of prosperity;
 ...
 The caylix of consciousness;
 The stem of our society.



The poet has spread these lines across the poem except for the last two. Had he lined them together they would have formed a pattern of perfect parallelism. As they come in different sections of the poem, they spread the rhythm of the poem across the whole poem. The poet paints a vivid picture of who Mandela is with this array of botanic images.

In the last stanza, the poet uses alliteration in three different lines, repeating syllables –zi-, -jo- and –ja-, -bho- and –th-. This maintains the rhythm of the poem and allows the poet to gesticulate as he praises.

*Uyazazi izicagogo nezicukujeje zomzabalazo;
 Goduka sotonono, ujong' umjonono, ujejana ngeja;
 Ubhobhoyi ngebho, uthekwana ngetha*

The –zi- syllable is rife in Mkiva's poetry, where he uses the last letter of the alphabet with one of the highest vowel sounds to symbolise the highest degree of what he is talking about. In this poem, he stresses that Mandela knows all the ins and outs of the struggle to the letter.

As in other sections of the study, rhyme is kept to a minimum in this section as well. It is only in “Aa, Dalibhunga” and “Inkunzi kaMbeki” that the poet uses this device. In both poems, there is only one pair of final rhyme. In “Aa, Dalibhunga”, the poet uses it in lines 11 and 12:

*Mabhulu shwak’ emini besiwajongile;
Hashe lenkumanda lilahlekile;*

According to Walter and Wood (1997: 61), “words that rhyme are often important words in a poem, and words that are connected by rhyme can relate to each other in significant ways”. This is the case in this poem; the poet draws the attention of his audience not only to these words, but also to these lines. The poet stresses that the contribution of Mandela to the struggle led to the regime of the oppressors to vanish while people were still looking. The horse of the commander is his pride; Mkiva compares the pride of the oppressors-apartheid- to the horse of the commander, and now it is lost. The use of rhyme in “Inkunzi kaMbeki” is prevalent:

*Ntshontsho zidwala zichoph’ enkangeni;
Nanga ngabantwana ntak’ asemadizeni;*

Poems in this section are replete with symbols painting the hardship the black man underwent during the struggle. These symbols portray these revolutionary leaders as warriors who grew up under harsh conditions and yet rose to be influential people in the fight for freedom. The use of symbolism in “Maz’ Enethole” is found in line 6, where the poet says: “Int’ eyakhula **ngenembe** egasityeketye” (He grew up eating gruel of red maize). Serving the gruel made from red maize for children shows that the family does not have enough money to buy infant foods from the supermarkets. With this word, the poet reveals that Mandela grew up under hard conditions due to the inequalities of apartheid. Despite that, Madiba grew to be a leader of great stature. In addition, there is common belief among the Xhosa that if one feeds the thin gruel to a child s/he may grow up to be strong and able to face any challenges. The poet confirms this in the preceding line by noting that Mandela is tall and strong in stature: *Ufa’ olumadolo-dolo lakwaMandela* (The tall one of Mandela).

The poet notes that Mandela used to wake up early to meet women on their way back from the river or work so that he could ask them a small amount equivalent to ten cents:

*Ngumakhawulel' abafazi ngenj' ixukuxa;
Ukuz' abacel' int' engangesheleni.*

Children whose parents are wealthy do not ask for money from other people. Mandela's parents were not rich and they suffered more after the white government stripped the head of his chieftaincy. The poet reveals these hardships for his audience to appreciate how the white regime oppressed black South Africans and how the revolutionary leaders, like Mandela, emerged to chart a new path of reconciliation against all odds.

Another symbol of hardship and struggle that leaders of Mandela's hue had to contend with is in line 15, in "Aa, Dalibhunga": "*Uvuthulul' amangolwan' ichule lokuphendl' iintwala ze-Afrika*"; (Skilled in getting rid of the fowl-lice and removing the lice in Africans). Poverty-stricken and living in mud houses meant that one had to clean one's house now and again, as different species of lice would find their way in. Mandela's fight against white supremacy led to the eradication of a great deal of mud houses through the Reconstruction and Development Programme (simply known as the RDP). The poet praises Mandela's involvement in the struggle and, more especially, the outcomes of his commitment. In this manner, he portrays him as a hero of the struggle.

Line 16 reveals Mandela's physical traits in a way that symbolises strength: "*Ugخالaba libanzi lokuthwal' iinzingo zeli lizwe*" (Broad shoulders that carry the burdens of this nation). Mandela has broad shoulders that show he has the ability to carry heavy things. Broad shoulders are a symbol of strength. The Christian world uses this phrase too when praising Jesus for carrying all their troubles and hardships. Mkiva stresses the fact that Mandela carried the burden of freeing the black nation from the apartheid regime.

In “Inkunzi kaMbeki”, Mkiva uses another symbol of hardship by quoting the words of Thabo Mbeki from one of his speeches. In the last stanza, the poet notes:

*Yinkunz’ eyakhul’ ihamba ngenyawo idliwa yintsente;
Yiyo loo nto yakhe yathi ngeny’ imini;
Sasingomahamba ngenyawo sinentsente nje;*

*A bull that grew up walking barefoot with grime;
That is why he once said,
We walked barefoot, hence we have grime.*

When one walks barefoot, dirt easily builds up around one’s feet and the lower parts of the legs. If one does not quickly remove this dirt by taking a bath, it results in grime. Poor children tend to acquire more grime than any other children, because their parents cannot afford to buy them shoes and bath them at least twice a day in a warm bath. The poet paints this image of hardship during apartheid to reveal what this revolutionary leader was fighting against. By presenting the ravages of the struggle, the poet amplifies the strength of the revolutionary leaders who played a part in defeating apartheid.

5.4 Conclusion

Mkiva honours these revolutionary leaders for their involvement in the dismantling of apartheid in South Africa. He views them with the eyes of black South Africans who had to suffer under the apartheid regime and praises their heroism in the fight for freedom. Looking back at the involvement of these leaders in the fight for freedom, the poet sends a message to the youth, the beneficiaries of the struggle, the born-free, that today is the result of that great fight for liberation, where men and women sacrificed their time, strength, comfort, and even their lives, to free South Africa from apartheid. It is clear that Mkiva does not have blind love for these leaders, when one is not living to the standard of his position; he points out the problem and suggests possible solutions to the problem. He mingles praises with constructive criticism; this helps the one who is praised to know his mistakes. The poet uses images of hardship to paint the mammoth task the revolutionary leaders were faced with in fighting apartheid. In the same breath, the poet seeks to praise their heroic acts which led to the defeat of apartheid.

CHAPTER SIX

GENERAL CONCLUSIONS

6.1 Introduction

This study has examined the poetry of Zolani Mkiva to establish whether Mkiva does speak with the voice of the poet in his aesthetic works. This chapter outlines the outcomes of this research and makes recommendations for further research into Mkiva's poetry.

6.2 Concluding Remarks

The study has discovered that the art of *ukubonga* is innate in Zolani Mkiva. He was born and nurtured by renowned poets and orators who played an important role in society. In his poetry, Mkiva has carried forward the legacy of his ancestors, who paved the way for him. He started at a tender age as he sang praises for his father's flocks and for his peers during stick fighting. Accompanying his uncle to his own performances resulted in Mkiva performing in public very early in his life.

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In his teenage years, Mkiva became the voice of the learners whenever they had strikes. He displayed creativity igniting learners who were still trying to find a way to make their voice heard. This led to Mkiva being invited to perform at Nelson Mandela's welcome home rally in the former Transkei after his release from prison. As though this was not honour enough, Mkiva got another invitation to perform at the inauguration of Nelson Mandela as the first democratically elected President of South Africa. He then became Mandela's poet and a Presidential Poet as he went on to sing praises for other presidents and leaders around the world. This is evidence of the significance of the poetry of Mkiva and the message that attends the poetry of this globetrotter.

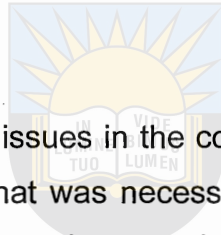
Mkiva's poetry has received recognition around the world. He has multiple awards from different states as his voice is the voice of reason to his audience. Invitations to perform around the world testify to the quality of his message and the impact it has on those who are within the sound of his voice.

In his poetic composition, Mkiva draws on matters of national and global importance. He sets out a good platform for the voice of the poet to emerge by focusing on subjects that are of significance at a particular time in society. Right at the time when the boy initiates were dying, Mkiva made his voice heard as he protested against the sending of young boys to initiation school and against fly-by-night surgeons who cared for monetary gains more than the safety of children. He displays a great insight as he not only criticises all of this, but he also comes with suggestions to redeem the situation. His suggestions echo the sentiments of the Department of Health concerning this issue. This is the ideology (authorial) that runs through his protest. With the fine eye of the poet, he notes the problem, but he is not quick to point the finger until he has observed the matter fully and has thought of necessary solutions. Then, as the spokesperson of the community, he speaks against that which stands in the way of the stability of society and calls for a notable change in the matter and in those who were causing instability. This is clear in "Mbambe Lubobo" and "UMbombayi" as he protests against leaders who misuse resources that could have been used for the betterment of the lives of the people and the future of the country.

The poetry of Zolani Mkiva is filled with the spirit of patriotism. His love for the Xhosa nation, South Africa and the African continent, in his entire poetry, is self-evident. Each poem in the study reveals the love the poet has for his land of birth and his willingness to defend it against any threats.

With regard to patriotism, the poet is keen to see the Xhosa nation, South Africa and the African continent at a higher level. Mkiva is heard calling for a continent that will not embrace mediocrity, but will carve a world of "great thinkers and doers of great deeds". He spoke these words at the time when Africa needed to rise from the past benighted by colonial rule. He made this call when the continent needed to write a new chapter, hence a call for thinkers of great thoughts. His message is clear. African governments need not formulate policies that look good on paper, but there must be a plan of action to implement them.

At the time when certain traditions seemed to lose their significance, the poet took up the theme of "Intonjane"-girl initiation as a subject of praise. In his craft, "Intonjane" becomes key in molding a girl into a mature woman. In a subtle manner, he shows how the custom beats western civilisation in improving lives of young women. This shows how much he values the customs of his people. Although he is educated, Mkiva seems to make a call that it is important to be true to your roots. He seems to imply that the mess of teenage pregnancy, drug abuse and crime is due to the neglect of African customs. Mkiva's values are not contrary to those of his nation and that makes him a true custodian of culture and has a sense of the past, present and future.



In his poetry, Mkiva speaks to current issues in the country. He calls for unity at the birth of the new South Africa, a call that was necessary in order for the country to move forward as a rainbow nation. He points out the ills of the past and parades them in order to offer a valid reason why the country needs to be united under one banner- black, Indian, white and coloured people must unite. When others were calling for bloodshed, Mkiva advocated peace as the key driver of the rainbow nation. As a poet, he echoes the the sentiments of the former President of the country at the time, Nelson Mandela, as *imbongi* would do in representing the views of the King to his people and vice versa.

Mkiva's poetry encourages the country to take responsibility. While he praises freedom-fighters for their victory over apartheid, he also urges the beneficiaries to handle the freedom they enjoy with care. This message is relevant in an age where the born-frees seem to be ignorant of how the freedom they are enjoying came about. In line with his patriotic spirit, Mkiva speaks to the immediacy of the volatile (South) African situation, his audience can easily identify with.

In revolutionary self, Mkiva acknowledges leaders who fought for freedom and became Presidents of the democratic South Africa. In his praises, he lauds the qualities that make a revolutionary leader advance the cause of the wretched of the

earth. He is keen to suggest what ought to be done when one is falling short of what is required of oneself. His criticism is constructive. His praises of Mandela, Mbeki and Zuma are constructed in a manner that they offer lessons on leadership for upcoming leaders. A leader must strategise and formulate plans that will aid the well-being of his constituency.

The use of linguistic devices enhances Mkiva's poetic voice. Metaphors, symbolism, folktales, sayings, idioms and parables, as well as contrast, add substance to his message. These devices allow the poet to express his thoughts and ideas with a voice that makes a lasting impression on the intended audience. The vivid pictures the poet paints with words excite the imagination of his audience and put the audience in the same frame of mind as Mkiva. These devices afford the audience an opportunity to see eye to eye with the poet.



Likewise, the poet's use of structural devices such as parallelism, linking, repetition, alliteration and rhyme has a resounding vocal impact on Mkiva's poetry. It is through these devices that the poet deepens the impression of his message to his audience. This use draws the attention of his audience to certain sections of each poem and impresses certain lasting thoughts. This allows the poet to make his message more meaningful and memorable and for his audience to appreciate the message of his poetry.

In summation, Zolani Mkiva lives true to his calling as a poet. His poetry is holistic in that it is informative, educational, and correctional; it is the poetry for change, that also preserves culture. He is a spokesperson for the community, a mediator between the President and the people, a historian, a social commentator, an oral library as well as the curator of culture. His poetry makes a contribution to language as it uses idioms and sayings, and it comes up with new words while it preserves the old ones through the use of folklore. This makes him a custodian of language. Zolani Mkiva speaks with the voice of the poet in his poetry.

6.3 Recommendations

Mkiva's poetry is of national and international importance. He continues to produce poetry that digs deep into issues of importance in the country and the continent. The issues he teases out need to be researched. Mkiva has been given a title of the "Poet of the Nation" by some, a title previously held by S.E.K. Mqhayi. His poetic voice has not only reached the Nguni nation, but the international market has also heard it. An investigation of such a claim is needed in order to qualify Mkiva as "the Poet of the Nation". There is a promise of a good study if one can consider a comparative study between Mkiva and Mzwakhe Mbuli, the People's Poet. There are poems in Mkiva's work that can be compared too. A comparative study of "Guya" and "Incoyane" is promising as well, as they are about initiation.



6.4 Conclusion

This chapter has outlined the outcomes of this research on the poetry of Zolani Mkiva and has provided the concluding remarks of the study. It has also provided recommendations concerning more research that can be done on the poetry of Mkiva as he continues to tease out issues of national and global importance.

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Appendices

Appendix A- Poems

1. Guya

Guya (x6)

Atsh' amadama anamanzi;
Atsh' amadama anamanzi;
Xhego lekati litsho lakh' umkhanyo;
Yez' indoda kwamany' amadoda;
Senga ngathi kuza kwaziwana;
Uthethil' umzukulwana kaBhovula;
Wabhong' esithi isiko lidala linenkqayi, madoda.

Impinda: Juwawa, juwawa, yinton' ezam' ukwenzeka?
Ngubani n' ongevanga bo, yinton' n' ezakwenzeka?
Ngubani n' ozakweluka, yintoni n' ezakweneka?
Imbong' iqumbelentoni?

Hay'! Hay', madoda ndiswel' amaphiko;
Hay'! Hay', bafazindiswel' amaphiko;
Aphela phi namadod' amakhwenkw' amadala?
Ndithetha mnangeentsakamb' ezazinxib' amasey' bhokhwe;
Zixhentsa, zibethaunomxhimfi;
limbalarhazeenjanjarha;
Amaqhajinamaqhawe.
Ndithetha kalokuamakhwenkw' ayesidl' imithuma esithi ziipesika;
Imijijimboyeenkunziejij' ezinye;
Int' ezazikhonya zihamba ngecala;
Ziteya, zitshila, zityityimba;
Zisithi ziyabashiya abantwana;
Yhaa, hoo!

Impinda

Hay'! Hay'! Hay'! Hay'! Hay'!
Ndiyanqanda, sizwe sikaKhushe;
Sekutheni namhlanje sekuseluk' iintsana?
Sekutheni namhlanje sekuseluk' iidyongo?
Phendulani, mzi kaZanzolo!
Kuba kaloku ikhwelo lityala;
Sesithembeke kuwe kwedini kaMelibhunga;
Nditsho kuwe kwedini kaNobinjana;
Usihlahlele indlela,
Kuba nawe liyakungqinel' ixhanti lomzi kaXolilizwe;
Lisithi nguwe umjijiva wengcibi ejij' ezinye;
Yiyo loo nto ndisithi ngolo hlobo:
Twyala bam (x4)
Ndeshekelele, ndeshekelele, kwathi xiki-xiki, kwathi gqobho, ndathi yhaaa.

Guya (3)

Impinda.

2. Mbambe Lubobo

Imizamo yakho iyafunwa (x3)

Mbambe lubobo!
Mbambe lubobo!
Nguye lowo k' uhlala phezu kwameva;
Axel' uhlumis' ameva abuy' amhlabe;
Umde ngeentong' isil' esiwudl' umzi siwukhanyela;
Sisithi udlwa nguDabululwandle;
Ha-hay', madod' umzingis' akanashwaaaa!

Impinda: Hamb' uyofunda, ukhangel' aph' ukhoyo! (x4)

Uthethil' umntwana kandlu zikamanqugwala;
Esith' imfundo ngumth' odubul' umthi wasentwasahlobo;
Udubul' utyatyambe njengenyibiba;
Yiyo loo nto sisithi ngolo hlobo;
Umasindw' ezama akanatyala!
Ithethil' ipon' erawundi njengesheleni;
Ath' amarhanuga yiponi edla uqaqqa;
Inkunzi ethetha kamnandi ngath' ihlel' ehagwini.
Mbambe lubobo!
Mbambe lubobo!

Bhelezabhubhe kumkani yamademoni;
Mbamb' azihlal' int' ingaziwa;
Izigodlwana zemaz' endala zingalal' endleleni yazini kunyembelekile;
Itsho ke yon' inkunzi kaMakhonya;
Isithi fundani bafundi de nizijonge zigqabhuk' iincwadi;
Isithi xelengani basebenzi ukuz'ilizwe lethu libheke phambili;
Yiyo loo nto ndisithi ngolo hlobo;
Qaqambisan' ilizwe lakuloMqhayi ukuze libe sebuqaqawulini.

Senkezana zenkazana asikwaz' ukuhlala siyayiphendulela bo;
Wena nkelenkel' enkulu kwelabelungu, kwelamaTshaka bo;
Mankunzini bo!
Harsekisi! Harserisi!
Mbambe Lubobo!

Imizamo yakh' iyafunwa.

3. UMbombayi

Utsh' umathamb' esihlewele saseMhlabuhlangene;
Intsusamabandla nguMbombay' odume ngezimbo namanyala;
Izilonda zengcinezelo nezilandu zongcikivo;
Yiyo loo nto ndisithi xa kunamhlanje;
Sinyokolondwana, Sinyokolondwana, zis' ibhay' lam;
Ilanga liyandishiya kukud' eBhakubha;
Sivakel' isikhalo sabantwana be-Afrika;
Bemhesha, bemchila uMbombayi
Besithi chosi ndaba zolwimi.

Wena wawukhe way' ePipay'si eVovay'si phants' komkhono;
Uya kuma---z' uMbombayi;
CBJ msila kaNombinja;
Buntingville ndandendile;
Choice Assorted tshayisa s'akuthetha;
NguMbombayi ke lowo.
Mbombayi usidyobhile ngentshong' isizwe;
Mbombayi usintlokothisile isintu;
Wena Mbombayi wathi uza nelizwe kant' uxel' ilishwa;
Wathi usinik' inkululeko kant' uxel' inkunkuma;
Wathi wenz' imbumba yamanyama kant' uxel' imbumba yamanyala;
Wazibiza ngokub' unguMongameli kant' ungusmangandini;
Wazibiza ngokuba uyiNkulumbuso kant' uyinkubabulongwe;
Ha-hay' ndithetha ngoMbombayi!

UMbombayi wazibiza ngokuba yi-President kanti yi-predator;
Wazibiza ngokuba yi-Paramount Chief kanti yi-paramount thief
Kuba uyityile imali yethu wayimungunya;
Wayimungunya de wayivungula;
Wayivungula de wayivungulela nabanye ootholekweni.

Yiyo loo nto ndisithi ngolo hlobo;
Mbombayi ungunyhek' enkulu yaphesheya kweNciba;
Mbombayi unguntam' inecingo yaphonoshono kweNciba;
Mbombayi uyindubula yaseMabatho;
Mbombayi ungungca---tsha!
Mbombayi usisabhongo sesele.

Yiyo loo nto ndisithi xa kunamhlanje;
Mbudede kaMbombay' ibhubhile;
Wehl' uMbombayi wehla;
Wenyuk' uMbombela wenyuka;
Zangen' iinkokheli zethu zingqawuz' epalamente;
Yangangcazel' imiqhutsapere;
Zangangcazela neentothoviyane;
Yenyuka njalo Mbombela;
Uyazithand' iindaba nde---gram.

4. God Bless Africa

A child was born some time ago;
Dissocialised and disoriented;
Bad-mannered and bad-nurtured!
Today the child is born again;
Today is the rebirth of Africa;
Ready to be issued with a new birthday certificate.
The notion for motion has been issued;
Let us be thinkers of the great thoughts;
Let us be doers of the great deeds;
Achievement never yet was given to the people as a gift;
But as a reward;
Bravely earned through enormous struggles.
Africa is the continent of the future;
Let us tell the world that;
We are the mother continent.
Tell them
Tell them that
That them tell
Them that tell
Tell them we are the continent of the future;
The mother continent.
Africa maluju!
Africa harambee!
Africa uhuru!



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5. Incoyane

Sifun' inkcubeko?
Sifun' impucuko? (x4)

Yavel' intonjane, ma-Afrika
Ayithombang' ithunakele.
Khawukhangele ubuhle beentombi zeli lizwe;
Zigaxel' izigcina nezigcinana;
Zihlom' iincebetha neenkciyo, madoda.
Yinkwenkwezi yaphum' emafini;
Nguthoba nkwenkwezi ndibambelele;
Ntomb' entle evela nekhwezi;
Isandulela selanga nengomso;
Lingaphum' ikhwezi kusile manina.

Impinda: Sichel' incoyane, galela wena; (x2)

Noba yintonina, galela wena ; (x2)

Sichel' incoyane, galela wena; (x2)

Noba yintonina, galela wena. (x2)

Sifun' inkcubeko?

Sifun' impucuko?

(x4)

Woza, galela, hololo, galela. (x2)

Khala makoti sowuvingcelwa;

Mna ndiyesab' ukukhala kuba ndiyindoda;
 Watshunguza ntomb' elitshivela kodwa ziyatsh' iimbiz' ekhitshini;
 Chul' ukunyathela chungu-chungu ndini lenkcubeko;
 Eli cekeceke liceketheke njengencede;
 Yehaaaa-----a!

Impinda:

Ngxatsho ke, gwangq' elihle;
 Ndindim ndyinzwana, ndiyindembebele;
 Butsolo bentshontsho bushiy' usiba;
 Gungqani zintombi niyiqhelil' incopho;
 Ugxogxo lwenyathi, ithafa lembozisa lif' amathole;
 Mbona wejojo dubul' unyekez' kenyeke ziintaka zeli thafa.

Ladan' ugxogxo, mfaz' uyozele;
 Mbomboduna, mbambo zimbalwa;
 ... ilanga liphum' emafini;
 Litsho ke lona igwijo lokuvuselela umlando wenkcubeko yethu;
 Ndee ncincilili (x3)



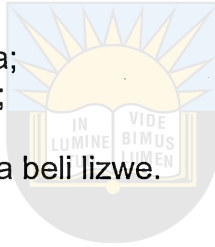
6. Phambili Ngomanyano

Bayetheni ke mathol' ezilo;
 Bayetheni ke mathol' ezingwe nengonyama;
 Kodwa kunini kuthethwa ngoxolo kweli lizwe;
 Yiyo loo nto ndisithi xa kunamhlanje;
 Masithetheni ngemanyano kweli lizwe;
 Sixel' int' ezibukhulu bucan' ilanga nenyanga;
 Sixel' int' ezibude budibanis' uphez' komhlaba nophants' kwelanga;
 Yiyo loo nto ndisithi xa kunamhlanje;
 Ngumqokoz' omkhulu oboph' eli lizwe;
 Ngathi uke wawuphath' ungalizek' ityala;
 Sendiyawqala ngeyiphi na? ndithi ndak'qala ngaleya;
 Ith' inkunzi yeli lizwe , hay' noko khawuqale ngaleya.

Yiyo loo nto ndisithi xa kunamhlanje;
 Waqhawuk' ujing' abantwana bedlala;
 Wachithek' umphothulo;
 Yiyo loo nto ndisithi;
 Guga s'thebe kudal' usophulela;
 Yiyo loo nto ndisithi;
 Phum' ewodini uwagqibil' amayeza;
 Yiyo loo nto ndisithi xa kunamhlanje;
 Akukho nkanga idubul' ingethi;
 Kuba zisina zidedelana;
 Bhidlange lodlame liwurhangq' umzi waseMzantsi Afrika.
 Xa kunamhlanje sithi masibeke phants' izikrweqe;
 Sithi phambili ngoxolo, phambili!
 Sithi phambili ngomanyano, phambili!

Impinda: Phambili, phambili manyano (x2)
Phambili ngoomanyano (x5)

Mz' ontsundu waseMzants' Afrika;
Sithi yimani ningagungqi xa kunamhlanje;
Zenith nakubona ngaphambili;
Zenith ubutsolo beengqondo linqatha lobomi;
Yiyo loo nto mna ndiyimbongi ndisithi;
Imbiz' ibonw' esicikweni b' ivuthiwe;
Yiyo loo nto mna ndiyimbongi yaseMzants' Afrika ndisithi;
Ze nilibambe lingatshoni;
Ze nihlabe nikhangele ke kambe mz' ontsundu;
Kuba kudala zidlan' izikrweqe kweli lizwe;
Ladl' ijoz' egazini lomz' ontsundu;
Ladal' iindwane kweli lizwe;
Zahlokom' iinduli neentaba;
De kwahlokoma neentaba zoKhahlamba;
Ladlob' igazi lomz' ontsundu kweli lizwe;
Zafiphal' iinyanga neekwenkwezi;
Ngenxa yokuphandlwa ligazi labantwana beli lizwe.



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Zidwesha nani zidwangube;
Sithi namhlanje mazibekwe phantsi izikrweqe;
Sizihlamb' izandla zethu;
Mlisela nomthinjana;
Sithi xa kunamhlanje ziphakamiseleni phezulu izandla zenu;
Nibhej' uxolo kude kube luxolo kanaphakade;
Halala ngoxolo, halala.

Impinda

Vumani ke kambe kub' uqhawukil' unobathana;
Yithani vumani siyavuma kub' usel' unobangela;
Yiyo loo nto mna ndisithi;
Masizeni nomkhombandlel' okomceph' ucandiwe;
Yiyo loo nto mna ndisithi;
Masizeni nomhlahlandlela okomtyotyene;
Yiyo loo nto ndisithi ngolo hlobo;
Siyaludal' umanyano kweli lizwe laseMzantsi Afrika;
Kuba sithethil' isizwe sonke siphela;
Zathethwa neelwimi ngeelwimi;
Ndibavil' abeSotho besithi:
"Kopano ke matla"
Akhuluma namaZulu esithi:
"Songoba simunye"
Athetha namaBhulu esithi:
"Eendrag maak mag"
Batheth' abeLungu besithi:
"Unity is strength"
Athethile namaTaliyane esithi:

“Eks unitate vires” (not certain about the transcription)
Atheth’ amaXhosa esithi:
“Ubunye ngamandla”.

Thandazani bantu baseMzantsi Afrika;
Nithandazel’ uxolo nemanyano kweli lizwe;
Ngxengxhezani kuSomBawo ngalo ndlela;
Nithi uyababa pelepele umnandi tolofiya hay’ ameva;
Ze nibuye nitsho nonke ngazwi linye;
Nithi bhogro zeti zeqi zemm.

7. ‘Ze Nilibambe Lingatshoni

Awu! Ewe, ke kambe kuyavakala;
Kuyavakal’ ukugoduka kwenqwelo
Goqo-gogo, nqwelo yokugoduka-
Le nqwelo yabeth’ eThwecu mhla yafika
Yadla kumaNgqika namaGqunukhwebe;
Zatheth’ iinkokheli zaseMhlabuhlangene;
Zathi tarhuni zidweshi nani zidwangube;
Yiyo loo nto sisithi ze nilibambe lingatshoni.
Halala, mzontsundu waseMhlabuhlangene.



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Yiyo loo nto sisithi xa kunamhlanje;
Ze nixel’ oobhobhoyan’ inkelenkel’ enkulu;
Nkelenkele ziyawugidl’ umtshini;
Nixel’ oodyudyu, mdyamane umaqeg’ amdaka;
Ze nithi siyachuba, siyakhwezela, sikh’ amanzi ngophondo;
Kuba thina siziqhelil’ izinto zikandala zikandalashe;
Ndithetha ngeento zomthonyama neento zomgquba;
Yiyo loo nto ndisithi ze nilibambe lingatshoni.

Xa kunamhlanje ndithi besingamaxhaphetsh’ izinxiba-mxhaka;
Kuxoxwa ngeengxoxo, gxebe, ngoxolo;
Evuy’ amagxagxa kuba besixhaphaza;
Yiyo loo nto ndisithi xa kunamhlanje;
Siwagqithil’ amajingiqhiwu
Yiyo loo nto sisithi xa kunamhlanje;
Siyiguqulile inkunkuma sayenz’ inkululeko;
Halala zidweshi nani zidwangube.

Yiyo loo nto sisithi xa kunamhlanje;
There is no tomorrow without a yesterday;
There is either no tonight without a yesternight;
Yiyo loo nto ndisithi xa kunamhlanje;
The bones of our ancestors are vibrating;
Xa kunamhlanje sithi:
We have managed to defeat the primordial beast of gargantuan appetite.

Yiyo loo nto ndisithi;

I do not have perfumed lips;
 But I speak the truth.
 I do not have the cat eyes;
 But I can see the true colours of the rainbow nation.
 I do not have a dog nose;
 But I can smell and distinguish between carbon-monoxide and oxygen.
 I do not have big ears;
 But I can hear what makes sense and what is a nuisance.
 I do not have soft hands;
 But I can deliver my people from shame.

8. Maz' Enethole

Anindihoyi na?
 Libiziw' ebaThenjin' irhamb' elirhangarhanga lakwaMandela;
 Ithole ledun' elamithw' iminyaka yamibini lingazalwa;
 Laza lazalwa sel' enamazinyo;
 Ufaf' olud' olumadolo-dolo lakwaMadiba;
 Int' eyakhula ngenembe eNangastyeketye.

Namhlanje sith' usambesile, wasihombis' ezizweni;
 Bahlahlamb' abanyatheli beli lizwe;
 Besithi Madiba you are the living legend;
 The international figure;
 The warrior of social justice;
 The humble humanitarian;
 Sithi, maz' enethole.

Impinda: Rholihlahla (x2)	
Rholihlahla kaMandela, uyabizw' ebaThenjini	(x2)
Sithi wena Madiba (x2)	
Sithi wena Sophitsho	
He wena Ngqolomsila	
Uyabizwa ebaThenjini	(x2)

Ayo! UMadiba ngumakhwekhwetha inqwelo yengqwangangqwili yenkuz' ediliz'
 iziduli ingenampondo;
 The root of reconciliation;
 Gosi ke gosi ka kagiso;
 NguGesant ubhebheth' inqwebu umhlab' uvunyiwe;
 Waziw' ezizweni, waziwa lihlabathi;
 The filament of freedom.

Ngumjijiva wenkuz' ejij' ezinye;
 Bath' ukuyibiza, bathi-
 He is the pollen of prosperity;
 Ngumakhawulel' abafazi ngenj' ixukuxa;
 Ukuz' abacel' int' engangesheleni;
 The caylix of consciousness;
 The stem of our society;

Yiyo loo nto ndisithi: maz' enethole, Rholihlahla.

Impinda

URholihlahla yinj' amathumbu yeenkukhu zakuloMaseti;
Phantsi kwentaba zikaGilindoda;
Uyazazi izicagogo nezicukujeje zomzabalazo;
Mzi kaPhalo mnxibiseni iziyeye neziyambane;
Goduka swayiba lezwembez' elide lakwaZondwa, lakwaYemyem,
kwaVelabembhentsele;
Goduka sotonono ujong' umjonono, ujejana ngeja;
Ubhobhoyi ngebho, uthekwana ngetha;
Ndithath' apha ndibe ngapha;
Ndithath' apha ndibe ngapha;
Ndithath' apha ndibe ngapha.

9. Aa, Dalibhunga!

Aa, Dalibhunga!
Aa, Dalibhunga;
Yacombuluk' inamba, mz' ontsundu wase-Afrika;
Yacombuluk' inamba, mz' ontsundu wase-Afrika;
Ngubani n' ongakubonang' ukucombuluka kwenamba?
Yiyo leyo k' inkunz' enkulu edl' intloko zeziny' iinkunzi;
Nguye lowo k' uMandela;
Yiyo leyo k' inkunz' ayigobi igob' eCuba;
Thole lezizwe ze-Afrika;
Mabhulu shwaka' emini besiwajongile;
Hashe lenkumanda lilahlekile;
Xolani, zizwe libonakele.
Yiyo leyo k' int' enkulu;
Ndithi yint' ebuchopho bumachaphaz' egolide;
Uvuthulul' amangolwan' ichule lokuphendl' iintwala ze-Afrika;
Ugxalaba libanzi lokuthwal' iinzingo zeli lizwe;
Yhoo, h oho ho h oho h oho!



10. Inkunzi kaMbeki

Inkunzi kaMbeki!
Yinkunzi malang' ephuma kumhlaba kaNkosiyamntu;
Yinkunzi malang' ephuma kumhlaba kaGcaleka, kaNgconde, kaPhalo, kaTshiwo;
Ngunyana kaMaMfikeni;
Wasuk' uGovan wazal' iGovernor;
Hala talk, talk;
Hala talk, talk, ntshontsho zidwala zichoph' enkanjeni;
Nanga ngabantwana ntak' asemadizeni;
Ndathethelela ndlazimdaka.

MYuda Sikariyoti gwencel' emsengeni phantsi komthi we-gum;
Wawubamb' umdlambila, abuy' amahash' ebhefula;
Ikhakhayi lencede lidliwa kuvukwa, madoda;
Yiyo loo nto ndisithi yinkunzi kaMbeki;
Yinkunz' emnyama ephuma kwiinkomo zikaFakade, kaMbekisa;
Phantsi kwamabandla kaJama kaSjadu ziyamnejula ngejejana laje' ijejana, ngqazula
huu;
Yiyo loo nto ndisithi yinkunzi kaMbeki;
Ndudad' adelele, ndlaz' emdaka;
Dida sal' emadideni;

Yinkunz' eyatheth' eDakar adakhisha ama-cadre oMkhonto;
Yinkunz' eyatheth' eMorogoro, zathi izizwe sinogoro, sinogoro;
Ngalangada, ngalangada;
Yinkunz' eyakhul' ihamba ngenyawo idliwa yintsente;
Yiyo loo nto yakhe yathi ngeny' imini;
Sasingomahamba ngenyawo sinentsente nje;
Kuthi mandithi nzothololo.



11. Yaqhawuk' Imbeleko

Yaqhawuk' imbeleko!
Yaqhawuk' imbeleko!
Wangena madoda nani bafaz' umongameli weli lizwe;
UMongameli weli lizwe;
Nguye lowo k' uMsho----lozi!

Yiyo leyo k' inkunz' emdwaydwa kaLugaju;
Ithole leenkunzi zomgquba zakwaMatomela;
Iduna madoda lomthonyama eliphum' ezantsi enzonzobilen' eNkandla;
Yiyo loo nto sisithi ngolo hlobo-
Halala, Msholoz, halala!

Yiyo leyo ke Msholoz;
Bambelela kaloku Msholoz' omkhulu;
Sitsho kuwe kaloku Nxamalala;
Kuba kaloku sithi: uzube ngundodl' inqilo, ndidl' igwangqa;
Ulale neqhinga uvuke necebo;
Kuba kaloku izizwe ngezizwe ziyak'rholela;
Zisithi ubunoncumo olulawul' ilizwe ngesisa nobuntu;
Yiyo loo nto ke sisithi thole lomthonyama:
Mathol' anyongande kudlelana;
Ukudliwa kombona kuchubela----na!

Silapha namhlanje ngomfuziselo wokuphuma kukaMadiba;
Yoyi loo nto wakhe wathi wak'phuma uMadiba;
Wathi: "Let bygoness be bygoness!"
Avuma amaNgesi athi: "Yes, yes, yes!"
Avuma amaBhulu athi: "Ja, ja, ja!"
Yiyo loo nto sisithi ngolo hlobo:

Uzulibambe, Msholoz, lingatshoni!
Awam amagam' aphel' emqaleni,
Ndegram, gr, yhoool

Appendix B-Telephone Conversations

1. With Nkululeko Mdingi- 2010 (August)

Lukhanyo: Bhota, mhlekazi, kunjani?

Nkululeko: Siyaphila, bhuti, singeva kuni.

Lukhanyo: Kuhle nakuthi. Mhlawumbi uza kuthi nqa ukuba ngubani, waphi lo uthetha naye, eyifumana phi i-number yakho. NdinguLukhanyo wakwaMakhenyane, e-Adelaide, ndingumfundi apha e-Fort Hare. Ndancedwe ngumhlobowam, uLuxolo Mqulwa, xa bendifuna umntu owazana noZolani Mkiva, wandalathisa kuwe.

Nkululeko: Oh! Sasifunda kunye nalo ndoda apha eSt. Johns, njengokuba sele ndisebenza khona ngoku.

Lukhanyo: Ndiyabulela, tata. Ndinemibuzwana nje embalwa endinga ndingayibuza ngalo mfo wakwaMkiva. Ndenza izifundo zee-Master's ngezibongo zakhe.

Nkululeko: Ndakunceda apho ndikwazikhona, ndod' akuthi.

Lukhanyo: Ndiyabulela. Ingaba ngethuba benisafunda ibikhona into ebonakalisa isakhono sokubonga kulo wakwaMkiva?

Nkululeko: Ewe, ubekhe abonge apha esikolweni! Sasicinga yinto ezakukhawuleza iphele okanye aphelelwe ngumdla akuba mdala, zange siyicinge ukuba angafikelela kweli nqanaba akulo nakubeni nje wayebonisa ubuchule obukhulu ekubongeni.

Lukhanyo: Bebuye buqwalaseleke njani obu buchule bakhe bokubonga, nto kaMdingi?

Nkululeko: UZolani ubedla ngokuyithulula imibongo yakhe kwimistho yenkcubeko esikolweni, apho ebethi abonise ubuchule obunzulu bokubonga. Ingabi ngumbongo nje, kodwa Umbongo ongqamene nomsitho lowo sikuwo.

Lukhanyo: Ebekhe abekhona na amanye amaxesha apho ebekhe asisebenzise esisakhono sakhe?

Nkululeko: Ebekho amaxesha apho abafundi bebeye bangenekwi-strike, besisithi sisamile, sicinga indlela esingadlulisa ngayo ilizwi lethu, asuke lo kaMkiva, ngobuchule obubodwa asihlongoze ngombongo odandalazisa izikhalazo zethu nesinga kungenziwa. Uyakuthi egqiba sibe sele siyazi emasiyithethe nokuba siyondlale njani.

Lukhanyo: Xa umjongile namhlanje, ingaba imibongo yakhe inefuthe elizweni?

- Nkululeko: Inefuthe kakhulu, ndod' akuthi, kuba obabuchule bakhe bokondlala imicimbi entununtunu abukamlahleki tu.
- Lukhanyo: Mandibulele kakhulu, tata, ngexesha lakho nangalenkcazelo undabele yona.
- Nkululeko: Ndiyabulela nam, ndod' akuthi.



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2. With Zolani Mkiva-2010

- Lukhanyo: Bhota, nto kaMkiva, mandibulele ngelithuba undinike lona lokuba khe ndiphose imibuzwana ngezibongo zakho.
- Zolani: Ndiyabulela, mhlekazi. Gqaba-gqaba, kuba kukho nomnye umnxeba endiwulindeleyo.
- Lukhanyo: Ndiyabulela. Nje abe mabini nokuba mathathu nentsuka-phi yobumbongi apha kuwe.
- Zolani: Ukubonga ndakuncanca ebeleni, nto yakuthi.
- Lukhanyo: Lo kaMkiva uqalise nini ukubonga?
- Zolani: Esidlangalaleni ndiqale ngomnyaka ka-1981.
- Lukhanyo: Imbongi yesizwe le ingaba ifunde kweziphi izikolo?
- Zolani: Ndifundile eLotha Junior Primary, ndaza ndenza u-standard 2 and 3 eBangweni Primary School. Ndachitha iminyaka emithathu eNgubethole Bam Junior. U-standard 6 kunye no-7 ndibenze eNqabane, ndaza u-standard 8 ndamenza eFreemantle Boys, ndagxothwa apho phakathi enyakeni, ndayokugqibezela eSt. Johns eMthatha de ndaphumelela ibanga leshumi.
- Lukhanyo: Ndiyaphawula ukuba kweminye imibongo yakho uyamkhankanya uNyangelemihla, uMdali wezulu nomhlaba, athini amava akho ngaYe?
- Zolani: Mna ndikhulela kwinkolo yesiNtu apho sikholelwayo ukuba uSomandla kudala wabakho, siyayibona loo nto endalweni.
- Lukhanyo: Umbongo wakho wokugqibela ukukubona uwuthulula ubengemini uNxamalala ebevula iPalamente nonyaka nje, ndikuvile izolo kuDlamini, umfo kaMbeki, kanti izolo elinye ibinguMadib' omde. Xa ufumana isimemo sokubonga oomongameli ziintoni izinto zokuqala ezithi qatha?
- Zolani: Kuye kuxhomekeke kumsitho, kuba ayifani, imisitho iyohluka. Ndiye ndiphawule izinto ezirhuqa umrhaji esizweni, jonga isizwe, imbuso zesizwe, zeziphi izinto ezitshis' ibunzi. Kulo kaMsholozazi zazininzi izinto ezazilindelwe sisizwe ukuba azinyathele uMsholozazi. Kwakulindeleke ukuba akhahlele ubaw' uRholihlahla, eze necebo ekusombululeni iingxaki zoqoqosho olucala nye.
- Lukhanyo: ...
- Zolani: Ndingakubethanga mlonyeni, njengoko benditshilo, nanku umnxeba ungena, masiphinde sifumane elinye ithuba.
- Lukhanyo: Enkosi ngethuba lakho, tata.

3. With Zolani Mkiva-2013

Lukhanyo: Bhota, nkonyana lohlanga, khaniphile.

Zolani: Mandibhotise nam, mhlekazi.

Lukhanyo: Sekulithuba noko sagqibela ukulumana indlebe; ngokaMakhenyane lo, uLukhanyo igama. Ndilapha kwaNokholeji ngokwemfundo kwaye izifundo zam ziphethe izibongo zakho. Ndithe makhe ndiphinde ndikutsalele ukuqonda pha napha ngomsebenzi wakho.

Zolani: Ndiyeva, mhlekazi!

Lukhanyo: Many have defined *imbongi*, most of those people are not poets. As an *imbongi*, how do you define *imbongi*?

Zolani: According to me, *imbongi* is a spokesperson for a given community, a social commentator, a historian, an oral library, an adjudicator, a go between. Poets have a natural talent and a God-given talent, a natural rare skill.

Lukhanyo: What is their primary role in the society?

Zolani: Poets have a license to praise and caution leadership, they have a role to criticise leaders with passion and bring proposals. They have to be specialists in natural and environmental things. They have to have knowledge of history and each clan has a poet who is their library and who understands the clan's genealogy. Poets are custodians for spoken language, because they develop the vocabulary.

Lukhanyo: What led to you founding the Mkiva Humanitarian Foundation and what does it do?

Zolani: My father and I established the Mkiva Humanitarian Foundation in 1999, on the 40th anniversary of the death of my grandfather, Richard Mkenke Mkiva. We founded it to honour him. He fought against the whites and was poisoned and died. He was strong on African-centred education. This Foundation focuses on educating people on the promotion and preservation of culture, things he believed in, and it does philanthropic work.

Lukhanyo: What is your primary role as the CEO of Xhosa Royal Council?

Zolani: I am an Admin Head of the Kingdom of amaXhosa and my primary role is strategic planning for the Kingdom and to encourage visibility of the Kingdom to the people.

Lukhanyo: In your poems, I have noted a proverb that you use, it says: "Uzube ngundodl' inqilo, ndidl' igwangqa". What is the meaning of this proverb and why did you use it on President Zuma?

Zolani: You will notice that the poem was delivered at the time when the people were expecting the president to come up with ways of sharing the wealth of the country to everyone who lives in it.

- Lukhanyo: You have a poem entitled, 'Mbambe Lubobo'; what is the poet protesting about and what is the meaning of the title of that poem?
- Zolani: Lubobo means the people! When the people are not satisfied with your leadership they have a right to remove you from the position they have put you in. At the time I delivered this poem I was not happy with the way things were done in the country; we were static. The country was using money on other things, like the Arms Deal, instead of projects like Education and Farming.
- Lukhanyo: The call you made in 'Phambili Ngomanyano' is still relevant to this day.
- Zolani: That is the beauty of poetry. As a poet, you must be able to foresee and produce praises that will last long after you are dead, like the words of Mqhayi.
- Lukhanyo: I have noted that in some of your poems you switch language codes, especially, in God Bless Africa; why is that?
- Zolani: Africa is one and it is rich with identity, languages, antiquity and uniqueness. People who wanted to steal in Africa created borders, we ought to defy them and undermine them, because they are artificial.
- Lukhanyo: Thank you very much, Son of the Soil for you time, I will call again for additional information.
- Zolani: I am glad I could help. Bye.