

ESSAYS IN KHOSA

by

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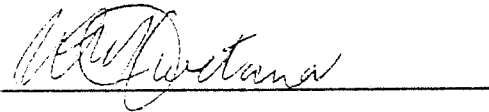
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NOVEMBER 1987



I declare that ESSAYS IN XHOSA is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

A handwritten signature in cursive script, appearing to read 'W M Kwetana', is written above a solid horizontal line.

W M KWETANA

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SUMMARY

The following aspects are treated in the first chapter: the origins and the development of the essay, the definitions of the essay, the types of essays, and the historical and social factors affecting Xhosa literature since the earliest times. Such a background is meant to facilitate the treatment of the style and the themes.

The greatest of the Xhosa essayists is given a full chapter, Chapter 2 where the structure and style of his essays is analysed. Madala is given the same privilege in Chapter 3. The structure and style of the essays of three essayists is analysed in Chapter 4: Tamsanqa, Mtuze and Mjamba. Three essayists on the same are grouped in Chapter 5: Bongela, Budaza and Sebe. The themes are outlined in Chapter 6. Conclusions on the essays and the essayists who are the integral parts of this study are drawn at relevant places in this dissertation.

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## GENERAL REMARKS

This dissertation is an expansion of my BA Hons article which I presented in fulfillment of requirements for this degree at UNISA in 1982. In this study I shall concentrate on the essayists of the twentieth century who published essay collections: Jolobe (1940), Madala (1965), Tamsanqa (1967), Bongela (1977), Mtuze (1977 and 1984), Budaza (1980), Sebe (1980) and Mjamba (1984). This is not a denial of the fact that essays were published in the nineteenth century. There is a collection of explanatory "essays", KAFIR ESSAYS AND OTHER PIECES (1861). The authors of these "essays" are identified only as E.N., J.N., R., J., T., E.M., J.Z., M.N., S.A. and M. This collection contains essayistic narrative, poetic and historical articles/pieces. Their lengths range from one to two paragraphs. The style, tone and the weight of these do not indicate that they were meant to be literary essays in the true sense of this term, they look like lessons planned for primary school pupils, and I have decided to treat them as such despite the word, "essay" in the title of this collection.

As will be explained in Chapter 1, in the nineteenth century the recognized pioneers in the writing of Xhosa essays were the people who wrote articles to newspapers, and indeed, the brevity of their essays indicates journalistic restriction on space. Almost all range from one to three pages. A number of such persuasive articles/essays were collected and published in ZEMK' IINKOMO MAGWALANDINI (Rubusana 1906) and in IMIBENGO (Bennie 1935). The former is a very important link between the nineteenth century and the twentieth in Xhosa literary history. Reference is made to both collections below but for some aspects on the essays from IMIBENGO the reader is referred to Kwetana's (1982) BA Hons article. Two twentieth century publications worth mentioning, are also not regarded as an integral part of this study and can only be referred to briefly. Jordan's KWEZO MPINDO ZETSITSA (1974) is a collection of short stories, but the chapter, Isiko (pp107-113) is an argumentative essay. In Qangule's (1974) IGQUDU the nature of the contents of other chapters fall outside the scope of literary essays, they belong to secondary sources in the study of literature. (Tom's NDITHUNGILE SELANI (October 1986) was received too late for inclusion in this study.)

The titles of these essay collections are written in capital letters and underlined; those of essays are written in small letters and underlined (see also p46). The titles of the essays are translated with the contents of each in mind. The title in some cases applies in a literal sense to a (the first) part of the essay, but in another (the second) part of the same essay the title applies in another sense. For example, Inkumbulo (Tamsanqa 1967:49-50) can be translated simply as Remembering (with grudge) for that part which deals with the behaviour of those people who denied the traveller a place only because they remembered that the people of that traveller's location also do not give place to travellers/strangers. But for the part of that essay in which the author narrates that this traveller finally found a place and enjoyed great hospitality in the same location, the owner of the place being a man who remembered (with gratitude) that the father of this traveller once nursed him when he was out of job and ill the word, Remembering, does not encompass the element of gratitude so that Remembrance becomes a better term. Hence I translate this title with two words Remembering/Remembrance. The same applies to certain ideas and words in passages quoted.

Lastly, these essays, though written in Xhosa and invariably referring to the Xhosa, are, without discriminating, in some instances, referring to all Blacks/Africans, hence sometimes I use the term Xhosa/African in certain contexts.

CHAPTER 1

THE ORIGINS AND DEVELOPMENT OF THE ESSAY, THE DEFINITION OF THE ESSAY, TYPES OF ESSAYS, AND THE HISTORICAL BACKGROUND ON XHOSA LITERATURE

THE ORIGINS AND DEVELOPMENT OF THE ESSAY

The short background given in this chapter is only meant to facilitate the analysis of the essays of each essayist, hence only a few examples will be given here. More examples will be given under the treatment of the style of each author in chapters 2 to 5.

Before the analysis and criticism of Xhosa essays can be done it is necessary to outline the theory of the essay and to look at its origin and development. The essay is one literary genre which proves to be very elusive and very difficult to delineate and delimit. It is closely associated with and related to other literary genres, namely, novels, drama, short stories and poetry as well as with such disciplines as philosophy, science and history. After a survey of this field anybody would naturally ask such questions as Kauffmann's (1981:1):

"Does the essay exist as an observable entity in its own right? Is it a genre, a mode, a genuine literary type? Are these things ever more than useful fictions? Clearly there are essays, but is there an Essay, an ideal type to which all its empirical instances conform? Is not the existence of such an ideal type ... an optical illusion, a kind of conceptual legerdemain practised by essentialist genre theories?"

More questions are raised again by Lukàcs in his SOUL AND FORM:

"To what extent have the really great writings which belong to this category been given literary form, and to what extent is this form of theirs an independent one? To what extent do the standpoint of such a work and the form given to this standpoint lift it out of the sphere of science and place it at the side of the arts, yet without blurring the frontiers of either? To what extent do they endow the work with the force



necessary for a conceptual re-ordering of life, and yet distinguish it from the icy final perception of philosophy? ... What is an essay?"

(Kauffmann 1981:40)

As some kind of answer to this question, it is suggested in A DICTIONARY OF MODERN CRITICAL TERMS (edited by R Fowler 1982:60) that

"... the most sensible approach is that which views the essay as a minor art-form in its own right".

Kauffmann's and Lukàcs' questions shake the house of essays violently and impel one towards a more incisive examination of the essay. One would naturally believe that a written treatment of a philosophical subject belongs to the science of philosophy rather than to the science of the arts. Why are such textbooks which deal with the theory of the structure, plot, theme, setting and characterisation in prose works not regarded as books of essays and sold as such? Though they explain like expository essays they are not accorded that status by the present standards. Furthermore, extreme thinking on the nature of the essay could go so far as to claim that a Biology textbook is a collection of essays because it explains just like expository essays, and this would demolish the catalogue system of many a library and revolutionise the standards in prescription for all educational institutions. These questions are legitimate and they indicate the difficulties facing an essay-critic. A border-line case often causes doubt and continual scratching of the head.

However, Lukàcs does not leave us locked up in the jail of his posers, he shows us the exit:

"Science affects us by its contents; art by its form." (Kauffmann 1981:41).

The essay states facts as science does, but it divorces itself from science by its artistic and aesthetic form. It treats topics from philosophy, religion, politics, economics, but the form, the purpose and the dynamics of the treatment will differentiate it from these disciplines. The essay can be written on any subject from any discipline and on all things "that creep or swim or fly or run" or that are still (Cairncross (ed) 1940:viii), but it remains an art and a literary genre. It can even be written on various aspects of other literary forms of art (novels, drama, poetry and short stories) but it still belongs to their camp. Lukàcs' observation expresses this fact clearly:

"The essay has become too rich and independent for dedicated service, ... (and) it is too intellectual and too multiform to acquire form out of its own self." (Kauffmann 1981:64-65)

The essay genre enriches itself in many ways. Thus instead of trying to pin it down and limit its field for definition purposes we should rather acknowledge its omnivorous character and heterogeneous nature and work from that premise.

This genre, like the others, is composed of clusters of sub-types. Kauffmann (1981:8) makes this list: essays, letters, dialogues, maxims, portraits and Menippean satires (in seventeenth century French literature); and, essays, characters, reflections, Miscellanies, and Anatomies (in the same period of English literature). Traces of these sub-types can be detected when essays are analysed at any point of their development in a language. The essay should be viewed as a

"... synchronic grouping of essay-types which stands in determinate relationship to the other genres within the general poetic system at any given moment" (Kauffmann 1981:8).

The essay origin and development is a long story. The personal essays of Montaigne, a Frenchman who is regarded as the father of this genre, were published in 1580. But Pritchard (1929:vii-viii) expresses an opinion different from this. He quotes from Bacon's dedication to his 1612 edition of Essays:

"The word essay is late, but the thing is ancient. For Seneca's Epistles to Lucilius, if one mark them well, are but essays, that is dispersed meditations."

Pritchard (1929:viii) goes on to say:

"We can see clear signs of this emergence of the essay in the Wisdom literature of the Hebrews, particularly in the books of Ecclesiasticus and Ecclesiastes. (In these books) we may note how the essay develops from the rudimentary proverb or maxim ..... The transition from these maxims to the essay in its most primitive form was natural and easy. A sage would take one or another of them as a text and set down his musings upon it more or less systematically ..."

(Madala in his essay, Lugeqesho olo (That is discipline) (pp 19-22) uses biblical quotations and builds on them in the fashion described above.)

... In the early literatures both maxims and rudimentary essays were embedded in bigger collections which were a hotch-potch of prose and verse; of maxims and disquisitions; of tales, dramas and chronicles."

The outline furnished above gives the origin and early development of the essay genre. The early Xhosa essays were published in books of a nature similar to the one described above. Essays, poems, idiomatic expressions and historical narratives were published in ZEMK' IINKOMO MAGWALANDINI (1906) and IMIBENGO (1935). The remark made on p(v) on KAFIR ESSAYS AND OTHER PIECES (1861) is also proof of this.

Bacon is regarded as the father of the essay in England (Williams (ed) 1951:11). His essays and those of the seventeenth century English essayists took the nature of homilies on conduct. But the eighteenth century saw a great change in England caused by a swift development of the press - periodicals and newspapers. By the end of the eighteenth century there were sixty daily or weekly papers published in London (Williams (ed) 1951:13). In these there were articles of comment upon literature, manners or politics; the Spectator even concentrated on criticism. The essay then gained a new character - a character given to it by men like Addison and Steel, a character different from that of Bacon and Taylor. It was now free to treat any topic of public interest and it also found many lengths and many levels of treatment. There are now so many moods, themes, styles and sizes of the essay, they defy definition. The development of the essay in other languages experienced changes similar to these. The essay has not been a timeless archetype, it is subject to the vicissitudes of history. We see here development from one tendency to another. This is also noticeable in the development of Xhosa literature and essays in particular.

Aldous Huxley (Kauffmann 1981:18) identifies three types of essayists:

(a) essayists who "write fragments of reflective autobiography and who look at the world through the keyhole of anecdote and description" (e g Charles Lamb);

(b) the "predominantly objective essayists who do not speak directly of

themselves, but turn their attention outward to some literary or scientific or political theme, setting forth, passing judgement upon, and drawing general conclusions from, the relevant data" (e g Macaulay); and

- (c) essayists who "do their work in the world of high abstractions, who never condescend to be personal and who hardly deign to take notice of the particular facts, from which their generalizations were originally drawn" (e g Bacon, Emerson, Gracian and Valery).

This classification illustrates further the diversity of the essay.

#### THE DEFINITION OF THE ESSAY

Now that the existence of the essay has been accepted, its origin and development has been traced, its heterogeneity has been established, and types of essayists have been outlined it seems appropriate that its definition be attempted. Kauffmann (1981:353) rightly observes that "all theories of literary genres are implicated in the concerns of their day, and their truth value lies partly in their capacity to reflect a particular historical moment".

The truth of his statement is clearly revealed in the wording of the definitions given below. An essay was once defined as:

- (a) "... a loose sally of the mind: an irregular and undigested piece: not a regular and orderly composition" (Lockitt quoting Johnson, 1966:12);
- (b) "... a composition of moderate length on a particular subject or branch of a subject; originally implying want of finish but now said of a composition more or less of elaborate style though limited in range" (Lockitt quoting from OXFORD (NEW) ENGLISH DICTIONARY, 1966:14).

Both of these definitions reflect the attitudes towards the essay in different historical periods, the first one being an earlier period to the second. The insertion of "but now" in the second definition is indicative of a change. There are other varied definitions of the essay - see Williams (ed) (1951:11), Shaw (1972:143), Scholes et al (1969:3), Kauffmann (1981:68 & 184), and ENCYCLOPAEDIA BRITANNICA, MICROPAEDIA VOL III, 963.

From these definitions and other essay critics the overall impression one gets about the essay is that it is an expression of a mental exploration done on a subject which could be controversial or intellectually intriguing. Hence it is suggested in A DICTIONARY OF MODERN CRITICAL TERMS (edited by R Fowler 1982:60) that in essay-writing "the play of the mind in free associations around a given topic is what counts". The treatment is done on a higher level than the purely narrative and descriptive levels of compositions of primary, secondary and high school pupils. That is why Gardiner (1961:12) categorically states that:

"Essays are written by highly literate and sensitive men and they promote that sort of literacy in their readers."

A true essayist maintains the high literary standards of the literature world, standards which make the essay a work of art. An essayist writes to convince through explicit expression or implication of an opinion. These are essential features without which the essay is not truly essayistic. Hence Maphike adds the following terms to the nature of the essay: beauty, shrewdness, efficiency of expression, relevance and verisimilitude which "immortalize" (Maphike 1978:76) the essay. Kauffmann (1981:18) sees weighing as the original meaning of the term essay, he maintains that the word essay is derived from the medieaval Latin word "exagium", meaning a "weighing" or "figuratively, a consideration or thoughtful judgement upon some matter." From this he concludes that "the essay is thus a cognitive probe into some area of experience".

Other meanings of this term are given in concise language: a search, an investigation, a probing reflection or partial survey, a test, a trial, or simply, a mental experiment. These various terms with their different but related meanings are a further testimony to the heterogeneity of the essay, a characteristic in it which makes it difficult to define. Not all these terms and definitions will apply in one essay. What happens is that some essays lend themselves easily to certain terms and definitions while others cannot be defined or described by the same terms.

Xhosa essayists have also made pertinent statements about the essay and their essays. Nine essayists are identified by Bennie in IMIBENGO; some essayists in Rubusana's ZEMK' IINKOMO MAGWALANDINI are not clearly identified. These are the pioneers in this field, though, they did not consciously open it. Conscious attempts at writing books of essays were made by Jolobe, Madala,

Tamsanqa, Bongela, Mtuze, Mjamba, Budaza and Sebe. These make remarks on the essay in the preface or on the back cover of their books.

Jolobe (1940: unmarked introductory page opposite the table of contents) remarks that his essays deal with the life of the Xhosa people:

"... izama ukuncokola nosapho lukaNtu ... ngezinto eziphathelele ebomini ... nakwintlalo ..."

(It contains advice to the Africans (Xhosa) on various issues concerning their lives and welfare.)

The subjects treated are meant to open the eyes of the nation:

"Ezinye izinto ... (zakuthi) zivuse imibuzo engqondweni okanye zisivule amehlo ntweni ithile". (Same page as quotation above.)

(Some issues raised will arouse questions or open our eyes on an (important) matter.)

Jolobe refers mildly here to the persuasive element which is the intention of all essayistic essays. And these introductory remarks indicate that Jolobe is concerned with the problems of his time.

Tamsanqa's (1967: unmarked page of introduction) remark is similar to Jolobe's first remark:

"... ndikhetha iingongoma ezithile kwezidla umzi."

(I am dealing with certain issues that plague the quality of life of the (Xhosa) nation.)

His essays are addressed to the Xhosa community, outlining faulty behaviour with the intention to correct by subtle humour. Tamsanqa's intention is the same as Jolobe's.

Bongela (1977: unmarked page of introduction) intimates that his aim is to search for the truth and knowledge:

"... sikwelo phulo lizingela ulwazi."

(We are on a hunting expedition for intellectual enlightenment.)

The fact that his essays are tilted towards the factual is implied here.

From Mtuze's preface (1977: first unmarked page) the reader gathers that essays are written on significant matters that have been given deep thought:

"... ziziingcamango ngemicimbi ekhethiweyo, ezixutyushwe zaphekwa engqondweni ngendlela eyodwa."

((Essays) express fine thoughts on special issues which have been given deep consideration.)

Mtuze's second remark is that essays are not exhaustive treatments:

"... yinyama engephi etyelwa incasa kungekuko ukuhluthisa isisu."

((Essays) are like small pieces of very delicious meat which is eaten to savour its flavour rather than to fill up the stomach.)

His third remark (Mtuze 1977: second unmarked page) is that the essayist's main task is to outline his views in a conversational manner, not by preaching:

"Eyona njongo iphambili kwisincoko kukuyiphonononga inyewe, wandlale izimvo zakho ngalo mbandela, buncokola, ungashumayeli."

(The main purpose in essay-writing is to think clearly on the topic, and then to outline your views in a conversational tone, not in a preacher's voice.)

In this last remark Mtuze refers to the fact that a truly essayistic essay expresses an opinion explicitly or implicitly. This remark refers also to style and, indeed, Mtuze adopts this conversational style in his essays.

Mtuze and Mjamba (in UGEME 1984: unmarked page of introduction) quote from Jepson on their introductory page. This quotation describes the diverse nature of the essay. On the back cover the essays in the collection are described as short but rich in meaning:

"Incum ke asinyama ininzi ... Zinjalo kanye ezi zincoko. Zincinane ngomthamo kodwa zityebile ngokwentsingiselo nemfundiso."

(The brisket is small ... The essays are exactly like that. They are short but very rich in meaning and didactic value)

There is also reference to the fact that these essays are on matters that affect the lives of the Xhosa:

"... (yi)ngqokelela yezincoko ezingemibandela etsala ingqondo kubomi nentlalo yamaXhosa".

(This collection of essays deals with interesting subjects pertaining to the life and welfare of the Xhosa.)

The last quotation indicates that Mtuze and Mjamba in this collection are also concerned with the issues of the day.

Budaza (1980: unmarked page of introduction) says he deliberately called his collection of essays "Brain-rousers" because his intention is to sharpen the intellect of the reader:

"... ndazama ukubhala izincoko endithi mna ukuzibiza "Zizivusangcinga", kuba injongo yam yeyokuba iingqondo mazisoloko zilolekile ..."

(I wrote essays which I preferred to call "Thought-provokers", because my objective is that the brain must always be sharp.)

It is evident here that Budaza puts more value on the effect (persuasion) that an essay must have than on any other aspect of this genre.

Sebe says nothing about the essay but an unidentified reviewer (Sebe 1980: back cover) says that Sebe wants the reader to think deeply about the subjects he deals with:

"Elona lizwi limtyangampo lombhali lithi, 'Cingani, nicinge, nizicingisise ezi zinto'."

(The sharpest word that the writer leaves with you is, "Think, think, think deeply about these things.')



This gives the impression that Sebe's idea of the essay is that it outlines deep thoughts. That is true, but this is not evident in Sebe's essays.

The essayists to be dealt with in this work have these ideas about the essay and their essays whatever may be said on them. On the whole their assertions reveal that their ideas are in line with the general meaning of the term, essay, whatever aspect each individual essayist stresses. They refer to the didacticism/criticism, brevity and the light/conversational style which characterize essays in general. Their remarks point to the fact that essays of pure fantasy will not be found in their works. They also account for the abundance of shorter essays over longer ones. From the quotations of these Xhosa essayists one gets the feeling that they are truly "realistic" in their approach in writing their essays, they will be giving answers to urgent problems that they choose to address themselves to. Indeed, many Xhosa essays deal with real political, religious and social problems facing the Xhosa. They analyze them and give practical solutions. Such essays will be singled out below.

#### TYPES OF ESSAYS

The writer's mood, method and the mental processes at work during the production of the essay determines its type. Jepson's (1951:vii) description of the process of reading an essay fits in the case of the meditative essay though he is referring to all types. He says the reader and the writer go through "varying experiences of amusement, surprise, interest, indignation; (they) soar to the heights of fantasy ... or plunge to the depths of wisdom ..." (1951:vii); when the essay is over they wake up as if they have been under a spell, a dream, but they feel refreshed. All this makes allowance for the existence of varied types of essays, all named after the routes they take and the behaviour of the essayist and his fellow-traveller (the reader) on the journey.

Although there are many types of essays there are no clear-cut divisions into purely descriptive, purely narrative, argumentative and purely expository essays; there is a mixture of these elements in a given essay. It is in recognition of this fact that Scholes et al (1969:85) say:

"Remember that any essay may in fact be a combination of the four basic forms, and the longer it is the more likely it is to combine the various possibilities in rich and complex ways."

Scholes et al (1969:83) add further that after the

"... first reading review it (the essay) quickly to determine its formal qualities and assign it tentatively to one of the four types."

The use of the word, "tentatively", shows that essays may not be purely narrative or purely descriptive. However, these terms are used to refer to types of essays, and the essay-type is determined by that element which dominates over others - if it is narration then the essay is a narrative essay. These terms are convenient in discussing the various ways in which an essay is composed, but not as mutually exclusive terms.

Much depends on the essay-critic's approach of analysis. One may prefer the terms: personal, impersonal/objective, and philosophical essays. A narrative essay, on further analysis of its component parts, may be found to be a personal essay. What happens here is that the critic finds that the essay analysed used narration on the whole; on further analysis he finds that the writer of the essay is actually narrating incidents in which he was involved, then he categorises this essay under personal essays. He arrives at this conclusion by comparison. He has found that in other narrative essays the writer is not narrating incidents in which he was involved, for these he will use the term impersonal/objective.

Bebbington (1948:148-149) reaches this conclusion: descriptive, analytical, controversial, and fantastic essays. Kane et al (1980:3) hold the view that all prose is "traditionally" divided into three: narration, description and exposition; whereas Comprone (1976:xvi) gives recognition to four "traditional modes of writing": description, narration, exposition and argument. Essays may be divided into formal and informal essays. There are also such terms as portrait essays and creative essays. For purposes of this dissertation the following terms will be used: argumentative, expository, descriptive, meditative, narrative and dramatic in categorizing Xhosa essays. Comparison of various aspects of a given number of essays creates the need to use these terms.

In the description of types of essays stylistic facts will also be examined because they elucidate the explanation. In fact, it is difficult to divorce type from style.

(a) Argumentative/Persuasive Essays

Scholes et al (1969:11) expressly state that

"At the heart of all essays is the idea of persuasion,"

and that the essayist is more essayistic when he writes an argumentative essay with an explicit attempt to address the reader directly and to persuade him (1969:4). This type has a point to be established and some support for the point, and it drives all the time to that intended goal by points, sub-points and assumptions. The made point may precede, follow or be interwoven with the evidence. In such headings as Lugeqesho olo (That is discipline) and Luqoqosho olo (That is economising) (Madala's essays) the point precedes the evidence.

The mood and temper of the writer of a persuasive essay may be distinctly hot. He may speak as if one of his hands is on the shoulder of the listener (reader), being put there to keep the listener attentive as he is led from one emphatic point to another. This directing and controlling hand is not used in some essays. Where the former mood is adopted Guth (1975:156) warns against "routine exaggerations".

The very title of a persuasive essay should be appropriate and interesting; it should be capable of igniting much like a spark to a bomb or the ignition key to the engine. It could even have a sub-title for more effect.

The introduction could express a provocative idea that is interesting, by rejecting a widely accepted opinion, by posing a problem, by colourful details, or by opening with a striking quotation from a respected authority. These arouse interest immediately. The title may be restated in more specific terms in the introduction by rewording it to give the essay-idea which will, in the body, be supported by paragraph-ideas.

It has an introduction, a beginning which must be "entirely new and fresh" so that the reader may feel that he is meeting an original conception of the subject (Bebbington 1948:131). It "must make a definite start, impressing upon the reader the assurance that it could not have commenced with any other words or at any earlier or later stage ... The very first sentences may be a fanfare startling the reader by their magnificence or a quiet announcement

simply requesting the reader's attention." (Bebbington 1948:131-132)

The beginning develops into amplification generally called the body. Paragraphs and paragraphs are written throwing more and more light on the thesis of the essay. Every detail should serve this purpose, this gives orderliness to the internal structure of the essay and makes it artistic. At the point where the author feels he has made his point he rounds off the treatment with the conclusion. The conclusion is short, justifies triumphantly the essay's existence; it is a final reference back to the introduction to show how the direction given there has been followed; it highlights the theme. Bebbington (1948:132) puts it this way: "The final words may ascend to a grand peroration or descend to a quiet and informal dismissal".

A bad conclusion may ruin a good essay. This is, in fact, only the ideal structure of the essay. Each essay, even within the same type, is a mixture of various elements which form into these three parts. Some essays do not even have a concluding paragraph of the nature described here, and this does not detract from their effect.

A persuasive writer has a particular slant on a subject. He begins with a thesis and builds the body of the essay from that base by giving supportive evidence, substantiated with logical or emotional illustrations, facts and reasons. There are three levels of expression used in persuasive essays: statements of fact, statements of opinion, and statements of convention. The essayist carefully selects the type to use and the place where such a statement will intensify the argument. He builds his essay paragraph by paragraph and his thesis is always his guiding principle, and it permeates the whole treatment. Every paragraph encapsulates the thesis, though each may be developed in its own way.

A paragraph-idea is given at the beginning or middle or end of the paragraph in the topic-sentence. It is supported by subordinate ideas, by examples in the form of a narrative, description, statistics, a quotation or comparison. In a long paragraph the topic-idea might be repeated, or sub-topic-sentences may be used to elucidate the main paragraph-idea. The paragraphs are linked together by suitable techniques in such a way that they reinforce one another and form a whole. An ideal whole would be the one where the reader sees that an argument was started at a definite point and pursued point by point to the

opposite extreme, where points were graded from simpler to more complex ones systematically; where emotional and rational appeals were made at the right moments. Then when the reader sees this culminating in a good conclusion he will recognise and acknowledge a fine mind at work, and perhaps take the opinion presented.

Quite a number of argumentative essays end with a climactic paragraph. The conclusion gives a strong final impression, forcefully reminds the reader of the essay-idea, or it might express a prediction or other implications of the essay-idea, or comment on both sides of the argument or give a final viewpoint.

A clever argumentative essayist knows how various types of people argue and what prejudices people of various societies have. This means the account on an argumentative essay given above is only one rhetorical technique. There are other rhetorical techniques. A persuasive essayist may put down first all the facts that are generally known on a subject and acknowledge their validity, and then go on to show the readers what they do not know about the subject. It is here that he is tough, direct and forceful. He moves from what the readers know and the readers are taken through the thinking processes of the writer, through doubts and confusions to the higher plains of understanding.

On other issues where there are already two opposing sides the essayist may present both of them fully first and then show why he opposes the arguments. This will draw favourable attention from the readers.

Another rhetorical technique applicable here is the use of irony, or satire, or gross exaggeration as Tamsanqa (1967:10) does in Ukuxoka (To tell lies) where he tells the story of a very powerful man who was ploughing in his field, that man who lifted a plough as if he were lifting a switch! An essayist can still write on a topic on which much has already been written, using any of these techniques. These will give the topic a fresh look. The reader will feel the incongruity of the statement to the reality, and will consciously search for the actual meaning. But the writer should know, before settling down to write, the implied thesis of his essay so that he stays consistently within the persona he has created be it ironic or sarcastic.

The rhetorical techniques outlined above may be used by a persuasive essayist in an approach which is wholly inductive or deductive. In the inductive approach many examples are presented and then a general conclusion is drawn on their strength. Where the dialectic approach is used a strong statement is made at the beginning (the thesis); a counter statement then follows (the anti-thesis); then an attempt is made to balance or reconcile these statements and this produces a resolution (synthesis). In the deductive approach a number of statements for or against are put forward and a conclusion is reached based on them.

In another approach alternatives are put forward and analysed. In the analysis the readers will be shown the lesser evil which they will be persuaded to accept. There is yet another one - the cause-and-effect approach. The causes and effects may be presented in an historical or logical order of importance. After this the reader is then led to possible solutions. Depending on the nature of the topic, any of these approaches may be used in a persuasive essay. The same approaches may be used in other types of essays but here they are used in hot debate.

An argumentative essay will be constructed in one way or another but the essayist will be using the "prescriptions" given above. At this stage an analysis of one of Jolobe's persuasive essays: Abantwana bendlu enye (Descendants of the same house) (1940:23-29) seems appropriate. In this essay Jolobe treats a real historical problem which is still a plague on the relations between the Xhosa and the Mfengu. The thesis, put to the Xhosa readers apparently, precedes the details and is repeated at certain points in the treatment. The thesis is that the Xhosa and the other Black people of Southern Africa belong to one nation. This idea is implicit in the title itself. Jolobe hotly persuades the readers to accept this as a fact. Like a sharp critic, he knows his material clearly and he pursues his idea in the confident tone of argumentative essayists.

The rhetorical technique Jolobe uses is the presentation of well-known cases. Case after case is taken up and analysed, using the causes-and-effects approach. The point stressed and proved is that the misunderstanding and quarrels of the cases cited are futile and fratricidal and should not have occurred. The examples selected are so practical and realistic that the reader readily accepts the author's opinion. At the stage when the author turns his attention to the readers they readily see that the present

misunderstanding and quarrels among the Southern African tribes are based on stupidity and ignorance and they become more than willing to accept his call for national unity.

The following are the cases he uses, his statistics: he presents first the story of a man who has two sons who, after marriage, settle far from each other. They then develop into tribes; the later generations of these fight against each other, not knowing that both tribes have one forefather whose blood circulates in their veins. Then Jolobe refers to the fact that the present generation of the Ngqika and the Gcaleka are ignorant of the fact that they have one ancestral origin - both tribes descend from Phalo.

Jolobe also takes a story from the Bible, that of Jacob and Esau who were twin brothers who also "fathered" different tribes. Their descendants also shed each other's blood in ignorance of their origin. He also makes an allusion to the common origin of the Xhosa, Zulu and the Mfengu groups. He points out that all of these have had unnecessary clashes. This forms the first part of his essay and the foundation on which he develops the essay further, as he turns to focus attention on the present disunity of Blacks.

He addresses the Blacks directly, on the one hand pointing at the examples of futility already cited; on the other pointing the direction to national unity. His rhetorical questions:

"... akufuneki na ukuba umntu azingce ngobuhlanga?" (p26)  
(Mustn't one be proud of his tribe?)

"... xa sityondyothela ngokumanyana kwesizwe sijonge phi na?" (p27)  
(What do we mean by national unity?)

"... xa sithetha ngesizwe sithetha ntoni na?" (p27)  
(What do we mean when we speak of a nation?)

all strengthen his point, especially the elaboration after each question. He makes it clear, in his address, that the Blacks in Southern Africa must be united, and that they will be united when they submit to rule from one central seat of government no matter how far apart they live (pp28-29), no matter how

different their languages. Referring to the Xhosa, the Zulu and the Mfengu he says on their close relationship:

"... bangabantu abanye. Bafana nqwa noGcaleka noNgqika okanye uYakobi noEsau. Emithanjeni yabo kunkcenkceza igazi elinye igazi lokuzalana."  
(p26)

(They belong to the same nation, exactly like Gcaleka and Ngqika or Jacob and Esau. The blood that runs in their blood vessels is the same and is proof that they are blood relatives.)

After analysing the cases of reference, in the middle of the address to the readers, he mentions the existence of bodies which already function at national level: the Teachers' Association, African National Congress, Rugby and Cricket Clubs and suggests that we take example from them. This is a strategic point which he uses to prove even to a small tribalistic mind who knows only his tribe and area, that what he is preaching is a possibility not an improbability. He, therefore, counterbalances theory and fact/practice.

In his well-planned conclusion he forcefully reminds the reader of the essay-idea and he predicts that one day the Blacks will be united. That day will come when more and more national bodies are formed, and when destructive tribalism has died. The title is also repeated in this conclusion:

"... singabantwana bendlu enye ..." (p29)

(We belong to one nation.)

and Jolobe's key-phrase of argument is also repeated:

"... kuqukuqela gazinye emithanjeni yethu thina baNtsundu beli lizwe."  
(p29)

(The Black people of this country are bound together by the fact that they are blood relatives.)

We have quite a sizeable number of argumentative/persuasive essays:



- Jolobe Impucuko (Civilization); Iqela likaRoyal (Royal Readers), Umsebenzi wabafazi kwisizwe esiNtsundu (Duties of women in the African societies), Ukukhalipha (Bravery/Spirit of adventure), Abantwana bendlu enye (Descendants of the same house), Amanani (Numbers), Umtshato (Marriage), Isisulu (Free-booty), Ukuzingca ngebandla (Haughty pride on one's denomination), Inkokeli (A leader), Incoko (Conversation), Isiko (Traditional custom(s)), Uggadambekweni (The naughty one).
- Madala Luqeqesho olo (That is discipline), Luqoqosho olo (That is economising).
- Tamsanqa Ukuxoka (Telling lies), Ukubaluleka kokuhambela iindawo (The advantages of travelling).
- Bongela Umonde (Patience).
- Mtuze Iingxaki zokubhala incwadi (Problems encountered in writing a book), Umsantsa phakathi kwabadala nabancinane (The gap between the old and the younger generation), Injongo yemfundo (The objective(s) of education), Iintlani nohlani (Self-discipline), Ubudoda (Manhood), Oophoyiyana (Practices of ignorance), Ukonwaba (Happiness), Izibane zobomi (Distinguished lights in life), Uviwo (Examination(s)), Isincoko ngesincoko (An essay on the essay).
- Budaza Ukuleka nokuzihleka (Laughter and laughing at oneself), Ubuhlobo (Friendship).
- Sebe Intaba kaNdoda (Mt Ndoda), Idini (A religious celebration).
- Mtuze/  
Mjamba Isiduko (Clan name(s)), Ukuba bendingumantyi (If I were a magi-  
strate).

The scope and depth of these essays are not the same. Some go deep enough so that one does not list them hesitantly under this term, argumentative essay; other essays are rather light.

(b) Expository/Factual essays

Unlike an argumentative essay the expository essay informs rather than argues. It develops ideas that the writer wants to explain clearly and accurately without that gust of a wholly argumentative essay. The expository essay has a "take-your-reader-by-the-hand-and-show-him" attitude (Comprone 1976:148). The reader is taken on a journey through the writer's mind at the end of which he will understand fully the essay's subject. The tone of the expository essayist is less anxious than that of the argumentative essayist.

The evidence here is organised in a less strict and less formal way than in an argumentative essay, but there is order and precision. The essayist explains something he understands well which the readers do not yet grasp. For this he uses description, narration and statistics which promote clarity on his thesis. In fact, these are the elements that form the substance of the expository essay.

Unlike the descriptive and narrative essays which imply their theses, in an expository essay the thesis is clearly stated and the evidence, organisation and the style of the expository essay support that thesis. That means the expository essay has a thesis, ideas and specifics, which mean: the main idea, a series of supporting general ideas that are related to the thesis, and the analysis of specific examples which support and clarify the general ideas. Even if the approach is not exactly like this it is sometimes better to use the term expository for essays which "describe" abstract ideas.

In an expository essay the subject sometimes is defined for clarity in relation to the field, direction and limits of the subject and its parts. Or it might be necessary to define certain terms which are related to the topic. This style could be useful in the case of an essay whose topic involves certain key terms which have several connotations. The definitions will limit the connotations to the relevant ones.

An expository essay may be comparative in structure. In such an essay the thesis is stated clearly at the beginning. A point on one side of the comparison is raised and discussed in one paragraph and then in the paragraph that follows, a point on the opposite side of the comparison is raised and discussed. The essay exploits this structure throughout. The discussion is not openly persuasive as in the argumentative essay where the dialectic approach is used. The technique is called alternate comparison (Comprone

1976:275). Block comparison (Comprone 1976:275) may also be used. In the first half of the essay one side of the comparison is dealt with and then in the second half the other side is dealt with. In the comparative essay two objects, ideas or subjects are "compared" to clarify an opinion which has been put forward as a thesis.

The expository essay includes classificatory essays in which various cases are dealt with. In all these cases one yardstick or principle or classification should be used in sifting them (Comprone 1976:330).

There are also cause-and-effect essays which are expository rather than argumentative. Such an essay stresses the reasons for and the consequences of occurrences. It is analytical in its approach. It may begin with particular instances and examples, analyse them and then make a generalisation about them and similar situations (inductive method). Or this essay may begin with a statement of general principle much like a mathematical formula. This principle is then applied on the subject of the essay and the writer may conclude by showing how this principle explains or is supported by the subject (deductive method).

When the inductive method is used the readers are suggestively goaded towards a general statement, they are made to discover as they read. Usually deductive essays are not suggestive, the writer puts forth a thesis, applies it on the subject and in his conclusion he demonstrates how that particular subject substantiates and supports his thesis. The deductive essay presupposes that the writer has a clear idea which he wants to apply on particular materials/examples, whereas the inductive essay presupposes that the writer has selected examples from which he wants to extract a thesis. Inductive writing allows the writer and the reader to analyse together and discover on their own; both examine examples, evolve generalizations, and work towards a conclusion together. Deductive writing demands that the writer explicitly puts forth his thesis and then analyses selected examples; the results of the analysis may be cited and summarized after each example. In the whole process the essayist presents his material in such a way that he wins the minds of the readers.

We would expect expository essays to take the mode described above, or to show common origin and close resemblance with occasionally slight differences. The largest number of Xhosa essays published are expository. One of the best

essays of this category is Iinkolo (Superstitions) by Tamsanqa. The thesis of this essay is stated early in the second paragraph, as is "customary" in deductive writing:

"... umfo wasemzini wayenyanisile, kodwa ke ndifuna ukuthi wayephosisile ngokuthi, "Bantu bamnyama" ngokunga ngabantu abamnyama kuphela abaneenkolo, ezinye iintlanga azinazo, ibe zonke iintlanga zehlabathi zinazo iinkolo." (p18)

(This foreigner (the European) was right, but I feel he was wrong by saying, "Black people" as if it is only the Black people who are superstitious, giving the impression that other nations are not superstitious, yet all the nations of the world are superstitious.)

This is said in response to a statement which implied that only Xhosas are superstitious. The author states clearly that all nations of the world have unfounded beliefs which rule their lives. But to prove this he concentrates only on the superstitions of the English people.

In the first half of this essay he deals with "cases" of superstition among the English: drowning of wizards in the Dee River; cold-blooded murder of people who could manipulate machines during the first stages of the Industrial Revolution; the thirteenth day of a month falling on a Friday; spilling of salt; breaking a mirror; a halo around a lamplight; a falling star; Shakespeare's use of soothsayers, ghosts, fairies; death of people resulting from the killing of a bird, the albatross in Coleridge's Ancient Mariner; a bang on the roof and an owl's cry in ADAM BEDE; and, the very existence of such terms as "witchcraft", "wizard" and "magic" in the language of England. For emphasis he throws into this account such remarks as:

"Ngumntu omhlophe ke lowo wayenezo nkolo." (p20)

(It is a White person who was so superstitious.)

Such statements reinforce his thesis. But he also satisfies the curiosity of the reader in the first part of the thesis where he agrees that the Xhosa people are, indeed, superstitious. In the second half of this essay Tamsanqa outlines Xhosa superstitions by plain statements of facts and narrative

accounts. He explains the beliefs Xhosas have about the hamerkop (Scopus umbretta); the owl, the ground hornbill (Bucorvus leadbeateri); a dog's strange howling; a lightning-bird (impundulu); an imaginary affluence snake; Tamsanqa touches also two historical incidents: the Nongqawuse cattle-killing, and the "wiping out" of witches and wizards during Tshiwo's reign.

This essay informs. It exposes the superstitions of both the Xhosa and the English. It is more informative especially to those who never knew that Europeans are superstitious. The readers feel that Tamsanqa is addressing them on a subject which he knows better than they. Expository essays show this relationship between the essayist and the reader. As a well-informed author, as an expository essayist should be, he organises his material in a manner which will establish his thesis clearly and in a way which will in the end be persuasive. For this he uses block comparison as shown above. The reader is given two objects to compare - the English and the Xhosa; enough cases for analysis are provided on each side. The fact that he limits his focus on the side of Europeans to the English only, does not limit the effect of his evidence. In fact it leaves an even sharper impression that all Europeans are superstitious and that all nations of the world suffer from the same disease. Knowing the limits and applying them indicates discipline and this is a feature of expository essays.

The following Xhosa essays will be found to be dominated by exposition rather than by other qualities of other types:

Jolobe        Ubukhoboka (Slavery), Intsapho (Children), Ubutyebi (Wealth),  
Ukuvuthwa kwegaga lepesika (The ripening of peaches).

Madala        Iintaka (Birds), Isigigaba sowe-1940 Mhla kwahlw' emini (The  
1940 amazing event, an eclipse of the sun (in the Eastern  
Cape)), Bunokwaziwa na ubunjani bombhali ngeencwadi  
azibhalileyo? (Can a writer's personality be judged from his  
books?), Ubumfama (Blindness), Lwabe lulunqulo lweminyanya  
kusini na? (Was it merely ancestor-worship?), Lugcineni ucango  
luvulekile - Iziyalo (Keep on displaying your great talents - A  
request), Iinkwenkwezi ezithile nentlalo kaNtu (The significance  
of certain stars in African life), Emva kweemviwo (After  
examinations), Ingoma (Music), Impembelelo (Influence),  
Ukuthetha (To speak).

- Tamsanqa Iinkolo (Superstitions), Ukubaluleka kokubhala (The advantages of writing)
- Bongela Ukubaluleka kwemibutho (The importance of associations/ organisations), Ukunyuka kwamaxabiso noqoqosho (Inflation and economising), Izithethe ezimangalisayo (Amazing practices), Ukhomokazi namhlanje (Womenfolk these days), Isigulana sengqondo (A mental case), Uloyiko (Fear), Ihostele yesikolo (A school hostel), Umdla ezintweni ezithile (Hobbies).
- Mtuze Izibhadlalala zamatheko (Big feasts), Iintsomi (Folktales), Ukukhumbula ikhaya (Home sickness), Abashumayeli (Preachers), Izigebenga nezigwinta (Ogres and murderers), Iyunifom (Uniform), Umabulalehleka (The smiling murderer), Owona msebenzi ulula (The easiest job), Izalatha-ndlela (Road signs), Isizekabani nentlalo kaXhosa (The significance of the cause/reason in Xhosa life), Ukuphupha (Dreaming), Indlela yokukoyisa ukufa (How to conquer death), Ukwakha (To build), Ukulila (To cry = to express displeasure).
- Budaza Hay' le ntombi kaLudiza (Liquor/Sorghum beer!), Igama (A name), Imfundo (Education), Iincwadi (Books), Ubulolo (Loneliness), Usokhaya nekhaya (The head of the family and his home/house), Iindaba (News), Ubufazi (Womanhood), Amangcwaba (Graves), Ubuthongo (Dreaming/Sleep), Umqweno/Inkanuko (Earnest wish / Sexual desire), Ukuzigwagwisa (Haughtiness), Intonga (A stick), Intetho (Speaking), Izihlobo (Relatives), KwaYekela (Sodom), Ilifa (Inheritance).
- Sebe Ulwaluko (Circumcision), Amanzi (Water), Umquma (The wild olive), Umntwana neankile zobomi (The child and the anchors of life), UEstere (Esther), Ingoma (Music).
- Mtuze/  
Mjamba Uqhagamshelwano (Communication), Kubathandi boncwadi lwesiXhosa (To those interested in Xhosa literature), Amalinge aphelela emoyeni (Abortive attempts), IsiXhosa samaXhosa (Perfect Xhosa), Izihulo, iziteketiso nezikhahlelo (Teasing names, nicknames and praise names), IBhayibhile (The Bible), Inja (A dog), Ubomi bobubhali (An author's life), Esibhedlele (In a hospital), Ukwenza intetho (To make a speech), Ukususa ubuthi (To taste (liquor) first), Umbulelo (Gratitude), Umzingeli usixelela ngeenyamakazi neentaka (A hunter

tells us about animals and birds), Ubutsotsi ezidolophini (The tsotsi element in towns), Abaphathi neengxaki zabo (Administrators and their problems), Akasekho uProfesa Gqr. A.C. Jordan (Professor Dr A C Jordan is dead), Izinja (Dogs), Ukudlelana (Brotherhood/ Sharing), Ubuthulu (Deafness), Amatheko (Celebrations), Inggondo (Intellectual ability), Umhla weKilisimesi (Christmas Day), Ukuchitha iiholide (Spending holidays), Izindlu zokuhlala (Houses to stay), Imithethwana (Habits).

(c) Reflective/Meditative/Imaginative/Poetic Essays

All these terms are used in reference to the type of essay where the essayist is involved in a mood rather than a topic (Williams (ed) 1967:14). Scholes (1969:9), in describing the nature of the meditative essay says:

"In reading a meditative essay our attention must shift from structure to texture. Instead of a causal network running through time (a plot) we are likely to find in meditation an associative movement of the mind. Not the persuasive relation of point and support ..."

The heading he chooses for this type of essay is very revealing.

"The essay as a poem: Meditation".

This does not mean it has to have the form of a poem. What links the meditative essay and poetry is the similarity in the activity in their composition. The mind is allowed to run riot playing with words and ideas.

Scholes goes on to say:

"The author of a poetic essay is meditating. He connects ideas by an associative rhythm (much like a poet), with no worry about an organized outline leading from assumptions to conclusions ... His prose is likely to be rich in images which are ... played with and encouraged to produce other images through the mysterious generative powers of the mind."  
(1969:47-48)

Pritchard (1929:ix) observes, "With these (essays) you can never be sure ... whether ... there will be any conclusion at all ... (They) flutter from one idea to another with gay inconsequence and a total contempt for all the rules".

The essay (in general) is, indeed, fragmentary in that it lacks formal autonomy. It provides no unequivocal and final meaning to its propositions, it does not express complete and final solutions to questions, it is not an exhaustive treatment, and it is inconclusive. The truth of this becomes evident in the meditative essay more than in any other type of essay. The inherent fragmentariness of the essay seems to be more obvious with the meditative type. This fact should not, however, be considered as a limitation, for it is, indeed, one of its most important characteristics.

Benjamin comments favourably on the fragmentation in the essay:

"The value of fragments of thought is all the greater the less direct their relationship to the underlying idea, and the brilliance of the representation depends as much on this value as the brilliance of the mosaic on the quality of the glass paste." (Kauffmann 1981:120).

He reminds us that "mosaics preserve their majesty despite their fragmentation into capricious particles" (Kauffmann 1981:119-120).

To Adorno, the essay aims at creating a more open-ended, dialectical model of experience (Kauffmann 1981:191).

"... it orders itself as though it could be suspended at any moment. The essay thinks in broken parts ... and finds its unity through the breaks themselves, not by smoothing them over ... Discontinuity is essential to the essay; its matter is always an arrested conflict." (Kauffmann 1981:199 - see also p201).

These are deep philosophical thoughts which are definitive not only for the meditative essay but for the essay in general. These incisive statements seem to deny the order already ascribed to the argumentative and the expository essays. In the other types of essays, except the meditative, the author selects what he wants so that he gives a one-sided report in a neat argument or exposition. So on the surface everything will be neat and look complete, while underground there are still endless possibilities. Benjamin and Adorno



refer to this fact by fragmentariness. In fact, even the general feeling among essay-critics that an essay is not an exhaustive treatment is a mild acknowledgement of this fact.

A masterpiece (from the pioneers) of this type, which could also be called dramatic or argumentative, is Ingxoxo Enkulu Ngemfundo (Nolawulo) (A big debate on education (and administration)) (Rubusana (ed) 1906:63-130). Ingxoxo Enkulu Yom-Ginwa Nom-Kristu (A big debate between a heathen and a Christian) (Rubusana 1906:27-62) is another example.

There are very few Xhosa essays of this type. Even in the collection, UCAMNGCO, where the title means meditation, there are only two essays out of seventeen subjects, which come closer to being meditative essays. Essays subsumed here include those essays which are mainly expository in the first half and "philosophical" and meditative in the second half. In such essays as Isitshixo (The key) (by Bongela) and INTaba enguMava (Mt Experience) (by Sebe) it is in the second half where the mind is allowed to play. The other terms, reflective and imaginative, become useful here, where the term meditative seems to be an over-estimation. The essays grouped here are not necessarily wholly meditative in the sense described above, some are only partly meditative or reflective and/or poetic.

Madala Iintab' ezikude ngamasithela (Longing for more never stops), Amagqabi asecaleni lendlela (Leaves on the wayside = Land demarcation in South Africa), Amahla-ndinyuka esheleni - Abaliswa kwayiyo (The experiences of a shilling piece - narrated by it), Hamba busika mka! (Go away winter!).

Bongela Isitshixo (The key).

Budaza Ukufa (Death), Ukuya akufani nokufika (Going to a place (full of hope) is not like arriving = Disappointment on arrival).

Sebe INTaba enguMava (Mt Experience), Umthi ngobomi bawo (An autobiography of a tree).

The tone of Umthi ngobomi bawo (An autobiography of a tree) (by Sebe) is meditative/reflective rather than narrative. The author writes on the oak tree of Lovedale. He gives the impression that it is the oak tree that is

"talking" here by using the first person. The account actually gives reflections on the nature of a tree and its life. In accordance with the conventional structure of the meditative essay, the presence of the reader/the addressed is acknowledged in the first sentence but is not emphasised in the rest of the essay. In the process of the narration a number of ideas cross the mind of the narrator, ideas which are not directly connected among themselves, and not even to the topic. "He" refers to the fact that during "his" life time "he" has given shelter under "his" shade to quite a number of strange bed-fellows and opposing forces of love and hatred and other positive forces of good and negative forces of evil intentions:

"Ndingumnquba wabakhonzi bakaThixo nje, ndikwayinqaba yezihange zikaMtyholi" (p72).

(While I am giving place to God's sincere worshippers I also harbour the devil's criminals.)

"He" mentions so many of these forces within one short paragraph that the reader feels the immensity of passion in "his" mind. The lovers' conversation is poetic in language and arrangement (of lines), and "he" leaves the story again at the point where he bursts into poetry sung to God. He flutters from one idea to another: at one stage "his" roots are a blessing (they carry water for "him"), at another stage the same roots are a curse (they treacherously hold "him" fast when "he" wants to dodge the blows of the axe). This is a tendency of meditative essays.

As the account goes on several views result from the discussion as to what must be done with the stem of this oak tree after it had been cut down and dried. The author then ends the essay on a riddle. The translation of this riddle goes:

The one who made it sold it;  
The one who bought it did not use it himself;  
The one who used it could not see it.

(Answer: A coffin!)

In retrospect, the essay is not a simplistic narration but imaginative account expressing the nature of the uses of the oak tree. We can further deduce that these are basically reflections on the life of man - the carefree days of the youth, the vicissitudes of middle age and the plight of old age.

(d) Narrative essays

The narrative essay is akin to the short story, and Lukàc's question seems relevant when this quality of the narrative essays is taken into consideration. This is his question, which was quoted above:

"... to what extent is this form of theirs (essays) an independent one?"

Its subject can be a person, an event or a place. It gives the time, place and the character(s) involved. In the body the contents of the story are given and a conclusion is reached at the end of the story.

But the narrative essay differs from the short story in that it is fashioned to persuade. Behind the narration lies a certain premise which the essayist wants to establish. His concern is not with entertainment, nor with the characters, nor with the story as such, but with the intended effect. Scholes (1969:9) advises the reader in the following terms:

"By noting the stages in the movement of the plot, and by observing the functions of description, dialogue and commentary in their movement, we arrive analytically at an understanding of narrative essays."

The commentaries in an essay guide the reader and are meant to enable him to accept a particular idea or opinion which is not the case in a pure short story.

Instead of one long story the essayist may string together short narratives which develop and support a central thesis. The selection and the arrangement of these narratives is done in such a way that they build up convincingly to a certain conviction. That conviction is implied by suggestion, perhaps, in the process of narration. The reader can make inferences from the details and the actions outlined. Besides commentary, rhetorical questions may be used to give more light to the reader and to indicate the direction of thought. Certain key words and phrases may be used at certain strategic places, maybe at the end of each little story, to keep the logic clear.

In an essay about a person the first person narration gives weight and an element of "truth" and reality, and it facilitates persuasion. In such an essay, dialogue and clear description of the actions and thoughts of the first

person narrator also work effectively towards easy persuasion. Tamsanqa in his Inkumbulo (Remembrance/Remembering) uses this method, and this essay sounds more real and autobiographical. Tamsanqa in this essay tries to show that remembering is a human quality and sometimes it leads to bad or good relations among men, sometimes it stimulates one and makes one live in a world of fantasy for a few moments. Instead of using one long story Tamsanqa uses a string of shorter ones but binds them very artistically with rhetorical questions and uses of repetition of the word inkumbulo (remembrance) either at the beginning of a short little story or at the end. In addition to the dialogue he uses internal soliloquy to point to a clear picture. This technique is employed with great effect where he was in a dilemma not knowing whether to give his correct identity or not (p52). This allows the reader to see his external and internal reactions as well; it creates immediacy. He exaggerates some incidents, but this also helps in creating immediacy and in infusing greater effect (the goat story (p57), and the story about Mbambesi's father (pp50-51)). He also quotes reinforcing ideas from such well-known "authorities" as Shakespeare, Mqhayi and the Bible. These help to establish the thesis of the essay firmly. For example, the quotation he takes from Shakespeare:

"The evil that men do lives after them  
The good is oft interred with their bones"

reinforces that part of the thesis which says that remembering may lead to bad relations. So this essay is first and foremost narrative, but unlike a short story it has a thesis which is developed successfully in the manner of other essay-types. There is a handful of Xhosa narrative essays in this mode:

- Jolobe      Izinongo zobomi (Things that make life enjoyable).
- Tamsanqa    Ukubetha ifleyiti (Playing the mouth organ), Inkumbulo  
(Remembrance/Rememberance), Ukuthiya igama (Giving a name).
- Budaza      Hay' inkohlakalo yomnt' emntwini (Untold brutality by man on man),  
Ubusuku (Night time).

Sebe S.E.K.L.N. Mqhayi (same), (UMhleleazi uHintsa (King Hintsa)),  
URharhabe (Rharhabe), UKumkani uSandile (King Sandile), Umgwashu  
(The white milkwood tree).

Mtuze/ Ngokuhamba ngenqwelo-moya (A journey by air).

Mjamba

(e) Dramatic essays

This type involves two or more characters engaged in dialogue (as in drama). This dialogue is an imitation of true dialogue, a mental creation, not a recorded conversation.

The dramatic essay must be approached in the same way as the narrative essay. We may have here a situation which is introduced, debated, and moved to a climax or resolution. As Scholes et al (1968:9) says:

"Much of our understanding depends upon what we infer about the characters in order to give their words the proper weight and the best interpretation."

Here the reader is interested in the subject discussed rather than in the characters. The essay, on the whole, is an exploration of views on a certain subject. One speaker who could be representing the author may dominate the other(s). In this way readers get to know the direction to which they are persuaded. Two or more strong points may be presented without a resolution. The essay, however, may still be so enlightening and so thought-provoking that the readers are persuaded to accept one of the opinions, admitting, at the same time, to the strength of other opinions.

There is also what Scholes et al (1969:64-66) call a specialized dramatic essay which has one character and uses monologue. The author is impersonated, he speaks through another character, so that here we can identify two people - the created character and the author. In an argumentative and a meditative essay the author comes to the fore as the speaker; but in the specialized dramatic essay the writer is not. He speaks through this created character and this creates an ironical situation. The author adopts a tone of voice of a character very much unlike his own, and he expects the reader to realise that he is ironical in approach. This allows the essayist to express

disagreeable, stupid or even evil ideas (for ridicule and persuasion). If, for instance, the author wants to express abominable views he may create an abominable character; then he assumes all evil qualities and speaks abominably on the topic chosen. This can be very effective as a form of criticism, but it needs an observant reader to understand.

There is no essay similar to Scholes et al's (1969:38-42) essay in the works of the Xhosa modern essayists. Essayists like Tamsanqa, Bongela, Mtuze, Budaza and Sebe do use dialogue in other types of essays. However, there are two examples of dramatic essays, which are also poetic as said above, in the essays of the pioneers, in ZEMK' IINKOMO MAGWALANDINI: Ingxoxo Enkulu Yom-Ginwa Nom-Kristu (A big debate between a heathen and a Christian (Rubusana (ed) 1906:27-62) and Ingxoxo Enkulu Ngemfundo (Nolawulo) (A big debate on education (and administration)) (Rubusana (ed) 1906:63-130). The author of both is identified as W.W.G. Both are structured in the form of poetry, much like in drama when the emotions of the characters are excited. In both there are characters who speak in turns, involved in an argument, answering each other.

Ingxoxo Enkulu Yom-Ginwa Nom-Kristu is a big debate between a heathen and a Christian. P'akade-lik'oyo and Zwelizayo (characters) argue on Christianity, education and administration (Xhosa politics and European politics), and both are hysterical right from the start (hence this essay assumes a poetic form):

"Kubonakele ngexesha elifutshane efudumala omabini, elowo ex'at'isele elak'e icala" (1906:27).

(Both (characters) became hysterical shortly after the start of the debate, each one fighting hard for his stand.)

P'akade-lik'oyo is satisfied with the old ways of Xhosa life but Zwelizayo tries to convince him that though the old ways and the world look nice to him (P'akade-lik'oyo) those things which seem to be nice are deceptively destructive - things like liquor/sorghum beer and jubilation to high extremes. In the debate there is an attempt to analyse the ambivalence of Christians who claim to be Christian but occasionally revert to old traditions (pp44-47); there is an attempt to find reasons for child misbehaviour; there is a reference to the fact that women have to go to towns to find jobs because of poverty and taxation; there is an attack on schools (and teachers) as

places of drunkenness, from one side. In response to the attack on ambivalent Christians, education and government Zwelizayo takes a positive stand. He points out that education brought about literacy - an advantage to both the literate and the illiterate. The literates write out passes for the illiterates; they read letters for the illiterates; they stand, in courts, as interpreters, for the illiterates; the illiterates have, in the past, taken refuge in school buildings in times of war and starvation; the government once gave protection to a section of the Xhosa when they were in trouble (Ngqika, for example, was protected by the English at one stage - p49); the Christian mission stations once gave refuge to Xhosa witches and thieves who would have been killed by fellow Xhosa if they had remained outside the mission stations.

The debate goes on to the exposition of the traditional way of handling marriage, a way which does not look at the gain as such. This is mixed with an attack on Christian marriages where demands are so excessive that they are regarded as the cause of co-habiting, premarital sex/pregnancy, emergence of whores and high rate of drunkenness. The literates are attacked also for exploiting the illiterates and for seducing girls and making them pregnant. In short, this debate is an exposition of the negative aspects of Christianity by a non-Christian, and negative aspects of pagan life by a Christian. They are verbally attacking each other and, by so doing, they are attacking the group each stands for. But all this is not a record of an actual debate but these contrasting ideas develop in the head of the author and they are written down as they come. This is the nature of a dramatic essay. The whole debate is on the life and experiences of the Xhosa people.

The second dramatic essay in this volume is Ingxoxo Enkulu Ngemfundo (Nolawulo) (A Big debate on education (and administration)) (Rubusana 1906:63-130). It is longer than the first one above, more comprehensive - with more details on the same topics as in the first one, with more characters (Qond' Imfundo, Qond' Ilizwe, Fel'Inene, Baz' Amehlo, Swel'Igukwe, Nyinata, Fan' Atete, Rauk' Emsini, 'So-ligoso, Mbong'-Ay'zibongi, Mseb'-Usesweni, Yiwenani, B'ed'-Idlaba, Fund'-Ik'welo, Tand'-Inzuzo, Fun'-Izisulu, Ntetw'-Igwenxa, Tand'-Elake, Ngenxenyene, Malibenje, Jik'-Umxoxo, Zweliq'elisile, Nkwiniza, Cemb'eta, Noq'ushululu, Nokuv'atshula, Not'ut'-Indaba, Nogxwemu, Nonene, Nosimilo and Nontlebdwana. The analysis of the former essay is enough as an example but it should be pointed out that the very names of these characters spell out their roles in the debate. B'ed'-Idlaba is on the negative side as his name means 'lack of gratitude' and

indeed he plays this role (pp65-66). Fel-'Inene is on the positive side as his name means 'to die for the truth' and indeed, he plays this role (pp69-74). Besides this naming technique another stylistic feature worth mentioning is the use of signpost (pp114-115) and (pp125-126) where the ideas already expressed are given briefly by one character before further continuation of the debate. This essay also exposes the negative and positive aspects of education and government of those days, and it also starts with a fierce attack on the first speaker - (hence the poetic form):

"Usukile u-Sweligukwe

Sel'equmbe ezekene wathi: ..." (1906:63)

(Sweligukwe jumped up in a fit of sulking, seething with anger and burst out: ...)

#### (f) Descriptive Essays

In this type things, objects, events, people or ideas are described. The principle of selection operates, and great care is taken in the sifting of the material that is to be described to the reader for the intended effect. After this choice has been made a suitable atmosphere (details of the place and time) is created, and then the essayist describes the aspects he has chosen so intensely that the reader can see, hear, feel, taste and smell what is described. This type also has the essayistic purpose - to inform and instruct with the intention to convince and persuade.

Descriptive, narrative and expository writing may all be regarded as expository. But the nature of Xhosa essays necessitates that we treat these three terms and the essays grouped under them as related to each other. The term expository might be useful with essays of an abstract nature. The term descriptive might be more fitting in reference to essays which have a concrete nature - describing objects. But this should not be a rule, such topics as Ubuhle (Beauty) and Ukoyika (Fear) which look abstract, are listed under descriptive essays - the contents and approach are more important.

A list of descriptive essays:

Jolobe      Ivenkile yangaphandle (A rural shop), Ukoyika (Fear).



- Madala Ubuhle (Beauty), Ulundi loKhahlamba (The Drakensberg range), UMzimvubu (UMzimvubu River), Lourdes (same), Nguwo, nguwo, ngumtshato! (It is, indeed, a wedding (day)), Egumbini loviwo (In the examination room), Umdlalo webhola ekhatywayo (A football match), Umyezo wasekhaya (Our orchard), Intab' eNtsizwa (Mt Ntsizwa).
- Tamsanqa Ukusela umoya (Taking a walk).
- Bongela Isenzo sobutyobo (Vandalism), Amahashe (Horses), Abafana bangaphandle (Rural young men), Ukuzalwa kwesikolo (Erection of a school), Ikhonsathi (A concert), Iintwana ezincinane (Small things), Udliwano-ndlebe nomthandazeli (An interview with a faith-healer), Ukutya (Food = Kinds of food).
- Mtuze Okudizwa zizaci namaqhalo esiXhosa (What can be learnt from Xhosa idiomatic expressions and proverbs).
- Budaza Kwalambatha (A place of ignorance), Ungulo (Religion), Iggabi (A leaf), Ingxolo (Noise/sound), Intombi (A girl), Esikhululweni seebhasi (At a bus terminus), Inkokeli (A leader).
- Sebe UMaqoma nokunxulumene naye (A few remarks on Maqoma), UNtsikana (Ntsikana).

Here, too, it is the weighing of the percentages that has been used to decide on the grouping. It is description that dominates in these essays, but in some of them the description is followed by lengthy reasoning, argument and commentary. This is where the essayist tries to justify the existence of the essay. Bongela in Isenzo sobutyobo outlines a number of cases of careless destruction of objects and property and then at some point later tries to find a reason for all this. He mentions glass pieces lying in streets; looting of deserted houses; vandalism on signposts, public buildings and public transport; tipping over of dustbins; breaking of street lamps; veld-burning; sadistic traps on motorcyclists; setting of bombs; hijacking; robbery and murder. While outlining these cases Bongela tries to establish the fact that these things happen throughout the world, that both the young and the old are involved, and that they are all senseless. It is towards the end that he partially suspends description and concentrates more on theorizing on the

reasons behind all these things. Bongela here has painted the picture of destruction so vividly by piling details that we can see and feel the experiences outlined making this "composition" a good descriptive essay.

(g) Formal, Informal, Personal/Familiar Essays

"Formal" is a term used to indicate that the essay is organised carefully and logically as in argumentative essays where pains are taken in the outline and the order of the points. Conversely "informal" applies to such essays as the meditative type in which no strict order or pattern in the development of the essay, is observed.

Essayists do draw information from their personal experiences. This gives the essay a personal tinge. Montaigne boldly "announces" that

"... it is myself that I portray.

.....

So, reader, I am myself the substance of my book" (Montaigne (1588/1957:23).

Pritchard et al (eds) (1965:15) reinforce this point: the essay is primarily "an intimate communication of the surface ripples of personal experience but not of its depths".

Wholly personal essays are often light in tone, often humorous and full of whims. This autobiographical element is strong in Tamsanqa's and Budaza's essays. Though we may group two of Mtuze's essays under expository essays we may also take them as good examples of wholly personal essays: Amabal' engwe ngobomi basefama (Some remarks on farm life) and Ngokufunda usebenza (Studying while working). The experiences are so true in both of them that no one would doubt that they are personal. In the latter he refers to himself as "inkayoyo" (p85) (a mampara); in the same he asks a degrading rhetorical question:

"... ukuba iMatriki ndiyenza ngeminyaka emithathu elingana neyesidanga ndinokusifundela iminyaka emingaphi isidanga?" (p85)

(if I finish matric in three years, a duration for a degree, how long then will I take to finish a degree?)

In fact, all the other details in this essay are light in tone and are full of humour. "Familiar" is another term used to describe the personal essays.

The above survey only indicates the types that Xhosa essayists have experimented with. Xhosa literature is still young, and so far it has shown more development on novels, drama and poetry; on the essay progress in publications is still slow.

## HISTORICAL BACKGROUND ON XHOSA LITERATURE

As part of the background within which the style of Xhosa essayists that are dealt with below, could be seen, it is necessary to take into consideration the history of Xhosa literature in general and some historical factors that influence(d) Xhosa literature.

Research indicates that the early Xhosa essays were published in Izwi Labantu (which Ngubane in THE VOICE OF THE BLACK WRITER IN AFRICA (1980:12) calls a "newspaper and (a) viewspaper") and in Isigidimi to which Jonas Ntsiko (Uhadi Waseluhlangeni) sent argumentative prose for publication (Gérard 1971:45). Some essays from these papers were later published in ZEMK' IINKOMO MAGWALANDINI (1906) and IMIBENGO (1935), as said above and in Kwetana (1982:9). The first attempt to publish a Xhosa book of essays was made by Jolobe; AMAVO first appeared in 1940 in the old orthography, and was reprinted in the new orthography in 1970.

In the foregoing pages the names of Xhosa essayists; titles of their essays; general origins of the essay genre; the development of the essay genre in general; the definition and types of essays have been mentioned. Now that specific individual Xhosa writers of essay collections will be discussed it seems appropriate, at this stage, to outline first the conditions in which they wrote. Analysis of historical periods of the literature of a language indicates that cultural factors and historical events shape the ideas of authors, especially traumatic events which leave horrible scars on the face of the nation of the author. Authors write on such subjects implicitly or explicitly for the enlightenment of the contemporary society and for the future generations. That is why traditional praise poetry is such an important source of historical information for both historians and literary critics. It is in realisation and admission of this fact that Maxim Gorky (Jordan 1973:viii) says "The writer is like the eyes and the ears of the epoch".

Much of Xhosa literature is a literature of urgency as Gérard (1971:50) also notes. It is literature that is written in quick response to the challenges of the time. For example, Gérard (1971:50) notes that in the nineteenth century

"... the literate Xhosa were faced with two problems in succession. During the first half of the century, the educated converts were deeply concerned with the spiritual salvation of their people from the bonds of heathenism. During the latter part of the century, it was the very physical and cultural survival of the Xhosa and neighbouring nations that became of primary importance. Given the crucial significance of such issues, it is understandable that the literate Xhosa should have devoted its newly acquired skills (writing) to religious, didactic and, later, political writing."

The problem of "the latter part of the century" referred to in the quotation above is explained clearly by Gérard (1971:49) in this paragraph:

"It was not until the middle of the (19th) century that the Kaffir wars definitely took on the form of a colonial imperialistic assault against the black man as such. The cattle-killing episode of the (eighteen) fifties shows that the Xhosa people had sensed the change long before the awareness made its way into literary expression. But the ninth Kaffir war of 1877 and the annexation of Gcalekaland clarified the issue in a most unambiguous fashion. In the literary field, the results were felt in the last two decades of the century: directly, through such writers as Jonas Ntsiko, whose contributions to Isigidimi illustrate two important trends: first, his sense of the need for all-Bantu solidarity in facing the White man's threat; second, his increasing disillusionment with Christianity itself. Indirectly, Gqoba's apologetic and rather unconvincing pleas testify to the widely felt resentment against the White man, his religion, and the colonial regime he was bent on establishing."

On the point of the resentment of religion Elphick (in Lamar and Thompson 1981:283) remarks that the missionaries became "intriguers or even enemies of those they had once wanted to help". On the damage done by the missionaries Pauw (in Hammond-Tooke 1974:427) remarks, "Among different peoples it (Christianity) has produced a pervasive division within chiefdoms and communities". At one stage the converts were kept at the mission stations, away from the "pagans", and there was enmity between these two groups. The missionary was creating a state within a state hence the hatred against Christianity. The essay, Amakholwa namaqaba (Bennie 1935:51-53) - an essay of the pioneers in this field, deals with this problem.

These remarks are very important because some of the essays that are in ZEMK' IINKOMO MAGWALANDINI (1906) and in IMIBENGO (1935) were collected from the papers of the time referred to by Gérard above. The themes of the essays of this time make an interesting analysis. These essays indicate much concern about the Xhosa nation:

- (a) Among those dealing with social problems Soga's essay, Utywala (Liquor) (Bennie 1935:36-39) shows concern about the destruction of the nation which comes about through the introduction of European liquor. Soga remarks:

"Luyemka uhlanga." (Bennie (ed) 1935:39)

(The nation is being destroyed.)

- (b) Among essays dealing with traditions Nyangiwe, in UmSebenzi Ubuyela KwelamaMpondo (A worker returns to Pondoland) (Bennie (ed) 1935:264-265) advocates a return to the old, primitive and orderly African socialism/communalism.
- (c) Among those dealing with political themes Mqhayi addresses the nation on a true political leader in InKokeli (A leader) (Bennie (ed) 1935:208-211); and in AmaShumi amaHlanu emiNyaka YoKolo (Fifty years of peace) Pelem touches on the thorny issue of the Frontier Wars between the Xhosa and the Europeans in the Cape Colony.

These were urgent problems of the time of the essay pioneers whose essays were published in periodicals and newspapers. An essay like IXabiso LeenKomo (The value of cattle (to the Xhosa)) (Bennie 1935:252), written at the time when the issue of most of the Frontier Wars involved cattle confiscation, had far-reaching political implications than mere economics. Here Magodla's illustrious exposition of the bond between a Xhosa and his cattle is meant to indicate that a Xhosa without his cattle dies spiritually. It goes without saying that he says the Xhosa people must cling to their cattle and protect them with all their might if they don't want to die the worst death - a spiritual death. For further treatment of the themes of the essays of the pioneers see Kwetana (1982:10-14) and Jordan (1973:54-57). The pioneers were moved by national consciousness and their essays look like speeches to the nation. The very use of capital letters in the middle of a word in the titles

of their essays indicates where the stress is so that if this was read out loud the stress would fall on the capital letters. This concern about national issues and concern for the Xhosa nation's development is also seen and felt in the essays of the modern period and is expressed in more serious tones by essayists like Jolobe and Madala.

A word on the early missionaries and their influence on Xhosa literacy and writing is not out of place here. These people had a long influence on the Xhosa. They had an influence on Ntsikana and his converts long before the first printing press was established in the Tyhume valley (in 1823). Van der Kemp was at the Cape among the "Caffres" since 1789. Apparently even before this there were Moravian Brothers who were evangelizing the Khoi-Khoi. Van der Kemp was followed by the Rev Joseph Williams in 1816 and the Rev John Brownlee in 1820; these missionaries worked among the Xhosa. It was only in 1823, when John Bennie and John Ross established the first printing press on the Old Lovedale site that Xhosa was reduced to writing (the mission station itself on which this printing press was established was founded in 1821). It was mainly religious material and biblical translations that were produced during the early years. Other printing presses were soon established in Grahamstown, King William's Town, St Marks and other places. Even in these places the main activity was translation and production of scriptural material. The early converts who could read were employed at these presses and most of their general reading was religious material and works like The Pilgrim's Progress.

During this early period a number of Xhosa journals were published from these presses, some were bilingual, for example, The Kaffir Express. Some of these were Ikhwezi, Indaba, Isigidimi SamaXhosa, Imvo ZabaNtsundu, Isithunywa Senyanga and UMwesile. A number of Xhosa essayists of this time (the pioneers) is listed with their essays above. Some writers of this time wrote anonymously as Ndingummbi, Silwangangubo, Hlati Lomtontsi, or simply as GK, WG, LLD or SBM. These were journalistic practices of those days. In Jordan's (1973:38) assessment "... by 1862 ... the first truly literate generation of Xhosa speakers" had established the status of Xhosa as a literary medium.

The missionary came with a number of misconceptions about the African and took the role of censor on him. Some of the essays (below) are a reaction to this.

The missionaries could not understand why more agricultural and domestic

duties were given to women among the Africans; as a result they demanded that the male converts undertake to take upon themselves most of the responsibilities performed by women. The influence of this is seen in Jolobe's essay: Umsebenzi wabafazi kwisizwe esiNtsundu (The duties of women in the African society), where he demands the same freedom for women.

Further remarks on the attitude of the early Europeans including missionaries in this country will form a good background to the analysis of the essays which are a response to this attitude. Kilson (in Gann et al 1970:351) notes that the idea of the first Europeans in Africa was that Africans were "benighted heathens". Wilson (1971:52) notes that "... 19th century travellers and missionaries often denied that the peoples (in Africa) they visited had any religion at all ... because they could not discover any body of dogma relating to God, only what they perceived as "heathen" customs and dances". As a reaction to this see Jolobe's essays: Isiko (Tradition(s)) and Ukuzingca ngebandla (Haughty pride about one's denomination). It is common knowledge that the early European settlers and the missionaries undermined the African culture in many ways, hence such tags as: wild savages, kaal-Kaffer, inferior nations and tribes, children just emerged from barbarism, Natives sitting in gross darkness and shadow of death, people of some lesser breed and so on. These negative images of the Africans affected even later European settlers and led to the closing of opportunities for the African in many spheres of life, hence such essays as Madala's Lugcineni ucango luvulekile - Iziyalo (Keep on showing your great talents - A request) and Jolobe's Amanani (Numbers).

Xhosa authors of the early period fall into two groups: the authors of the 1800's and the authors of the 1900's. The authors of the 1800's are further subdivided into two: the first wave of writing up to roughly 1870 was more experimental and concerned with heathenism and salvation, with history and hymn writing. But towards the end of the 1800's a second wave of writing emerged. By that time the contributors to the journals of the time had realised the trick of the White man's religion and government. The so-called "Kaffir Wars" were seen clearly as wars of dispossession and confiscation of Black property. So during the latter part of the 1800's these writers turned to political writing. (As Gorky says (above): "The writer is like the eyes and the ears of the epoch"). That political writing spilled over to the 1900's, addressing national issues as they arose (see below). The authors of the 1900's, collectively called the second generation authors, produced



novels/novellas, books of poetry, essays, short stories, and dramatic works. Among the common characteristics of these were political outbursts.

As part of the background the following historical events that influenced the first generation authors and those that influenced the second generation authors, are mentioned:

- all clashes between Black and White in South Africa;
- the trickery of the missionaries socially, politically and in the field of literature;
- the gruesome cattle-killing of 1856-1857;
- the Whites' systematic annexation of Black land and forceful removal of large groups of people from their rightful places turning them from respectable beings to roving vagrants;
- the boundary disputes subsequent to this;
- the systematic replacement of the authority of the chiefs by White magistrates and the imposition of tax resulting in frustration of the chief and his subjects;
- the division of the Xhosa into Christian converts versus the heathens;
- the frustration of the educated/literate converts who found themselves rejected in White circles;
- further division of the Xhosa into enemy camps - the Mfengu versus all other Xhosa groups - a misunderstanding created by a missionary;
- inter-tribal wars like those between Ngqika and Ndlambe (a case quoted by Jolobe in the essay: Abantwana bendlu enye (Descendants of the same house));
- further White occupation of the so-called empty tracts of land - the Orange Free State, Natal and Transvaal;
- the formation of Union in 1910;
- the Natives Land Act of 1913 and subsequent land acts;
- the formation of the South African Native Congress (later called African National Congress) in 1912;
- World Wars I and II;
- rivalry among churches; and
- general problems of acculturation as literates grew in number forming a new distinct group/class whose values clashed with the values of the traditionalists.

Authors publishing in the 1950's and afterwards were further affected by other significant events in the history of South Africa:

- the victory of the Nationalist Party in 1948 and its policies;
- the Bantu Education Act of 1953;
- the Publications and Entertainments Act of 1963.

These things also affected the publisher and led to the production of inoffensive school books as well as the "purification" of certain works - leaving them denuded of the meaning of the originals, for example ITYALA LAMAWELE and ZEMK' IINKOMO MAGWALANDINI.

By the beginning of the 1900's the Xhosa had realised the total powerlessness of the Black man in South Africa. For a more vehement expression of protest against this we depend more on the traditional praise poets who describe the stings of these developments on the Black man in blunt terms. It was at this time that greater political awareness emerged. In 1909 the National convention, a meeting of Blacks, met in Bloemfontein, and, this was "the first occasion on which politically-minded Africans came together from all corners of South Africa to discuss common problems" (Gérard 1971:45).

In 1914 a delegation of Blacks was sent to London to protest against the Land Act of 1913. This shows more political awareness among Blacks on national issues. But later the Congress which was supposed to be paying full attention to political issues of this nature turned its attention to its inside rivalries. So, as these things could not be expressed clearly enough and effectively in articles in periodicals, another outlet for these frustrations was found - the writing of books - with the hope that such a venture afforded a broader scope than that of the periodical and the Congress. This background on political history is necessary as it is reflected in the historical development of Xhosa literature as well as in the essays that are dealt with in this work.

This new venture encouraged engagement in creative art and imaginative writing in Xhosa. (At about this time the students at St Matthews had a writers' organisation, The Witenagemot, to which Jolobe and Sinxo belonged.) Books were written with the intention of disseminating material that would make the ever-growing literate group/class aware of its plight and needs. And, the essay lends itself well to this because of its brevity, succinctness and didactic nature. Hence almost all of Jolobe's and Madala's essays have a high political content. Under severe pressure from the mission-controlled printing presses and government laws, some books of this nature were published. Even

the Lovedale Press, where many of the early Xhosa publications were printed, delayed the publication of one Xhosa classic - INGQUMBO YEMINYANYA for some time. THE NEW NATION (September 10-16 1987:13) reveals that when Jordan died he left "two other novels which have never been published. They are said to be very good."

In this spirit of producing politically inclined works Rubusana published ZEMK' IINKOMO MAGWALANDINI in 1906 to awaken the Black man. This work, which he edited, is a great milestone in the historical development of Xhosa literature. This is the first big volume of this nature which later writers used as a reference especially people interested in traditional praise poetry. Besides this, it shows the spirit of the time. The very title is forceful and it is a Xhosa war-cry with high political connotations. Mqhayi's works of this period: ITYALA LAMAWELE (1914) and UDON JADU (1929) are equally political in intent. In ITYALA LAMAWELE this is clearer in the second part of this book which is historical and political. UDON JADU is only a political document which is an utopian depiction of a state where there is "full social, economic, and political equality" (Gérard 1971:57, quoting AC Jordan). Such a book in a South Africa where none of these equalities exists is not only art for art's sake but is first and foremost protest literature intended to awaken the Black man.

Mqhayi's essay Inkokeli (A leader) (in IMIBENGO) is on political leadership which tendency is highly emphasized in his poetry (see INZUZO). Other political essays of the pioneers in essay writing were mentioned above (Soga's and Pelem's). This one example of Mqhayi shows the spirit of the early 1900's well. Jolobe's essays were also composed at this time and finally published in one collection in 1940 in AMAVO. Proof of this is the fact that one essay which appears in AMAVO - Umsebenzi wabafazi kwisizwe esintsundu (Duties of women in the African society) - appeared earlier in a 1935 publication, IMIBENGO, which means that it must have been published earlier than 1935 in a journal of the time.

All this background is meant to be the light in which Jolobe and other essayists should be seen. Jolobe should be seen as a contemporary of the second generation authors in whose works the political element is far more apparent.

From 1940 onwards a trickling of Xhosa essay collections appeared. The

chronological order of their appearance is given in Kwetana's B A Honours article (1982:15).

CHAPTER 2

J J R JOLOBE - AMAVO

STRUCTURE AND STYLE

In studying Xhosa essays one realises that the structure/form of the essays of a particular author is interwoven with his style hence the structure/form of the essays of an author is treated together with his style. Maphike (1978:120) discovered the same in the Southern Sotho essays. In his unpublished MA Dissertation he notes that:

"The apparent overlap between form and style has ... been noticed. While not discussing structure as such here, it will be the framework within which the writer's employment of stylistic techniques is analysed. The form chosen by the writer and the development of the subject within that form, form part and parcel of his style because they are inextricably intertwined with paragraphing, word choice, and maximum but appropriate utilization of imagery within the paragraphs."

The treatment of the structure and style of each Xhosa essayist cannot be broad enough because all (except Mtuze) wrote one essay collection. The data to be analysed is contained in one book, so it will be treatment and comparison of essays within one book on the whole. In the case of Mjamba it is only part of a book which he co-authored with Mtuze. Because of this giving only page numbers when one author is dealt with in a particular chapter will be clear and more convenient rather than giving name of author, year of publication and a page number every time I quote. Secondly, on reference techniques, titles of essays will be written in small letters and underlined; the titles of books will be written in capital letters and underlined.

The intention here is to examine the nature of Jolobe's essays, to outline the structures he uses in moulding his essays, and to highlight prominent stylistic qualities. In dealing with the structure the total design of the essays will be examined. On style Abrams (1971:165-166) maintains:

"The characteristic style of a work or a writer may be analyzed in terms of its diction, or characteristic choice of words; its sentence structure

and syntax; the density and types of its figurative language; the patterns of its rhythm and of its component sounds; and its rhetorical aims and devices."

In dealing with style, this "scheme" will be borne in mind. On each of the essayists to be dealt with structure and style will be treated first.

#### THE NATURE OF JOLOBE'S ESSAYS

The nature of Jolobe's essays must be described before the treatment of the structure and style. As indicated in Chapter 1 Jolobe addresses himself to national issues and offers "solutions" to problems afflicting the Xhosa in particular as well as the South African Blacks and Whites. Though that be the case his essays have very exceptional literary qualities. In structure and style they are artistic; in content they are realistically factual. This is clearly expressed by R T Bokwe in his introductory remarks in the unmarked first pages of AMAVO:

- (i) "Abo kuthi banakho ukugqala ukuhambiseka kwezinto, abanakuba abaziphawulanga iinguqulelo ezithe zabakho ebomini babantu abantsundu beli lizwe kwisiqingatha sesibini kwezine kule nkulungwana sikuyo. Ezi nguqulelo zibe buvunduvundu njengento eyenzeka ebusuku kuse seyikho." (First unmarked page)

(Those of us who can analyse current affairs could not have missed the changes affecting the Africans of this country during the first half of this century. These changes came like a hurricane which comes by night whose havoc will be seen only in the morning.)

This remark indicates that Jolobe is dealing with community/national problems referred to here as "buvunduvundu".

- (ii) "Ezi zincoko zingezinto ezenzeka phambi kwethu umhla nezolo." (Second unmarked page)

(These essays are on issues/incidents which happen daily in front of us.)

This one reinforces quotation (i).

Jolobe's own introductory words stress the same idea:

"Le ncwadi kuthiwa ngaMavo ngenxa yokuba izama ukuncokola nosapho lukaNtu, abantwana bothuthu, enkundleni yesizwe ngezinto eziphathelele ebomini baso nakwintlalo yaso." (Fourth unmarked page)

(This book is called AMAVO (Essays) because it attempts to hold a conversation with the African people, the indigenous population, in the nation's courtyard, on issues pertaining to their lives and welfare.)

Jolobe openly says here that his intention is to address himself to national issues, and indeed that is what he does. There is emphasis in his essays on serving the nation and uplifting it. He addresses the nation (Xhosa) on such destructive forces as disunity (p77), ignorance and exploitation, and promotes good fellowship among Blacks and between Blacks and Whites (pp71, 72 and 76). He encourages self-sufficiency among Blacks through agriculture and healthy economic policies, and he also encourages improvement of behaviour in general (pp71-73) - constructive suggestions - all for the betterment and release of the nation from political bondage of Jolobe's time. This comes out clearly in the following quotations:

- (i) "Kweli lizwe sithi baNtsundu abasameleyo ngamanani kwaye ngenye imini izwi lethu lisaya kuba namandla njengezwi labantu abasisinizi." (p62)

(In this country the Africans beat every other population group in numbers, and, one day the voice of the Africans will dominate, legitimately, as the voice of the majority.)

To say this political truth in a basically religious essay, Ukuzingca ngebandla (Haughty pride in one's denomination) - goes beyond writing an essay as art for art's sake. This gives political education to all Black readers and, through them, to the illiterates.

- (ii) "Elokuvala nali. Umntu waziwa ngokuthetha nabanye. Umoya wakhe uzityhila ekuncokoleni. Nesizwe saziwa zezinye ngokuncokola. Kubalulekile ukuba abo banakho ngenxa yamathuba namalungelo, ukuwuwela umda webala, mabawasebenzisele lawo mathuba ngokuncokola nabezizwe ezingemnyama baziphe ithuba lokumazi umntu oNtsundu ngokungaphezulu. Abo babizelwe kulo msebenzi kufuneka bezazile

ngokunzulwana zozibini ezi zizwe abazama ukuzihlanganisa. Kufuneka bamazi oMhlophe kwanokucinga kwakhe, ukanti kuyafuneka kananjalo ukuba bamazi kakhulu yena umntu oNtsundu. Ukuba baneziphiwo ezichanekileyo aba bantu banokusenzela inkonzo ebalulekileyo isizwe ngokusazisa ngokutyhila umphefumlo waso kwezinye izizwe ngencoko." (p82)

(Finally, a man's nature and aspirations are revealed in conversation. Likewise, a nation's nature and aspirations are revealed through communication. It is important (therefore) that those Africans who are able to cross the colour bar, by privilege or right, must use such opportunities to address the non-African to let him know the true African mind more. Such people must know both the African and the non-African deeply. They must know the mentality of a European, and, they must know the mentality of the African even deeper than that of the European. If these people are talented enough in this direction they can do a great service for the African nation by explaining clearly the African mind, nature, dignity and aspirations to the non-African through communication.)

This essay is on conversation but Jolobe in his conclusion goes so far as to encourage (or even to make it obligatory upon) the Black elite to "educate" Whites and other races suffering from misconception about and from prejudice against the Black man on the nature of the Blacks and their aspirations. This is the burning political issue of Jolobe's time.

(iii) "Naxa abathile phakathi kwabamhlophe bathi umntu oNtsundu makahlale ngokwesiko lakhe masingenzi sigqibo sokuba bonke abatshoyo bacinga okuhle ngathi. Thina masifunde ukuwaqwalasela amasiko ethu ngalo mlinganiselo wokuba isiko elo kuthethwa ngalo lingaba lisafeza nto na ebomini besizwe.

Inkululeko yokuba siphile ubomi bethu singabiyelwanga zizithintelo ezininzi ilungile, kodwa masazi ukuthi inkululeko asiyiceleli ukuba sidode koko siyicelela ukuba sikhule sihambele phambili. Inkwenkwe endala ethanda ukuqhitsa kumnandi kuyo xa kusoloko kukho amakhwenkwana ibe nkulu yodwa. Abanye abaphembelela ukuba masiyekwe sihlale intlalo yethu yemveli kuba yeyona ibukekayo nenempilo nesonwabisayo abayithethi loo nto bejonge kulungelwa kwethu.



Bayithetha kuba bona bejonge ukuhlala bengamakhwenkwe amakhulu ukuze ku0e soloko kwabakho sifedana sesizwana esisithi, esingahambeli ndawo sihlala intlalo endala yokungazi. Ukuze isizwe sikhululeke kufuneka sifikelele kwiinkalo ezifikelelwa zezinye, sibone apho zibona khona zoshumi sibe namacebo empilo asetyenziswa zezinye. Sithi sakuba njalo ke siqale ukuba sihlonelwe kuba ngoku singomnye phakathi koontanga." (pp93-94)

(Though some Europeans claim that the Africans could best live under their old traditional leaders and ways let us not fool ourselves into believing that all those who say that are thinking positively about our (African/Xhosa) welfare. What we must do, on our own, is to assess the value of each custom on the life of our people/nation.

We want freedom which will remove all chains, we don't want the kind of freedom which will retard our progress, we want progressive freedom. An old boy who likes to send others around enjoys having a number of small boys around him and be the only big one. Some of those people who advocate that we must live according to our old traditional standards because they are beautiful, healthy and entertaining to us do not say that with a sincere eye on our (African/Xhosa) welfare. They say that only because they want to remain big boys forever over the retrogressive nation of ours - a nation which will live in the traditional ways of "darkness", lacking in all progressive skills. For a nation to feel free it must reach all stages of "civilization" that have been reached by other nations, it must see as all the other nations see, and it must progress in all spheres of life. Once this is the case the (our) nation will gain the respect of other nations because it will be an equal with them.)

In an essay which is basically on traditional life - Isiko (Tradition) - Jolobe warns the Black people not to accept the suggestions made that Black people might best live, politically, under their own traditional conditions. He says those who advocate this only intend to destroy the Blacks. He urges the Blacks not to accept this, but to find ways to reach a stage of world-wide recognition as a developed and civilized nation. This quotation is an explicit political education. These three quotations have been taken to prove the point that Jolobe is concerned with national issues and his essays have largely a political tinge.

Jolobe's essays are so interesting that one feels tempted to treat the structure and stylistic techniques of each essay. The treatment of one of a kind gives a fixed impression and a wrong generalisation on all essays of that kind, yet each essay, even if it falls under the same group, has its own structure and approach.

#### THE TITLES, INTRODUCTION, BODY AND CONCLUSION OF JOLOBE'S ESSAYS

The titles of his essays are not particularly colourful except for this arresting one, Uggadambekweni (The naughty one). Most of his titles do not "ignite"; Jolobe employs a deliberate understatement to make his points all the more striking. The political statements in essays whose titles are not political: Ukuzingca ngebandla (Haughty pride on one's denomination), Incoko (Conversation) and Isiko (Traditional customs) are vivid examples.

Unlike the titles, the introductions are vividly striking conforming to the "prescriptions" of persuasive essays. The introduction in Ubukhoboka (Slavery) evokes feelings of revulsion, fury and hatred against the oppressive forces that affect the lives of the very readers addressed as they are experiencing everyday, stings of political, social and economic enslavement:

"... kumhlophe ukubona ukuba (ubukhoboka) buyinto ebuhlungu. Akukho bali ezimbalini zezizwe elichukumisa intliziyo ngaphezu kwebali lesizwe samaHebhere xa sasisebukhobokeni eYiphuta. Linjalo nelabantu abaNyama ababengamakhoboka kweliya laseMerika". (pp52-53)

(It is naked truth that slavery is a very bitter experience. In the history of nations there is no historical event that touches the heart more deeply than the period of Hebrew slavery in Egypt. Negro slavery in America was equally horrible.)

The heaviness of this introduction keeps the reader spell-bound from the beginning to the end. The reader feels right from the beginning that Jolobe is starting on a serious matter which has always been affecting the quality of life of the Xhosa readers addressed here, and every reader is more than willing to listen hoping for solutions. Indeed, in the body and the conclusion Jolobe does not disappoint the reader as he keeps the treatment at the high level on which he opens. This reference to well-known historical cases of slavery - Negro slavery in America and Hebrew slavery in Egypt -

cases which surpass any other historical cases of enslavement - makes this by far the best introduction for this essay.

The very first sentence in Intsapho (Children) is a challenging statement which indicates that the author claims absolute unchallengeable knowledge on this topic - a technique which makes the reader curious while at the same time the reader is assured that he is now in the hands of an expert:

"Kwizinto ezibukekayo akukho ibukeka ngaphezu komntwana." (p83)

(Amongst all beautiful things there is nothing more admirable than a child.)

It is the word akukho (there is none) in this sentence which creates the serious atmosphere he wants. This word also occurs with the same effect in the quotation in the paragraph given above on enslavement. In the body, too, Jolobe maintains this seriousness, exposing the cancerous problem causing child misbehaviour and offering practical solutions to it.

Introductions in essays like Ukoyika (Fear) and Ugqadambekweni (The naughty one) are just mild beginnings from which the author rises to greater heights. In Incoko (Conversation) he starts mildly but with a fine exposition of good and bad conversation after which he rises to a conversation based on greater subjects, politics and education, using analogy, and he maintains the same levels up to the conclusion where he ends with the obligation for Black people who thoroughly know the situation of the Black and the White in South Africa, to address the White on the true nature of the Black, to open the White man's eyes.

What Bebbington calls "a quiet announcement simply requesting the reader's attention", is discernible in the essay: Abantwana bendlu enye (Descendants of the same house):

"Khawuqikelele nanku umfo unamakhwenkwe mabini akhula kunye ekhaya apha ade abe ngamadoda, azeke eme imizi yawo kananjalo. Nankuya omnye waba bafo esinga empumalanga nosapho lwakhe nomnye entshonalanga. Kuloo mazwe bobabini bafumana intsikelelo yenzala nemfuyo. Abantwana babo nabo lakufika ixesha babuye babe nababo abantwana kude ngokwanda kwenzala elowo kwaba nyana babini abe njenge ~~esizwana~~ esizwana kuleyo ndawo yakhe yokuhlala.

Kwakhona yongeza nendawo yokuba ngenxa yokwahlukana ngemimandla nangeemeko zentlalo icala ngalinye lidala amazwi namagama amatsha ekuthetheni neendlela ezintsha zokwenza izinto, ide loo nto yenze ukuba kubekho ulwimi olungathi lutsha nesiko elingathi lahlukile kweliya latanci. Ekuhambeni kwexesha, kwizizukulwana zamva aba bantu bendlu enye baya kuba ngathi bazizizwe ezahlukeneyo ade amanye amagezana angeneli kukuzingca ngenxa yobunto abubo koko ade acekise acukuceze anyelise xa athetha ngelinye icala eliya, ukanti esenjenjalo nje ngenxa yokungazi, acukuceza ecekisa abantwana abangabazalwana babo. Kuloo mithambo kubaleka kuqukuqela igazi elinye eliphuma mntwini mnye." (pp23-24)

(Just imagine. Here is a man with two sons who grow up together under the same roof until they reach manhood; they get married and establish their own houses. Later one of these moves, with his family, to the east; and the other one, with his family, to the west. In their respective lands both increase their families and stock. In the fullness of time their children also have children until each son's progeny develops into a small nation in his place. Add to this the fact that, because these small nations are widely separated from each other, and because of the conditions of life on each side, each side develops new speech sounds, a new vocabulary and a new mode of life. These developments give the impression that in each a new language and different customs have evolved. As time goes on, to later generations these descendants of the same house would look like different nations to the extent that the shallow-minded exclusivists on both sides won't only jealously think that each is a separate nation but would go to the extent of looking askance at, discriminate against and treat each other as objects of abhorrence. Yet they are only discriminating against and hating their own brethren through ignorance. It is the same blood that runs in the blood vessels of both nations - blood which they inherited from the same forefather.)

This introduction is an invitation to the reader to think of the origin and development of two nations from two sons - a long account which holds back the actual statement he wants to make, which he makes only at the end of this long introductory paragraph. This long invitation is introduced by the first word which begins with Kha- which is used in polite requests. This creates avid interest in the reader, and more interest is generated as the information is given in a climactic arrangement. Another good technique fitting his approach on a subject like this.

There are three important techniques which are noticeable in the introductory part of Jolobe's essays: the "announcement" of the essay-idea, the turning-point and the historical background which he sometimes gives to enlighten the reader on the issue at hand. Jolobe, in a number of his essays, gives the essay-idea at the bottom of the introductory paragraph in a topic-sentence. This makes the reader aware of the direction he is going to be lead. Jolobe uses this technique in Incoko (Conversation), Inkokeli (A leader), Intsaphe (Children), Isiko (Traditional custom(s)) and in Ubutyebi (Wealth). To keep the essay-idea alive he repeats it as it is or by synonyms; in Igela likaRoyal (Royal Readers) it is repeated on pages 9, 10, 11 and 12; in Amanani (Numbers) it is repeated on pages 30, 32, 33, 34 and 36.

Jolobe also gives the essay-idea in the second paragraph as a follow-up to the introductory words of the first paragraph in some of his essays, and, he never loses sight of the essay-idea. (See these essays: Impucuko (Civilization), Abantwana bendlu enye (Descendants of the same house).) In the analysis of this essay, above, it is clearly shown that Jolobe keeps the essay-idea in mind all the time. Amanani (Numbers), Isisulu (Free booty) and Ukuvuthwa kwegaga lepesika (The ripening of peaches) are also relevant examples on this point.

Sometimes Jolobe holds back the "announcement" of the essay-idea until he reaches a point which I call a turning-point. This is a point which comes after some paragraphs which were in a way introductory to the actual point he wants to make. For example, in the essay Ukukhalipha (Bravery) he gives direction, the essay-idea, only at the beginning of the sixth paragraph, at this point:

"Koko sithi sakuqwalasela ngokunzulu, sifumana ukuba awona mandla aso atyhulu (isiphiwo sokukhalipha) azibonakalisa ngemihla yoxolo." (p20)

(But when we think deeper we realise that the power of bravery shines manifestly in times of peace.)

It is from this point when he starts telling the reader what he personally regards as real bravery; before this point he concentrated on bravery shown in a war situation.

In some essays, like Ivenkile yangaphandle, (A rural shop) he does not "announce" the essay-idea at all, but in the abundance of the details and in the picture which all of them help to build one can easily infer the essay-idea. In this one he describes, on the whole, the Xhosa general laxity on time and the patience of a White shopkeeper who has stayed so long with the Xhosa that he has grown to understand them, and the Xhosa have also learnt to see him just as a man, nothing else. And one can infer that the essay-idea here is: the heavens won't fall if, in the present atmosphere of racial prejudice, a European lives together with, understands and accommodates an African and vice versa. He describes the White shopkeeper's behaviour as "encomekayo" (p76) (welcome). This one word is one way of divulging his essay-idea. The choice of words often betrays Jolobe's attitude even where the essay-idea is given - see "ezukileyo" (respectful) (p90).

An interesting case where these three techniques are used in close proximity is in Umtshato (Marriage). In the third paragraph Jolobe gives the historical background to the Xhosa marriage:

"Ndiva ukuba le nto ayiqali ngoku. Kwamhlamnene apha kwaXhosa ..." (p37)

(I understand that this thing is not a novelty. Even in the olden days among the Xhosa ...)

In the fourth paragraph, immediately after the historical background, the turning-point and the essay-idea are explicitly expressed:

"Sithi sakufika kule ndawo siqwenele ukwazi ukuba imfihlakalo yale nto ingumtshato iphi na; iyintoni na yona le ibangela ukuba isizwe siwuxabise siwuthakazelele kangaka." (pp37-38)

(When we reach this point we become eager to know where the secret of marriage lies, and also the reason why the nation gives so much respect and dignity to it.)

This prepares the reader for the exposition that follows and it whets his appetite.

As a man of experience Jolobe uses his favourite technique, the historical background for clarity. He does this on several occasions. Once an author

furnishes historical background he gives the reader great confidence. There is nothing more convincing than the citing of relevant historical incidents because historical realities and truths distinguish and assert themselves by repeating themselves.

Having dealt with the introductions, Jolobe's development of the bodies of his essays and various methods of amplifying his ideas will be examined now. No less than six techniques can be detected, some are very close to each other but are different.

(a) Streamlined body

This term is used to indicate that the body is not broken into two or more parts. In the introduction, in Umtshato (Marriage), he describes the marriage which, though it is a frequent occasion, never loses lustre. Then in the body he says that the marriage sets up a house, is a bond between the couple to have and prepare children for the service of the nation. Cohabiting and polygamy are discouraged and described as negative forces on this national duty. Members of the society, as groups, are mentioned one by one and are said to like the proper monogamous marriage, hence their hearty jubilation during the celebration. Jolobe winds up this treatment by saying that God, the highest power, loves and has sanctioned the monogamous marriage, hence the married couple are advised to ask for help from Him in their performance of this national service. This essay is not broken.

Isiko (Traditional custom(s)) is also streamlined. After a fine exposition of and historical background on traditional customs he rises to greater heights in the body and the conclusion where he cautions the Xhosa/Blacks not to accept the outdated traditional form of government as that will keep the Blacks in darkness and seclusion from progressive forces of civilization for good; they are urged, instead, to strive for greater heights which the most civilized nations have reached and be prepared to relinquish retrogressive customs. Other essays which fall into this category are: Izinongo zobomi (The niceties of life), Uggadambekweni (The naughty one), Isisulu (Free booty), Ukuzingca ngebandle (Haughty pride on one's denomination), Inkokeli (A leader), Ivenkile yangaphandle (A rural shop), Incoko (Conversation), Ukuvuthwa kwegaga lepesika (The ripening of peaches) and Ukoyika (Fear). Though comparison normally makes the essay more succinct these essays do not lack that succinctness.

(b) Essays with a body characterised by (direct) comparison

In Igela likaRoyal (Royal Readers) there is an attractive introduction - attraction lying in the word bangummangaliso (amazing). Then Jolobe compares the Royal Readers, as a group of really amazing people:

- (i) to an unjust "magistrate" who passes judgement after hearing evidence only from one side;
- (ii) to slogan-mad "politicians" who claim to be leaders over those who do not shout slogans but do progressive things for the benefit of their society;
- (iii) to the over-enthusiastic converts of newly-established African independent churches who claim to be more Christian than Christians belonging to the old established denominations;
- (iv) to a hot-head suffering from a superiority complex who believes he is the only wise man on earth; and
- (v) to a haughty person who so overrates his contribution as not to acknowledge even the existence of the other contributors in the other fields where he does not fit.

Jolobe makes this comparison in the body before ending this essay urging individuals/groups to acknowledge other individuals'/groups' contributions and presence and to acknowledge the presence and the influence of invisible benevolent forces (the ancestors and other heavenly powers) on the lives of individuals and groups.

In Intsapho (Children), after the introduction on parents' love for their children he turns, in the body and in the long conclusion, to child misbehaviour and offers practical solutions to this by way of comparison of Black versus White parents - their expectations from, and responsibilities towards their children, which are different. In Ubutyebi (Wealth) the African way of economy is juxtaposed with the European economic practices almost in alternate comparison - thus making every paragraph inextricably organic, points being reinforced by repetition. Jolobe in the end makes a choice - he recommends the European way of economy (money economy) so as to build not only a strong home but a strong nation. This structure where there is comparison, is extremely effective in convincing.



(c) Analytic approach

In Abantwana bendlu enye (Descendants of the same house) Jolobe uses this approach which is closer to (b) above, but here the comparison is not direct but implied. Here there is no alternate comparison but case after case is referred to and analysed to prove the essay-idea. In Ubutyebi (Wealth) two different cases are compared to prove the better one; but in Abantwana bendlu enye case after case is analysed to prove similarity not difference. In the latter Jolobe is keen to prove the essay-idea that each nation in the cases he is treating had one forefather. To reinforce it he repeats it and the title (by synonyms sometimes) at strategic points several times (no less than four times):

"Kuloo mithambo kubaleka kuqukuqela igazi elinye eliphuma mntwini mnye."

(The blood that runs in their blood vessels is the same as all of them inherited it from one forefather.)

This same assertion is made three times more in the same essay on pages 25, 26 and 29.

The last repetition of these words comes in the very last sentence of this essay:

"... singabantwana bendlu enye, kuqukuqela gazinye emithanjeni yethu thina baNtsundu beli lizwe". (p29)

(... we are descendants of the same house. All the Africans of this country have the same type of blood.)

As stated above, this is a "final reference back to the introduction to show how the direction given there has been followed". And such an ending on an urgent problem like this one indicates that Jolobe wants something to be done about tribalism in preference for Black nationalism in South Africa.

The comparative approach in (b) and the analytic approach in (c) belong to the best techniques of argumentative persuasion, and they keep the subject prominent all the time. Yet Jolobe has other good techniques.

(d) Body of the essay broken into two

Another form of the comparative technique is detected in essays where the body is actually broken into two as in Umsebenzi wabafazi kwisizwe esiNtsundu (Duties of women in the African society) where in the first part he outlines the duties of women which inhibit them in many ways, then in the second part he shows where and how men could relieve women and shows what would happen when men have relieved women, which is a different and a better situation. In this essay the break or turning-point, which also announces the essay-idea comes at this point:

"... Kodwa ke ngoku ... neemeko aziseyiyo into ezabe zifudula ziiyo. Ngenxa yoko kuyimfanelo yodadana olukhulayo ukuba luzimisele ukuyithula ngokupheleleyo le mithwalo ingaka yabafazi". (p17)

(But now things have changed. For that reason young men should relieve their wives of the burdensome jobs women have to carry out.)

In Amanani (Numbers), in the very introduction there is a sentence which refers to the constructiveness/advantages and destructiveness/disadvantages of numbers which indicates that Jolobe will give the reader both sides of the coin in the body. And, indeed, he does that - he breaks it into two. In the first part he indicates how numbers put the Black man in South Africa at a disadvantage:

- (i) why is there discrimination and racial segregation when it comes to public facilities;
- (ii) why are there curfew regulations restricting the Black man's movements by night.

He examines these two questions objectively in the first part of this essay. But after the transitional sentence which is his turning-point:

"Kodwa kumnandi kunika nethemba kananjalo ukwazi ukuba kwangawo la manani ethu sisaya kulungelwa ngenye imini." (p33)

(But the assurance that by these very numbers we shall gain victory one day is consoling and giving hope.)

he explains the advantages of Black numbers and sees:

- (i) Black energy and labour enjoyed more by other Blacks one day, not this situation where Whites enjoy the biggest share of Black labour. More Blacks will be buying Black products and many Blacks will be employed by Blacks, thus Blacks will be uplifting many poor Blacks who were neglected in Jolobe's times.
- (ii) He sees the big Black numbers giving majority rule to the Blacks one day, as he says, out of six people in South Africa four are Black and only two are White, and he claims, the two cannot rule the four forever.

The body of this essay is clearly divided into two. The statistics used here are a very strong weapon of persuasion just like the comparative and the analytic approaches outlined above. Moreover, here the statistics (of Jolobe's time) proves the realistic nature of this essay. Jolobe is grappling with a burning issue which has been an eyesore in high political circles in South Africa and all over the world - racial segregation, exploitation of Black labour by Whites, and White minority rule over the Black majority resulting in bad race relations and harrassment of the Black. Jolobe also illustrates his points by anecdotes so that the whole body makes a very strong case. He sustains this question of numbers right up to the last paragraph and ends on a high note of hope that the Blacks' big numbers are their salvation.

(e) Literal-to-metaphorical approach:

This approach is noticeable in the amplification of his essays. In Mtuze's essays there is something similar to this in those where he rises from a lower to a higher plain. Jolobe, in Ubukhoboka (Slavery) starts off on political slavery which is the literal meaning of the topic, and then the essay takes a metaphorical turn when he deals with mental slavery which the Blacks experienced - belief in witchcraft. This metaphorical turn has allowed Jolobe to expand, with clarity, on political slavery which can be eradicated when types of slavery of beliefs in witchcraft have been abandoned and when the truth in both types of slavery has been seen. He keeps on repeating these words:

"Inyaniso (iyakhulula)". (pp54 and 55)

(Truth liberates.)

In Ukukhalipha (Bravery), too, Jolobe starts off impressively on an anecdote on two war memorial services - one by Whites and another by Blacks - an opening fitting the literal sense of this topic. In the first part of the body he carries on with the literal meaning of the subject (bravery in war situation or fighting) in mind. Then he turns metaphorical at this point (where he also gives the essay-idea):

"Koko sithi sakuqwalasela ngokunzulu, sifumana ukuba awona mandla aso atyhulu (isiphiwo sokukhalipha) azibonakalisa ngemihla yoxolo. Izinto ezintsha neziluncedo ehlabathini apha bezingeze zabakho ukuba bekungekho bantu bakhaliphileyo ukuhlahla indlela". (p20)

(But when we think deeper we realise that the actual power of bravery shines manifestly in times of peace. Without adventurous people who are brave enough to open the way in various fields there would be no (new) inventions and progress in skills on earth.)

From this point bravery applies in a metaphorical sense. He sees as cases of bravery the first converts to Christianity, the first businessmen, the first agriculturists, and the first balloonists.

Jolobe shifts so smoothly from the literal to the metaphorical level that we do not feel this shift as a break as such, hence these two essays - Ubukhoboka (Slavery) and Ukukhalipha (Bravery) are not subsumed under essays where the body is broken into two. This approach has also allowed Jolobe to apply a great pedagogical principle recommended for convincing and effective teaching: movement from the known (literal) to the unknown (metaphorical). All the types of strategies used in the development of the bodies of essays outlined above have great merit. They allow Jolobe to expatiate on and elucidate his facts to his satisfaction and that of the reader.

Jolobe displays his art right up to the conclusions of his essays. Many of them end on a higher note. Some reveal that though Jolobe seems to be talking about individuals or small groups, it comes out in the end that he is actually concerned about the whole nation/group (Xhosa or Blacks of South Africa as a whole) - some kind of climactic arrangement.

In Impucuko (Civilization) he adopts the conventional structure showing the misconception people suffer from on being civilized. In this treatment he uses an example of a misinformed and perverted mentality of a youth who claims to be civilized only because of his gorgeous European paraphernalia. Towards the ending Jolobe makes a vicious return to this youth, thus emphatically impressing upon the reader the essay-idea. While seemingly attacking misinformed individuals, in his conclusion (the very last sentence) he explicitly says that he is saying these things, not only for the betterment of certain individuals or stereotypes, but also for the betterment of the whole nation:

"Ngaleyo mini kuya kutshiwo ukuthi isizwe esiNtsundu siphucukile; kodwa ke imini leyo ayisayi kuze ifike ngaphandle kokuba abantu ngabanye besizwe babe ngabantu abachubekileyo." (p7)

(Only at that stage will the African nation be regarded as a civilized nation; but that day will not come until each individual in the nation becomes cultured in his behaviour.)

The climactic ordering of facts is felt here clearly: from individual civilized persons to a civilized nation. It should also be noted that the very last word in this quotation, abachubekileyo (cultured), is a repetition of the title by a synonym. In fact the very word, siphucukile (civilized), which also occurs in this quotation, is a repetition of the title. What a fine return to the topic!

In Ukukhalipha (Bravery), too, he ends up addressing the nation:

"Kuthi sizwe esiNtsundu isemininzi imimandla ekufuneka siyithimbile kwizinto-yinto zentlalo yobu bomi". (pp22-23)

(The Africans are still faced with the responsibility of adventure/research and discovery/invention in many spheres of life.)

He urges (Black) people to be brave and daring enough to expose themselves in ventures aimed at improvement of the quality of life of the Black people, which is clearer in this quotation which is the concluding sentence:

"... zonke izinto zisebenzela okulungileyo kulowo umigudu nemizamo ikukuzisa okulungileyo nenkqubela-phambili ebomini bakhe nasesizweni".  
(p23)

(The one who tries hard to improve his image and to help his nation to progress finds civilizing forces on his side propelling him forward.)

The emphasis in the body is mainly on little groups/individuals, but in the conclusion the emphasis is on the nation. The rise lies there. This type of conclusion is also used in Amanani (Numbers), Isisulu (Free booty), Ubukhoboka (Slavery), Ukuzingca ngebandla (Haughty pride on one's denomination), Inkokeli (A leader) and Incoko (Conversation). Even in Igela likaRoyal (Royal Readers) Jolobe moves from an urge to recognize peers to an urge, in the conclusion, to recognize higher powers - the ancestors and other heavenly forces.

In Umtshato (Marriage), in the body, he moves from members of the society to God in the conclusion. In Ugqadambekweni (The naughty one), we have a streamlined argumentation on an inquisitive child which ends on a high note: Jolobe's wish that Xhosa/Blacks allow inquisitive children to ask questions as that will one day lead to significant inventions which will give the Black nation a place among the most civilized nations - a privilege or right this nation is denied so far. Here he thinks in terms of individual children but as his ideas gather momentum his scope widens from individual improvement to national improvement/development to a first-class nation.

When one looks at the conclusion of Umsebenzi wabafazi kwisizwe esiNtsundu (Duties of women in the African society) (p18) one realises that the introduction was actually a summary of the whole body and the conclusion. Then the conclusion reiterates everything from the introduction to the body. And this binds this short essay very effectively and makes it one whole, but without any monotonous repetition. Jolobe's expressions remain fresh.

As a last word on his conclusions, the reader finds here a striking tactic where a whole essay (the last one - Ukuvuthwa kwegaga lepesika (The ripening of peaches)) is "a well-calculated conclusion to the book as a whole" (Kwetana 1982:45). His concern in all his essays has been the betterment of the Xhosa nation in particular, and in this essay he is still concerned with that. He begins this essay by analysing the rise and fall of nations - historical case after another - and goes on, touching points which he has raised already in

essays like Intsapho (Children), Ukuzingca ngebandla (Haughty pride on one's denomination), Isiko (Traditional custom(s)), Ubutyebi (Wealth), Abantwana bendlu enye (Descendants of the same house) and Incoko (Conversation/Communication), as if to remind the reader (nation) of the bits of advice he has given him already to make sure that they are retained. This is a kind of summary much like the end of a well-planned sermon (Jolobe was a priest with a Fort Hare degree); a summary which might be saying, those who have ears let them hear. This is a final word where he urges the nation, as a whole - body and soul - to rely on and have faith in God in order to have the aims of uplifting it fulfilled. These are his last words, which, again, contain a reference to Xhosa/African nation:

"... ukuze sizifeze neenjongo ezilungileyo esinazo zokwakha nokuphakamisa isizwe sethu." (p118)

(... so that we may be able to reach our morally well-intentioned goals of building and uplifting our nation.)

The word isizwe (sethu) (our nation) is his closing word, which indicates his all-time wish to improve his nation. This word, as well as its synonyms, has been repeated (in reference to the Xhosa and the Blacks in general) several times in these essays in particular: Ukukhalipha (Bravery), Umtshato (Marriage), Ubukhoboka (Slavery), Inkokeli (A leader) Incoko (Conversation/Communication), Intsapho (Children), Isiko (Traditional custom(s)), Ugqadambekweni (The naughty one) and Ubutyebi (Wealth). This word is repeated so many times, hence Kwetana (1982:54) says "... the word "isizwe" ... is always at the tip of his pen - a device which strongly suggests the Xhosa should take note of what he says," and act accordingly. Putting this essay at the end of this book indicates clearly the direction the Xhosa should take - a leader in a didactic situation has given his readers clear instructions, let them go and carry out these instructions - this is how one could probably sermonise these sentiments.

#### OTHER STYLISTIC DEVICES

Now focus will be on Jolobe's diction, syntactical strategies and other literary and linguistic devices. In dealing with style quite a number of elements deserve to be mentioned singly and in combinations. These or some of them will be pointed out first as they appear in unique combinations and

circumstances which have a great effect where they are and mention them later individually.

(a) Exaggeration + humour + direct speech + interjection + rhetorical question  
- all in one sentence:

"Ukuba ubungabona umfo evuka esililini aze axhume aphantse ukuya kungqubeka entungo, ukuze uthi wakubuza unobangela athi yena, 'Asiyimincili! Andisukanga ndiphuphe kusithiwa ndiyinkokeli na?' ube ungeze wamangaliswa." (p11)

(You would not be surprised if you happen to see a man jumping from deep sleep to the roof/ceiling, and then when you ask him what is the matter he replies, "Is it not excitement! Didn't I dream people saying I am a leader?")

The exaggeration and the humour in seeing a man from sleep jumping straight up to the roof/ceiling, the interjection in Asiyimincili!, the rhetorical question which shows that this man believes this dream and the quickness of the reply of this dreamer on such an important and great issue - all bring out clearly Jolobe's message. A critical appreciation of this sentence in its context:

It reveals Jolobe's condemnation for all men of this nature (using as an example in this essay the emptiness of the haughty Royal Readers who deceive themselves into thinking that they had the best education which nobody else had/has). Secondly it indicates clearly how superficially most people take the idea of leadership:

- to these status-conscious fools one dreams being a leader and one simply becomes a leader, it is such an easy thing;
- to them it is just an exciting position which, by implication, will be used for selfish ends.

Jolobe's spite and annoyance at such crazy people is further reinforced by the sarcasm he uses in the sentence that follows the one quoted above:

"Yonke into engumntu kule mihla izingca ngobunkokeli kangangokuba kuza kusweleka abalandeli imini ingaqinanga". (p11)



(These days everybody craves for leadership as a result within no time (before midday) we shall run short of followers.)

The sting of this sarcasm lies mostly in the last two words of this quotation, imini ingaqinanga. It spells out clearly the greed and the hot struggle for power in our community then (and now). (Sarcasm with (the same) effect is used in no less than twelve pages in this book.) This critical analysis is intended to elucidate the effectiveness of the combinations one finds in Jolobe's sentences.

(b) A long sentence + phrases of two words with the same stem + personification + metaphor + rhetorical question + repetition of the title of the essay (in one sentence):

"Asilulo lukhalipho na olunokwenza ukuba umfo obeqhele ukuqeshwa nokuqiniseka ngomvuzo wakhe weenyanga ngeenyanga okanye weeveki ngeeveki aze ayishiye yonke le nto agone amabonandenzile okuziqalela ishishini lakhe eliya kuthi ngamanye amaxesha azibone ejamelene nerhamncwa eliyindlala xa asawuphembayo lo mlilo." (p21) (?)

(The full-stop should have been a question mark, hence the rhetorical question is included in the combination.)

(Is it not a show of bravery for a salaried man (monthly or weekly) to abandon his job and risk starting his own trade which may not flourish at first thus forcing him into the ranks of the poor and the hungry lot sometimes?)

This is a very emphatic expression of a point. Such a long sentence depicts clearly the magnitude of the decision and the length of time taken considering the matter, weighing personal versus national issues, thinking about the risks involved when a man changes a course which has been his only source of life, hence it is an act of bravery when finally taken. This sentence stresses the very essay-idea of this essay: bravery - the idea that it is actually a pioneer who took a risk on his life where the real essence of bravery is displayed, heroes of wars are of secondary importance.

(c) Piling up actions in close proximity to summarise a long process and to avoid a longer sentence:

"Naxa le misebenzi yokuthwala amanzi neenkuni ibe ingelula, kube kukho msebenzi ubunzima buncamisayo, lo wokulima, nokuhlakula, nokuvuna, kwanokuziswa kwesivuno eso ekhaya. (Wonke lo msebenzi ubufudula ungowabafazi.)" (p15)

(Though drawing water and hewing wood were not light chores (for women) there were very heavy responsibilities (for women to carry out): ploughing, hoeing/cultivating, reaping and taking the harvest home.)

While these women duties are expressed briefly they weigh heavily on the reader. In this part of the essay Jolobe is outlining the burdens that Xhosa women had to bear - burdens which he wanted removed. All the things mentioned here are long processes and heavy duties for a woman, and when put in close proximity like this the sentence makes a greater impact. The relative chosen to describe these burdens, buncamisayo (= extremely heavy), also adds to this impact, and the reader feels convinced that women have been suffering under gross injustice and exploitation and therefore Jolobe is right when he says these duties should be removed from women - and that is Jolobe's essay-idea in this essay.

(d) Piling up synonyms making a forceful impact:

"Nokuba yinkosikazi ithi yakukhumbula iRoyal Reader isuka ithakazele ifudumale ibe nemincili incoma leyo mihla yamfamlibe." (p9) (The synonyms are underlined.)

(Even a female Royal Reader becomes emotional, her heart runs riot, and she becomes over-excited when she thinks about the good old days of the Royal Readers.)

There is sarcasm or even exaggeration which generates humour in mentioning the fact that even women Royal Readers suffer from extreme superiority complex. In this male-dominated world women normally take what they are given and retreat to the background. Normally it is men who boast! If all female Royal Readers are as haughty as male Royal Readers then the reader feels it is a confusion in the house of Royal Readers - all mad - a point that Jolobe makes here in condemnation of their futile behaviour. So here the combination could also be piling + sarcasm + exaggeration + humour. Sometimes Jolobe juxtaposes synonyms in various sentences in one paragraph and these reinforce each other for greater effect:

- (i) "... abaphangi namanyangaza (robbers and expert thieves)  
.....  
... ingxabano nokulwa (clashes and wars)" (p20)
- (ii) "... kweziwiliwili neemvuthemvuthe (commotion and turmoil) .....  
.....  
... umigudu nemizamo (best endeavours and hard attempts)" (p23)

(e) Anecdote + anecdote resulting in contrast which has political connotations - some kind of parallelism:

The short anecdotes are

- (i) a memorial service by Whites in honour of White heroes who fell in World War I, and
- (ii) a memorial service by Blacks in honour of Black heroes who died in the Mendi (ship) disaster. (pp18-19)

The political implications are: the Whites have their heroes; the Blacks also have their heroes - a fact played down by writers and teachers of South African history. This is only a point on its own which I take to be a free punch at the political situation here where history in Black schools has more a White tinge with Blacks featuring only as little black spots in a predominantly White affair. This confirms the fact that Jolobe's essays have a high political flavour. Otherwise the rest of the essay concentrates on bravery displayed by various pioneers in various fields. Jolobe used ten other anecdotes in this book all mainly illustrative in function in these essays: Impucuko (Civilization), Ukukhalipha (Bravery), Amanani (Numbers), Umtshato (Marriage), Izinongo zobomi (Things that make life enjoyable), Isisulu (Free booty) and Ugqadambekweni (The naughty one).

(f) Light + lofty language + humour + rare word - the rare word and humour sharpening the sarcasm in this sarcastic bite from the essay Ukukhalipha (Bravery):

"Uthe kanti umfo lo kwangobo busuku bokuhlwayela usuke wapheliswa lukhalipho waya entsimini kumnyama njalo wafika waxabangela phakathi kolo kroziso esitsho nokutsho ukuthi usapho lwakowabo lungaba luya kufa

ziindlala ukuba uza kuphulaphula ukunyangwa ngobuxoki ngabantwana abazalwa izolo oku." (p22)

(This gentleman lost faith that very day of planting, he went to his field by night (that day) and he put seed in between the rows mumbling that his family will suffer from starvation if he listens to lies of children of yesterday (referring to a young agriculturist).)

The man referred to here as umfo was introduced to modern methods of agriculture. He seemed convinced and planted in rows leaving space between the rows. But that very day, at night, he changed his mind and filled the spaces he had left, during the day, with seed, thus effectively planting in his old way. This was an act of "cowardice" - unwillingness to change and venture into the unknown. Jolobe is actually laughing sarcastically at this sceptical man and is influencing the readers to laugh, too, at this coward. This case serves to make the cases of the different pioneers shining cases of "bravery" - the first Christians, the first businessmen, the first agriculturists, the first sailors and the first balloonists become real heroes when compared with this coward. The rare word ukunyangwa (to be told lies) shows the strong determination of this skeptical man and the reader laughs more because the reader knows that whereas he is old the young man to whom he refers as umntwana wayizolo (a child of yesterday) is more informed than he. The reader sees in this doubting man just laughable, determined and brute ignorance.

(g) Diminutive + humour + sarcasm:

"Kuphawuleka ukuba indodana le inobugosana obuthile ekhaya apha." (43)

(Actually this man has powers of a steward in this church.)

The two diminutives here create humour. The sarcasm comes in when this sentence is analysed in its context. Because he is a church steward, he thinks he has a right to disturb the service at any point and move the people around, even to places where there is no space for them to sit - just creating commotion to attract attention! In fact, the whole essay is full of people like this, painted vividly in this way.

(h) Exclamation + sarcasm

"Yini le! Amayolisa maninzi." (p45)

(Good heavens! There are many jokers.)

This refers to a negligent Black railway assistant who ignored the author for some time until his White boss/colleague came in. To call this man iyolisa (a joker) is only sharp sarcastic mockery. The exclamation sharpens this mockery. And, this is an essay where Jolobe describes the behaviour of funny people like the one referred to in (g) above.

(i) Humour + contrast serving to instruct:

"Kufuthi kusapho lukaNtu ekuthi kuthethwa abe umntu engathi usaya kuguqulula kude engqondweni into ebeseleyazi kakade. Esenza le nto nje wenziwa kukuzama ukuqweba isidima. Kodwa ke abezinye izizwe akuba njalo umntu basuka bathi wenziwa yingqondo esebenza kade, aze ke alahlekwe ngamathuba angewazuzile ngenxa yesi sikhwasilima size ke nesizwe sife ngenxa yakhe ..." (p98)

(It happens quite often that when an African is addressed he/she pretends to be thinking deep (before answering) what he/she, in fact, already knows and can answer to immediately. All this is done only to appear dignified. But to other nations once an African behaves like this they say it is only because he/she is naturally slow in thinking. The result is that the African loses rights he/she would have gained and the whole nation suffers because of such people.)

Jolobe is basically cautioning the African/Xhosa to abandon feigning habits which are really no longer appreciated, and refers to the fact that the Black is regarded, though unwittingly, as a man of slow thought processes.

(j) Alliteration as in poetry where Jolobe uses like-sounding consonants which create the abhorrent sound he wants the reader to hear:

"... bahamba ngeziqula begila abantu kulugeqe emkhondweni wabo". (p32)

(They walk around like men in war, bumping rudely against other pedestrians, wherever they go, leaving them sprawling on the ground.)

Here he is denouncing the midnight noisy loiterers, and he employs his poetic powers to show his indignation. (Jolobe is also a writer of traditional praise poetry and modern poetry.) The aural image created by the g sound gives exactly the noise made by the feet of these loiterers.

(k) Climax + sarcasm + parenthesis for expression of serious indignation:

"Eli qela lona izinto leli lithi ngentsimbi yeshumi neyeshumi elinanye nasezinzulwini zobusuku libe lisamemeza emigaqweni yesixeko -- umlisela nomthinjana ongalaliyo." (p32)

(This is the group that will still be howling in the city streets at 22h00, 23h00 and at midnight - young boys and girls who go to sleep very late if they sleep at all.)

The climax justifies the condemnation which is contained in the sarcasm which lies in lisamemeza (howling) and in the parenthesis - a condemnation in the area of the essay where he objectively looks at the reasons why there is discriminatory legislation in this country which puts the Black man at the receiving end of this unjust situation.

(l) Cyclical structure: This artist can trace a circle accurately showing how a man, who has progressed, unwisely finds himself back at square one. And this is convincing. In Ubutyebi (Wealth) he shows a man who takes the trouble to go to Johannesburg to work for money to buy the much-valued cattle (among the Xhosa). In one disastrous occasion, like drought or disease, all the cattle die, and once more the same man goes back to Johannesburg to start all over again. What is more convincing than this circle, that this type of economy is fraught with risks and that the element of futility is high in it? This circle is on page 110. There are three other circles of this nature in the same essay, and they serve as very strong and convincing points in this essay.

(m) Piling up of the reciprocal suffixes -an-: Jolobe also uses linguistic tactics for clear expressions. He knows the power of the reciprocal suffix -an-, and he exploits it in a topic on marriage where reciprocity and mutual symbiotic relations form the basis of the "contract". In this example he even juxtaposes two verbs in the reciprocal:

"Kulindeleke oko kuncedisana nokusebenzisana kwabo ababangele ukuba kuze ubomi obutsha emhlabeni." (p39)

(Very close co-operation is expected from (married) people who brought a new life (a child) to this earth.)

Jolobe knows the power of other verbal extensions as well. By the use of -isis- he gains the intensity he wants in the sentence where the word ukugqinisisa (to prove accurately) occurs on page 5.

The effect of these unique combinations prove the power of Jolobe as an author. The combinations and the unique constructions outlined above do not indicate the frequency with which the components of each combination are used in this book. At the risk of being tedious the elements of these combinations will also be given singly. In fact, he may use the element for a different effect from the one it has in the combinations, which will therefore be a fresh revelation. This will be done concurrently with the outlining of the rest of the sophisticated devices Jolobe uses, starting with those which appear in high frequency:

- The diminutive, with its implications of love/endearment (p18), derogation and sarcasm, is used abundantly (in about 34 pages - sometimes two or three times on one page):

"Kukaninzi kanjalo esithi sibone ezixekweni zabaMhlophe ingetyengetyana (derogation) yomfana (derogation + sarcasm) odlamkileyo iphethe intongana (admiration) entle yokusimelela ihamba ibetha umlozi, izidla ngokuthi iphucukile." (p2)

(We see quite often in White cities a lively beau carrying a beautiful walking stick whistling, thinking he is very much civilized.)

- Ideophones, with their dramatic effect and additional force they give to expressions, are exploited here to the reader's great satisfaction (in about 29 pages):

"Ngaloo mini ziya kuvuleka iingcango ezininzi gengelele." (p35)

(When that day comes many doors (opportunities) will be wide open.)

This means that though the doors (opportunities) are closed now and have been closed to Blacks firmly for generations, the day they open they will open so wide that they will never close again, and the Blacks shall flood in. All this is contained in one word gengelele (wide open).

- Synonyms for emphasis (in about 26 pages, sometimes five times on one page):

- (i) "... obanzi (wide) ... ezinkulu (great);
- (ii) ... ukholosile (has faith) ... ayithembileyo (which he has faith in);
- (iii) ... kweziwiliwili neemvuthemvuthe (commotions and turmoils);
- (iv) ... umigudu nomizamo (endeavours and hard attempts);
- (v) ... okulungileyo nenkqubelaphambili (the good and progress)."

These are only on half a page on page 23!

- Rhetorical questions for emphasis (in about 16 pages - some mistakenly ending with a full-stop instead of a question mark):

"Kukho mihla iyeminye na endiyaziyo yokufunda endingabalisa ngayo?"  
(p9)

(Are there any other school days of mine about which I can talk?)

The obvious answer here is: no. This rhetorical question serves to justify the reason for only bragging about his school days (though this is sarcastic justification when this question is examined in its context).

- Repetition of the essay-idea for coherence (in thirteen out of twenty essays) - examples hinted above already.

- Contrast with dazzling clear pictures (in about 33 pages)

"... phezulu emthini ... ezinganjini (zomthi)." (p36)

(... up in the tree ... down in the roots.)



Here Jolobe is locating the political problem in South Africa and when he says it is not up in the tree (= political leaders) the readers raise their internal eyes to look up; when he goes on, in the same sentence, to say it is in the roots (= masses) the readers lower their internal eyes to the roots. The reader just cannot resist this and when the author goes on explaining the reader just gets convinced, that is all - and that is because of the suggestiveness and the power of that contrast.

- Political statements which give the dominant tinge to these literary compositions (in about 25 pages). They are so many that the reader does not doubt Jolobe's guiding hand. The mood in the whole book is highly political. Clear examples have been quoted above.

- Religious statements (in about 23 pages): these are equally abundant as political statements. He cites these deliberately especially in the last essay - Ukuvuthwa kwegaga lepesika (The ripening of peaches):

(i) "Nale ndawo (ukuthandaza) ikwa yinxalenye yokholo lwethu kuba kaloku kutshiwo naliLizwi ukuthi, 'Uze umthande uThixo ngomphefumlo wakho wonke nangengqondo yakho yonke'." (p115)

(Even this issue (of prayer) is part of our religion, because even the Word of God says: "Thou shalt love God with all thine spirit and with all thine heart/intellect".)

This is a direct quotation from the Bible. He is coaxing the readers towards it.

(ii) "Mhla waphumelela watyeba uya kuba uzuze amaphiko okuphapha ukuba umphefumlo nengqondo zombini ezo zinto zobe zisephantsi kweempembelelo zikaQamata." (p117)

(The day you attain success and become rich you would have acquired wings to fly if by that time your heart and intellect are still under the tutelage of God (Qamata).)

The use of the Xhosas' own appellation - Qamata - for the invisible power we regard to be the Supreme Being of the spirit-world is only a tactic of persuasion. Thixo in quotation (i) above is general but the

mere mention of Qamata inspires reverence and encourages obedience in a Xhosa. The trick of using Thixo first or earlier in this essay (p115) and Qamata last, in the second last page of this book (p117) is meant to appeal to the Xhosa/reader not to forget all the things he said to him.

- Use of a phrase where the stem of the same word is used twice (in about 22 pages) giving intensity to the idea expressed:

"... imihla ngemihla ..." (p15)

(... day by day ...)

Doubling the stem like this is more effective than using a qualificative in describing a situation. The alternative here is

yonke imihla (everyday)

But the latter does not register well the complaint Jolobe expresses; the doubling of the stem does that excellently. Moreover, that doubling has the effect of a long compound word which "yonke imihla" does not have.

- Humour (in about 20 pages, sometimes two or three times on a page):  
Though Jolobe is very serious in intent one finds an abundance of humour in his essays, but it is not humour for its sake rather than humour used strategically:

"Zakuba zithengiwe ezecawa kuvakele ukuba kufuneka nezemini ezine - amajalimani alushica." (p74)

(After the clothing articles suitable for the church service had been bought, four clothing articles for the day (at home) had to be bought - strong German prints.)

The humour (and the persuasion) lies in the context. The father of a bride-to-be has been watching the family in a rural shop choosing marriage paraphernalia for the marriage day. At this stage he was already uneasy fearing for his meagre pocket. But this humour reaches new heights when the mother of the bride-to-be complains at a stage when the father of the bride-to-be feels he must stop the family from buying other things. This

is the reply he gets from his wife:

"Uphendulwe ngunina kaNozingqi obuze ukuba umntwana wakhe angathini na ukuya kungena ecaweni ngomhla womtshato enxibe ilokhwe emhlophe nesigqubuthelo ehamba ngeenyawo enganxibanga zihlangu ukuze aye emzini engenatyali." (p75)

(The reply he got from Nozingqi's mother was a question: How can my daughter go to church in a white wedding dress with its white head gear walking barefooted on her marriage day; how can she go to her in-laws without the shawl?)

He gave his consent to this as well, because it sounded reasonable, but the picture described in this quotation is highly humorous. But the worst was still coming for the head of this family when he was reminded about the paraphernalia of the best-maid which still had to be bought, plus some other heavy items of grocery for the marriage feast. He just collapsed on mealie-bags when he heard these.

"Uthe lo mfo kuba kwabe kukho iingxowa zombona ezazibekelelwe apho evenkileni, ngenxa yokungevezela kwamadolo akuva olu daba, wafumana wee khithatha phezu kwazo." (pp75-76)

(When this man (head of the family) heard these new demands his knees started wobbling and he shamefully collapsed on the mealie-bags that were packed in that shop.)

Jolobe here gives real pleasure but good instruction as well. As the readers watch this man getting more and more worried until he faints they laugh at him, but on those who have a flair for extravagance on occasions like this, the effect of this humorous account is devastating. To those who have not yet pressed people to the extent that this man was pressed these humorous details serve as a sweet warning.

- Climax (in about 16 pages) and anti-climax: The example on humour above suffices for illustration of a climax. In Jolobe's work there is a sprinkling of the anti-climax as well:

"Ngamathuba anjalo siqala kowayongamele size kuthi gaa kowayecanda iinkuni ..." (p9)

(On such occasions we start up with the superintendent down to the hewer of wood ...)

Such expressions of this nature have their type of humour and instruction, because in a school situation the hewer of wood is normally not important especially to ex-scholars. But definitely Jolobe has a message here, that all bear the same image in one way or another - from the principal/superintendent to the hewer of wood. In fact, Jolobe follows this up in another essay - Ubukhoboka (Slavery) where he makes a bold political statement on equality of all human beings:

"Bonke abantu emhlabeni badalwe balingana." (p53)

(All men on earth are equal (in the eyes of the Creator).)

Most of the things mentioned below are not used in high frequency:

- Idiomatic expressions: This is a storeroom of the wisdom of a nation. When used in this genre which purports to sow wisdom they serve as reinforcements, and it makes pleasant reading:

"Yonke le nto uninzi lwabantwana alwazi ukuba yenzeke njani na koko banombulelo ezintliziyweni ukuba bawelwe ngulo mqa esandleni." (p49)

(Most of these children do not know how this came about (the presents they received), they are just thankful for being so fortunate.)

What a fitting expression to describe this situation where children received gifts whose origin they did not know! Because Jolobe is aware of the fact that over-abundance of idiomatic expressions impedes free expression and is distasteful, he uses these sparingly and effectively.

- Rare words (in about 9 pages): He has a store of these and he selects one at the appropriate time to describe exactly what he wants to describe or express:

"Ndithetha mna nomshumayeli ude wangena indodana le isasebenza lo msebenzi seyibile iyinyhilikityhawe." (p44)

(I mean even by the time the lay-preacher came in (to start the service) this busybody was still busy (moving people around foolishly), and by then he was wet with sweat.)

The last word describes very well this busybody of a stupid church steward who moves everybody around for no reason. This term suggests strongly that he thought he was doing a great duty and trying to do it well, but Jolobe's unapproving sarcasm comes out very well in his choice of a rare word like this - a word which is really corrosive.

- The negative to express the magnitude (of an action)

"Kwimihla yanva zakuba zandile ezi zizwana zaphathana kakubana, zabambana zalwa iimfazwe ezingencinane abantu bazo becekisana." (p25)

(Later on when these nations grew bigger they treated each other badly, they quarrelled and fought wars of no mean proportions, these nations hated each other intensely.)

This word, ezingencinane (of no mean proportions), expresses the magnitude, the seriousness and the duration of this much-detested clash between the descendants of the same forefather, which is only generated by ignorance. The diminutive, kakubana (badly) supplements this meaning as well as the three verbs which have a reciprocal suffix -an- which expresses here no reciprocity rather than enmity: zaphathana (treated each other), zabambana (quarrelled with each other), and becekisana (hated each other intensely). But the crucial word here is the negative ezingencinane (of no mean proportions).

- The strong -onke (all): Jolobe sticks his neck out sometimes and makes very bold statements. He uses -onke (all) sometimes - an indication of great confidence in himself which is good for the reader.

"Bonke abantu emhlabeni badalwe balingana." (p53)

(All the people on earth are equal (in the eyes of the Creator).)

Jolobe does not doubt the truth of this statement hence he puts it straight in a very short sentence. This boldness makes the reader willing to listen and to believe Jolobe more especially because he is making this statement in a society where there is no equality, where inequality is perpetrated on the grounds of "biblical injunction". Such challenging statements make the essay "truly essayistic". Jolobe also uses such strong terms of persuasion as

- (i) "... yazi ngokumhlophe ..." (p6)
- (ii) "... akukho ..." (p6)

- (i) (... it is absolute truth ...)
- (ii) (... there is nothing ...)

which show further his confidence. As said above, he has a number of strong short sentences like this one:

"Leyo izigqwesa zonke ezinye." (p7)

(That one surpasses all the others.)

Jolobe uses such sentences abundantly.

- Strong phrases: He also uses these with great effect:

"Inye qwaba indawo esisiphene." (p9)

(There is just one fault.)

The word, inye (one), coupled with the ideophone, qwaba (just), make a phrase which is like a devastating hammer in effect. Jolobe uses a number of such phrases.

- Choice of apt words (which are not rare):

"Kunjalo ke nangeli gama - impucuko. Zininzi izinto ezinyalasa phantsi kwalo ..." (p1)

(It is the same with the word - civilization. There are many things which falsely walk under its banner.)

There is no better word which can express his condemnation of the misconception about being civilized/enlightened more than this one.

- Exclamation: Jolobe also puts to use things one would not think of. He has realised the emotional power of the exclamation and its psychological effect. In one paragraph on page 41 he condemns polygamy, and to scare men away from this practice he uses an exclamation:

"Wena ke mfo!" (p41)

(And you, brother!)

- Display of experience: Many of the facts that Jolobe uses are gleaned from his vast experience, just like the one below:

"Umntu isimo sakhe asidalwa luqeqesho kuphela, koko sidalwa naziimeko ahlala phakathi kwazo. Zithi ukuba iimeko ziyancedisana noqeqesho olulungileyo kusuke kuvele umntwana oluzuko lwekhaya nesizwe. Kodwa nokuba umzali seleqeqesha kangakanani na, ukuba iimeko asizizo ezincedisanayo noqeqesho olo imigudu yaloo mzali iya kuwa phantsi kumaxesha amaninzi." (p85)

(A person's behaviour is not determined by disciplinary measures only but also by his environment. If the environmental influence positively goes hand-in-hand with good disciplinary measures they produce a well-behaved child - a star for the home and the nation. But if the environment does not supplement a parents' attempts at disciplining the children that parent's aims will be abortive to a very large extent, no matter how hard she/he tries.)

This is not a matter of argument but a statement of facts from experience which displays wide sociological and psychological knowledge as well. This is closer to giving personal details and this is highly convincing.

- Careful statements: Jolobe does say things with great confidence but many statements which he makes indicate that he is not affected with blind confidence or arrogance. He acknowledges the truth that on certain issues there is room for other thoughts and ideas, there is no absolute finality that can be pretended by one man. Look at this example:

"Kungathi ukuzingisa ukulenza (isiko lokushwama xa abantu sebengasalimi sebengabaluki belineni) phantsi kwezi meko zintsha bekuya kwalatha ukuswela ukucinga ngaphandle kokuba libe lisagcinelwe isikhumbuzo ngemihla yamfamlibe." (p91)

(It seems as if to continue observing it (the traditional celebration of the first-fruits when people are no longer agriculturists but linen traders) under the new conditions would indicate stupidity not unless this traditional celebration is preserved (for posterity) as a reminder of the past.)

Here Jolobe is very careful. He condemns an obsolete custom but he cautions the reader where he says it can still be retained only as a relic for posterity. He does not advocate complete obliteration of such a custom, he looks at both sides of the matter like an experienced man whom the reader can trust.

- Analogy (in about 10 pages): In one example of analogy Jolobe goes to the extent of using agricultural imagery for practicality where he compares the improvement of stock breed with national improvement which may be called civilization only after real and visible changes have occurred (pp3-4 of Impucuko (Civilization)).
- Direct words for immediacy: There isn't much dialogue in Jolobe's essays as compared to Tamsanqa, for example. But for immediacy he often uses direct words simulating or quoting a speaker:

"'Zonke izizwe zinamasiko azo. Masigcine isiko lethu.' La ngamazwi avakala futhi kule mihla ephuma kubantu bakowethu, ..." (p89)

('Every nation observes its customs. We must observe ours.' These words are frequently heard said by our people (the Xhosa) ...)

Here he uses direct words seemingly quoting what the nation says as if it said this at the same time. This creates the immediacy he wants. In fact, he uses it to show the reader that this is an urgent problem where clarity is necessary. And, indeed, he soon gives the readers that clarity in the contents that follow this introductory remark. This type of opening draws the attention of the reader immediately - that is another



merit of this quotation.

Long, medium and short sentences in succession: Jolobe's sentence variation seems to come naturally and effortlessly. They are shortened or elongated according to demand or for a certain effect. One does not find one type of sentence after another, there is a variety which gives natural rhythm or dignity or even drama to his work. The following quotation has a striking dramatic and rhythmic order of this nature: a long sentence, followed by a six-word sentence, which is in turn followed by a one-word sentence:

"Ndithe mna, 'Hina nje! Kungathi nakule mihla bayasifundisa ngocoselelo abafundisi-ntsapho kuba intwazana apha yakowethu naxa isekumabanga asezantsi, ndiphawula ukuba iyacubunga noko kuba inebathu elincomekayo lesigama sentetho yasemLungwini endingakholwayo ukuba nakubantwana bakaRoyal baloo ntanga ubengakho ongayigqwesayo.' Uba ukhe watsho ukuva lo mfo. Unakanye." (p8)

(I said, 'But it seems even these days the teachers teach it (English) with great care, because I notice that my young daughter, though she is still doing the lower standards, is trying and knows a fair number of English words, and I don't think there is a child who can beat her, even from the group of the Royal Readers of her age/standard.' Do you think this man listened! He didn't.)

There are many long sentences which are attributable to the preaching habit. They are no less than eleven. Here is one of them:

"Abantu abafumane bahlale kunye lungabangakho olu bophelelo lungqinwayo ngokwenziwa kweli theko, balwa nesizwe kuba kaloku loo nto yenza ukuba kube lula ukushiyana kwabo ukuze abantwana besizwe bangabi nabani wokubagcina nokubondla nokubaqeqesha, ukuze sithi isizwe apho besilindele abantwana abanewonga nentlahla emzimbeni, nabaphaphileyo ingqondo abathembisayo kwisimo sobuntu, zifumaneke ezi ndawo zilambatha kubo, kuba bashiywe bodwa njengesithombo esingenamkcnkcsheli namsekeli." (p40)

(People who simply cohabit thus dodging the vows made during the ceremony (marriage ceremony) are fighting against the nation; because

cohabiting makes separation easy thus leaving the children of the nation with nobody to attend to them, to maintain and discipline, and though the nation expected to see shining, brainy and well-fed children - all these are found wanting in them, because they have been abandoned like a young plant left without a man to irrigate and support it.)

One also finds here devices which are normally used in poetry, relatively speaking:

- Metaphors (in about 15 pages):

"Umthombo wobo budlelane luthando oludala ukuba umntu azithulule kuselwe ehlangabeza unxano olusezintliziyweni, aziqhekeze abe sisonka kutyiwe ngabalambileyo." (p82)

(The spring of that fellowship is love which persuades a man to let his ideas ooze forth so that people may drink to quench the thirst that is in their hearts, love that persuades a man to break like bread so that those who are hungry may eat.)

This is a sustained metaphor which elevates one who engages in constructive conversation with members of his society to the level of Jesus Christ. The idea is to give the readers the impression that they will be important people, and he knows one psychological truth that everybody strives for recognition, so his trick is likely to work. He lures the reader to engage in this type of activity for personal gains but he knows that the positive result of all this will be greater than that, it will actually be national development.

- Similes, some long (in about 9 pages):

"Bangaphi na abantu ebehisakuva ukuba batyebile ngempahla ehambayo abathe ngephanyazo ngokomfo wasempumalanga baphulukana nayo?" (p109)

(How many people have we heard of who, like the man in the East, were rich in livestock, who lost everything in a sudden adversity?)

If this is Job then this simile is very apt to persuade people by this

historical/biblical simile not to depend entirely on perishable livestock as their form of wealth. The other factor of the long and painful suffering that Job went through makes this simile sharper.

- Onomatopoeia (in about 7 pages):

"... ngesaqhwabe sezandla ..." (p10)

(... noisy clapping of hands ...)

This is another rare word built on the sound of the clapping of the hands capturing this situation of complacent group (the Royal Readers) skilfully. Such a word is a demonstration of the creativity of Jolobe's mind and his high intellectual ability which all his essays witness and testify.

The sustained examination of the nature, the structure and the stylistic techniques of Jolobe's essays has revealed Jolobe's outstanding artistic qualities. Indeed, the high standard he established with the publication of AMAVO in 1940 has not yet been bettered or repeated. The weight of his essays coupled with expressions based on tangible facts and experience still leave his essays unparalleled in Xhosa, and, his abundant use of forceful and rare words effectively demands respect for his style.

CHAPTER 3

A MADALA - AMAVO AMAFUTSHANE

STRUCTURE AND STYLE

This is the second essay collection to be published (1965). Just like Jolobe and other African/Xhosa writers Madala responds to the cultural, social and political forces of his time. Mzamane (in White L and Couzens T (eds) 1984:148) also notes:

"Notions on committed literature and the functional purpose of literature among Africans derive from the traditional role of the poet and the story-teller as the embodiments of traditional values and the people's 'collective conscience'. The African writer is still expected to articulate the people's problems and complaints, and to project their collective aspirations. Very often the African reader judges a writer by his success in projecting the 'collective conscience', and not by any abstract or spurious standards of artistic contrivance or accomplishment. In "Culture and Liberation in Southern Africa", Keorapetse Kgositsile, quoting from Barry Feinberg, reminds us that 'the revolutionary poet (and story-teller) concretizes the dreams of people for a better life; the liberation movement fights to make these dreams of reality.'" (White et al (1984:1) also notes this fact in literature: "Literary works are seen as responding to historical change ...")

At the time of this book's appearance the conditions under which the Black man in South Africa lived were not much different from those of the time of the publication of Jolobe's AMAVO (1940). As a result Madala's essays are very similar to those of Jolobe. He seems to be writing on nature and on social topics, but the political element in them is noticeable, just like in Jolobe's essays; the intention to awaken the Black man, to tell the White that the Black man is already mature (as in Lugcineni ucango luvulekile - Keep on displaying your great talents (pp48-50)), and to urge the Black man to improve his situation, is very obvious. While this is the case Madala's essays also have great literary merit. He displays a number of artistic qualities. He used a variety of structures:

THE STRUCTURE OF HIS ESSAYS: THE INTRODUCTION, THE BODY AND THE CONCLUSION

(a) One unit using the dialectical approach

The structure of Ubuhle (Beauty) (pp5-7) is a good example of the conventional form of an expository essay: introduction, body and conclusion. In his introduction he uses a popular quotation from one of the well-known and highly respected English poets, Keats; but he gives it in Xhosa:

"Into enobuhle iluvuyo lwaphakade; ukuthandeka kwayo kuya kusanda, yaye ingasayikuze iphelele ekubeni ingabi nto yakonto." (p5)

(A thing of beauty is a joy forever; its loveliness increases, and it will never dwindle into nothingness.)

This quotation immediately fills the reader with very high expectations which make him think that Madala will be treating this topic in a highly philosophical and abstract language, but Madala being a nature lover, takes concrete objects from nature mostly and examines the beauty that lies in them. This "ploy" (quoting from Keats) is just a reader-response orientated strategy. However, this essay does not become a drab account, the poetic language which he uses keeps the essay lively right through.

What deserves special attention here is the dialectical approach used in most of the paragraphs forming the body. The dialectical approach used is not one of argumentative essays, it does not lead to a synthesis after the "thesis"/positive and the "anti-thesis"/negative. The theoretical nature of this essay is also described above. In this essay Madala distances himself from nature and carefully observes both the positive and the negative in each aspect of nature he deals with. While looking at the external beauty of a person he is fully aware of the possible existence of filth of all sorts in the internal make-up of that very person; while looking at the beauty of rivers and waterfalls he is keenly aware of the treachery of water/rivers which has/have claimed quite a big number of lives; while the forests are a beautiful sight to the eye with birds singing in them, these very forests are also harbouring all types of terrible and deadly snakes. He goes on like this in most paragraphs so much that his paragraphs have a particular form - starting off on a positive note, reaching a transitional "phase" and then ending on a negative note.

The interest in this essay is not only maintained by this dialectical technique but also by the use of highly poetic language - metaphors, similes and piling up of details, giving clear mental pictures through visual and aural imagery mainly. Then he concludes on a higher note: all these beautiful objects convince him of the existence of a higher power - the Almighty who created everything according to a certain pattern - the pattern he used in most of these paragraphs (positive + negative in one). This is his final statement on these opposites, but it cannot be called a synthesis though it comes in the nature of a synthesis.

Furthermore, Madala says this pattern of opposites gives him an understanding of and a deeper insight into Ntsikana's song which he uses as the last sentence of this essay. What Madala has skilfully and deliberately done, for political awakening of the Black is this: in his opening he quotes a prominent White (Keats); in his closing/conclusion he quotes a prominent Black (Ntsikana) thus giving the two the same status and equality. Even the opposites here are just pointed out and not condemned, instead he makes an embracing positive statement on the whole picture of the opposites (positive and negative). This fact, when looked at in the context of other essays, draws a political comment - that everybody Black and White are God's creation and are therefore equal. This will be clearer as we go on.

He gives some of his essays this very structure and in almost all he shows a keen awareness of the existence of opposites as a fact of life or his philosophy. His very first sentence in Lugqesho olo (That is discipline) (pp19-22) is marked by opposites:

"... izinto ezakha okanye zonakalise umntu ..." (p19)

(... things which build or destroy a person ...)

His quotations from the Bible are also marked by contrast:

(i) "... Kukha kukhiwe iidiliya emithaneni enameva, namakhiwane ezinkunzaneni, yini na? Ngokunjalo yonke imithi elungileyo ivelisa iziqhamo ezihle, ke wona umthi ongenguwo uvelisa iziqhamo ezibi." (p20)

(... can grapes be picked from thorn trees, and figs from the devil's thorns? Likewise all good trees bear good fruit, and bad trees bear bad fruit.)

(ii) "Mfundise umntwana ngendlela efanele umntwana; naxa athe wamkhulu akasayi kumka kuyo." (p20)

(Teach the child in the way suitable for children; as he grows old he will never depart from it.)

Madala's comment on the first biblical quotation, in the second paragraph, is also marked by contrast:

"Ngokunjalo iingcingane ezimbi azinakuphuma amazwi okanye izenzo ezihle, neengcingane ezintle azinakuphuma amazwi okanye izenzo ezibi." (p20)

(Likewise foul thoughts cannot express themselves in good/positive words or in good deeds, and positive thoughts cannot express themselves in negative words or bad deeds.)

The fourth paragraph of this essay is also marked by an abundance of contrast:

"Nguye (umzalikazi) oziva futhi-futhi iintetho-ntethwana ezintle zalo mntwana anokuthi ngothando nangobubele azincome. Ikwanguye ova nezimbi anokuthi kwangolo thando lobuzalikazi azithibaze. Nguye ozibonayo izenzo zomntwana ezihle anokuthi azikhuthaze, nezibi anokuthi azingqumaze." (p20)

(It is the mother who often hears good language from this child, which, through love and benevolence, she should encourage. The mother also hears bad language which, through maternal love, she should discourage. It is still the mother who sees the good deeds of the child which she should encourage, and also the bad ones which she should strongly discourage.)

In the fifth paragraph Madala outlines the acceptable and the prohibited, again by way of contrast. The prohibited: a child must not be slow in executing duties; must never use the word, ndilibeje (I forgot); must not intrude rudely when parents are attending to visitors. The acceptable: a child must come quietly and whisper to the parent he wants to talk to if parents have visitors, and must wait for the time when he normally speaks and plays with his parents freely. In this paragraph Madala is actually addressing the mother, while in the sixth and the seventh paragraphs he addresses the father on his duties as a disciplinarian. So paragraph five, on the one hand, and paragraphs six and seven, on the other, are contrasting. In the seventh paragraph Madala turns

his attention to the girl first and later, in the same paragraph, turns his attention to the boy.

In the eighth paragraph he makes a comparison between a child who was initiated in all types of home "jobs"/chores and the one who was not taught anything, and he paints a vast difference between the two. In the same paragraph where he stresses the need for vigorous exercises in the form of work, he ends the paragraph by saying the child must be given enough time to play, as well.

In his concluding paragraph he makes a comparison between Whites' discipline and discipline among Blacks where he says at twenty-one years the White child is given full independence; whereas to the Blacks even if the "child" has his own house and family he is still subject to the parents' "laws" which he cannot simply break, no matter what!

In the essay on music - Ingoma (Music) (pp62-65) Madala exhibits right from the introduction a keen awareness of the existence of opposites: there is reference to uncivilized and civilized people; to vocal versus instrumental music; to normal people (aurally) and those who are hard of hearing (abnormal); to those who have sweet voices versus those who can only sing like crows; to the fact that music and songs are fields where diversity rules and where difference in tastes is obvious.

In the second paragraph a distinction is drawn between two women who are lonely. One, from the "civilized group"

"inkosikazi yasempucukweni" (p62) (a civilized woman)

sings lyrics or switches on a radio; whereas the one from the "uncivilized group" plays her one-stringed bow with a calabash attached to it - modern versus primitive forms. After giving the song that boys sing while playfully hunting for mice he gives the next one which is of stronger and terrible significance, a warsong, for contrast. And even here he refers to a Black warsong versus a White warsong. He goes on, in the same paragraph, to give a Christian "warsong" which Christians sing on the death of one of them in a terribly sad situation which contrasts sharply with the hunting boys' pleasurable escapade.



In the sixth paragraph Madala contrasts pedestrians' music with that of the motorists. Paragraphs nine and ten are juxtaposed deliberately for contrast. The former deals with the production of music by a group using a variety of instruments, in European style. The latter deals with the production of music by a group using its own methods of singing and keeping rhythm, in the African style.

In Impembelelo (Influence) (pp65-68) the introduction is characterised by contrast - a reference to the fact that a weapon, like a spear has two sharp sides, a reference to the fact that influence can either be highly dangerous or very healthy, and a reference to the fact that in a war there is an aggressor and a defender.

In the second paragraph the stress is on the fact that people are endowed with different likes and dislikes (temperaments). Paragraph three points to the fact that friends either influence each other positively - to do good; or negatively - to do evil. The fourth paragraph refers to the fact that a clever and popular pupil in a school may use his popularity either positively by influencing his fellow-pupils to act with moderation and prudence or he may drag the whole school into mud. Paragraphs five and six are juxtaposed intentionally. Both of them deal with the influence a popular leader in the urban areas may have on his people. He may either influence them positively by showing them peaceful and non-violent methods of getting their privileges and rights in the work situation and in the township, or negatively and treacherously by advocating violent methods leading to death and arrests of many people while he himself escapes those tribulations. The question of political leadership is a thorn in the flesh - Mqhayi, among the pioneers, wrote on it and Jolobe, Madala's predecessor also wrote on it, and now Madala still feels the snake has not been scorched. White et al's remark on literary works responding to historical changes is now clear (1984:1).

Paragraph seven refers to the fact that a woman can either boost the good name of her husband or drag it down. Paragraph eight refers to the fact that the behaviour of a young girl may change completely after marriage. He goes on to say that this is equally true in the case of a young man. Paragraph nine refers to the fact that a mother may either influence her daughter positively by behaving properly, or negatively by misbehaving. In the same paragraph Madala points out that a parent's behaviour may have no influence on the child. Instead it could have a good or bad outside influence.

While paragraph nine deals with the mother's influence on her daughter, paragraph ten deals with the influence of a father on his son. He may influence his son positively or negatively. And he rounds off this treatment by a quotation which also has two sides - youth and old age.

"Mfundise umntwana ngendlela efanele umntwana; naxa athe wamkhulu ekasayi kumka kuyo." (p68)

(Teach the child in the way suitable for children; as he grows old he will never depart from it.)

He used this quotation in an essay which is similar to this one in structure - Luqegesho olo (That is discipline) (pp19-22) (on page 20). This repetition is for emphasis. The orderly child-parent relationship of the olden days has been shaken violently by the forces of acculturation. As a result, it is a source of anxiety not only to Madala but to Jolobe as well. It is one of the urgent social problems that needed attention, both authors aiming at national advancement.

In Ukuthetha (To speak) (pp70-72) the first paragraph refers to the fact that while man has his own way of communication, the rest of nature has also its own way. He takes the example of swallows which "talk" to one another and leave an area only to return to it at a certain season. The regularity of this tendency proves that they communicate intelligibly. Ants and cattle are other examples used by Madala. He examines communication between men and between animals and the unpronounced verdict is that man erroneously regards himself superior to the rest of nature. He further maintains that that idea is based on ignorance by referring, in the fourth paragraph, to the existence of two races, the one incapable of understanding the other. The implication of the South African discriminatory policies which result in racial misunderstanding, injustice and oppression is quite obvious.

In the fifth paragraph Madala refers to the fact that during communication between people, talking may either encourage good relations or spoil relations. His very first sentence in this paragraph is marked by this contrast:

"Ukuthetha kumnandi, ukuthetha kubi." (p71)

(Communication is a positive move, communication is a negative move.)

In the sixth paragraph Madala refers to a good leader who intends to improve the position of his people by peaceful means and by appealing to old and orderly traditions. In the same paragraph he portrays, with contempt, a bad leader who treacherously misleads people to violent situations in which he would not participate. In fact, this point is a repetition of a point he raised in Impembelelo (Influence) (pp65-68) - another essay structured like this one. This is the second repetition where a point is repeated in another essay. These repetitions prove that beneath the surface lies a more serious intent.

In the seventh paragraph Madala juxtaposes a jocular person who entertains people a great deal and a gossip who causes serious quarrels among people. In the eighth paragraph, the last one, he refers to the traditional bard who, using his poetic licence, entertains people, while he may also leave them in bitter tears.

What is noticeable in the essays cited above is that in the construction of one paragraph or two in juxtaposition, and in dealing with a point in a sentence, Madala has consistently examined their two sides. The merits of this style are clarity on both sides of the matter and balance in the treatment which the reader will get as he reads. Moreover, this indicates maturity on the side of the author. His essays are short and to the point and the contrast makes his essays succinct. As Kwetana (1982:46) says,

"His (Madala's) contrasting is sometimes in the form of a "twist in the end" of a paragraph"

as is evident in Ubuhle (Beauty) (pp5-7) in the paragraph where he describes the beauty of the forests and the melodious music of the birds but ends by saying these very forests are havens of deadly snakes.

Kwetana (1982:46) also pointed out the fact that

"This parallelism (systematic juxtaposition of opposites) is a kind of trademark that distinguishes Madala's essays from those of other essayists."

Mtuze also "breaks" essays, and Jolobe did before Madala, but these first two did it in their own styles. Madala's predilection for "breaking" essays exhibits itself further in a style which might be called block comparison where an essay is divided into two contrasting units, sometimes after a long introduction.

(b) Essays divided into two units

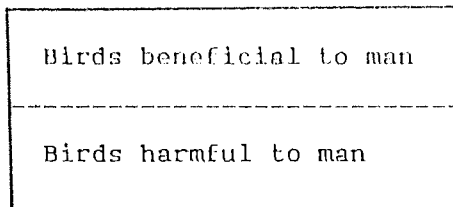
In Iintaka (Birds) (pp10-13) his conclusion emphasises the fact that there are harmful birds and birds that are beneficial to humanity which shows that he was consciously breaking the essay body. Here there is a long introduction which is highly marked, again, by his stress on two sides of a coin and on differences of taste and opinion among men. This introduction is followed by a body which is divided in two. The first part explains benefits derived from birds in general and names of specific birds which are of great help to man are given - the ground hornbill, the secretary bird, the vulture and the owl; the second part describes birds which are harmful to man: the falcon, the Egyptian kite, the hawk, the African rook, doves and females of widow birds. The damage each is capable of is described. The body is broken at this point:

"Akukho nzwana ingenasiphako. Nakuba iintaka ezi zithandwa kangaka ngabantu, zikho eziziintshaba ebantwini." (p13)

(Everybody has his fault. Though people love birds so much there are birds which harm man's welfare.)

(Madala's keen eye on opposites forces him to remark that the secretary bird and the ground hornbill have black and white colours.) The structure of the body of this essay may be diagrammatically represented this way:

First section  
versus  
Second section



The other essays cited below follow more or less the same pattern:

In Ubumfama (Blindness) (pp25-28) Madala makes a short introduction which states the gist of the essay and then he goes straight to the condition of blindness where he first treats blindness figuratively. To Madala uneducated people, and those who reject Christianity, for any reason, are blind, though

all of them have both eyes. Then in the second half he turns his attention to real blindness, the physical loss of sight. He breaks this one at this point:

"Kubantu abamehlo enyama aphelelwe ngumlilo ukuze ngoko bangabi nakho ukubona, sifumanisa ukuba ubumfama bundidi mbini." (p27)

(We find that in people who are physically blind there are two kinds of blindness.)

Towards the end Madala rounds off all these forms of blindness and persuades such people to ameliorate their conditions by repeating the "solutions" for each type of blindness. The diagrammatic representation of the body of this essay is the same as above (see Iintaka).

In the first half of Hamba busika mka! (Go away, Winter) (pp46-47) Madala outlines the disadvantages of the winter season almost in a sombre tone; then in the second half he gives a lively account of the advantages. He breaks this one at this point.

"Nangani sikugxotha nje Busika sisithi hamba, mka, noko asizilibalanga izinto ezintle osenzele zona." (p46)

(Winter, though we wish that you would go away we are not unmindful of your goodness to us.)

From this point downwards he outlines a number of positive facts about winter, things which people normally do not take note of, a clever technique of expository writing justifying the existence of an essay on such "light" topics as winter. Madala makes the reader laugh at himself as he discovers these positive points.

In the essay, Bunokwaziwa na ubunjani bombhali ngeencwadi azibhalileyo (Can a writer's personality be judged from his books?) (pp22-25), Madala treats the qualities of Mqhayi as an author in the first half; in the second half he describes Jolobe's qualities. He describes them in such a way that, though the reader gets the point raised, the reader also senses a comparison between the two. He stresses that Mqhayi is highly gifted as a traditional praise poet

"... uyeyasenkundleni (imbongi)" (p23);

(... he is a traditional bard)

and Jolobe is highly gifted as a modern poet

"... uyimbongi, nakwiimbongi uyile mbongi yaseMlungwini." (p24)

(... he is a poet, and even there he is a poet of the English type.)

Secondly he emphasizes that Mqhayi had a keen sense of sight on people, not on nature; whereas Jolobe had a keen sense of sight on nature which he described vividly. The transition comes at this juncture:

"... kodwa ke kufuneka sitsibe bunkawu siphendule kwalo mbuzo ngomnye umbhali." (p23)

(... but now we must give attention to another writer on the same question.)

In this essay the comparison between the two sub-divisions is seen more clearly by the reader than in the other essays in this category.

In Lugogqosho olo (That is economising) (pp34-36) there is a break. But the first part is long; whereas the second part, which also serves as a conclusion (with a twist), is only one paragraph. In the first part Madala shows the reader where and how he must economise in money, time, health, cooking and clothing. In the second part he leaves the emphasis on "must" and shows the reader where he may spend generously, on himself and other humanitarian projects like schools for the handicapped, hospitals, churches and on the really destitute. The tension of "must" relaxes immediately Madala comes to the transitional area of his essay, and he even assumes a humorous tone, especially in the first two sentences of the second part:

"Xa sithetha ngoqoqosho asitsho ukuthi umntu makabe ligogotyela elifumba imali phezu kwemali, lixolele ukulamba lidlakazele kunokuba licuntsule kuloo mfumba yalo lizincede. Asitsho kananjalo ukuba umntu makabe livimba elingazimisele kunceda bani." (p36)

(When we talk about economising we do not advocate the creation of a

miser who hoards money, a miser who would prefer to starve and wear rags fearing to take a little from his money and help himself. We also do not mean that a person must be so parsimonious as not to be prepared to help anybody.)

The same evaluation remarks made on the essays under (a) above apply here. This style indicates the width and the depth of Madala's intellect. His is not a one-track mind! The appeal that his essays have lies in that. While they entertain they are extremely instructive, and though they are mostly expository they are also so persuasive that the reader is exposed to deeper thoughts.

(c) Essay divided into more than two sections

Madala has another essay with the qualities described under (b) above but of a more complicated nature than the essays treated under (b):

In Amagqabi asecaleni lendlela (Leaves on the wayside) (pp38-41) Madala describes conditions in three worlds, so to speak. The first world is rich, it is a world of plenty, beauty and happiness:

"... ilizwe eliyintombazana." (p39)

(... a world which is as beautiful as a girl.)

Below the account on this world he describes the second world - a world of overpopulation, underdevelopment, bleak desolation, overgrazed veld, disease, starvation and ignorance. He describes this world from this point in this essay:

"Ulishiyile ke umhambi ilizwe eliyintombazana, ngoku ungene kwelahluke mpela kwelo alishiyileyo." (p39)

(Now the traveller has left the beautiful world, he is now in a very different one.)

Madala divides this second world into two at this point:

"Kwakweli lizwe libi kangaka, phaya phesheya kwentlambo, ngaphaya kocingo

ngummandla wabantu ekucacileyo ukuba bathe basakuxelelwa baphulaphula, bathi besakuboniswa benza." (p40)

(In this very world of desolation, on the other side of the valley, on the other side of the fence, there is an area of people who obviously listened when they were instructed and did things as demonstrated to them.)

He points out that in this second world there is an area where land is reclaimed and stock numbers are reduced, and the land is regaining its beauty and people are becoming happy by day. He turns his attention to a third world at this point:

"Ugqithile umhambi kwilizwe lokufa nelokuphila apho ubiyo lwenze umahluko omkhulu. Ngoku ufike kwilizwe elibugxwayiba inkangeleko." (pp40-41)

(The traveller left the land of death and life where (in the latter) creation of camps made a big difference. Now he is in a world which looks very barren.)

- a world which looks like a desolate semi-desert, but the people here are not poor in comparison to the people of the desolate part of the second world. Instead, here people keep goats and sheep which are happy with the type of vegetation growing here, and the people are rich. A diagram of the structure of this essay would be like this:

World I	-	rich and beautiful
World II	-	desolate and poor part
-----		
World II	-	improving from desolation - part where land is reclaimed and people are becoming increasingly happier
World III	-	shrubby but with rich and happy people

In this essay Madala followed a policy of anonymity. He does not call these worlds by name. But it is clear that these worlds are the areas that are politically determined for occupation and residence by the various "population



groups" of this country. His concentration on the barrenness and/or fertility of the area concerned, his reference to land reclamation and reduction of stock numbers, his reference to the fact that in some areas there was resistance against schemes of land reclamation and reduction of stock numbers - all of these are related to reality and historical facts. In this anonymity one sees the effects of the Publications and Entertainments Act of 1963 whose terms prohibit circulation of a book or part of it if it is "harmful" (Gérard 1971:91), since it was published in 1965.

This is the only essay of its kind in this collection. Though Ulundi loKhahlamba (The Drakensberg range) (pp7-10) also involves a journey the comparative element that is in this one is not there in Ulundi loKhahlamba (The Drakensberg range) (pp7-10), so they do not have the same structure.

(d) Unbroken essays

The essays in this category consist of one unit, though, the positive-versus-the-negative approach is still detected in some. Such essays contain only short remarks and the negative is not given much prominence. However, such remarks are strong enough to indicate that Madala still weighs both sides of the matter.

- Ulundi loKhahlamba (The Drakensberg range) (pp7-10) is a long positive account of its beauty, historical incidents and economic advantages attached to this mountain range. This looks like a simple essay but Madala exalts it to a higher level in his conclusion where he remarks that this mountain range is a link connecting all South African provinces thus making South Africa one country. One negative note is in the second-last paragraph where he reminds the reader that the beautiful animals at the Kruger National Park are also capable of killing unsuspecting holiday-makers.

- Isigigaba sowe - 1940 (The 1940 amazing event) (pp17-19): The bulk of this essay is a positive account on the Europeans' good spirit of experimenting all the time and publicising their discoveries and inventions. Though he commends Europeans on this he cautions them on their attempts to reach the moon. Even in his introduction, though he acknowledges the Europeans' large technical know-how in comparison to other races, he immediately remarks that Non-Europeans, too, are men

of stature in their place. In the body there are two sentences which begin with the negative: "Asazi ..." (We don't know) (pp18-19) where he expresses negativity. The fickle, humorous and negative rhetorical questions in the conclusion, and the last two words, Soyical' ivuthiwe (We shall wait and see) (p19) reinforce the idea that Madala is ending off on a negative note.

Nguwo nguwo ngumtshato (It is, indeed, a wedding (day)) (pp31-34) is a description of the marriage procedure and it looks like a short story. Madala points out that there are two sides involved - the bridegroom's side and the bride's side. He adds that these two do not compete but only make their presence felt, hence he says, three times, that this "competition" has no judge. Then from all the words used by the priest officiating at this marriage he quotes the portion where there is contrast:

"... ngexesha lokonwaba nangexesha lobunzima, ngexesha lokwanela nangexesha lokuswela, xa ungaphilanga naxa uphilileyo." (p32)

(... in times of happiness and in times of sorrow, in times of plenty and times of poverty, when healthy and when ill.)

In the other essays dealt with above the persuasion lies in the essence of the contrast used. But here the style is different in that persuasion lies subtly in the orderliness and the beauty of the whole celebration as expressed clearly in the last sentence of this essay:

"Bachithakala abantu bencoma ukuhlutha nobuhle bomtshato." (p34)

(By the time the people dispersed they expressed satisfaction with catering and the beauty of marriage.)

Madala's message to those who do not understand Xhosa ways is that such big feasts as Xhosa marriages are not sprees of over-extravagance but only things of beauty in Xhosa culture and these things must continue. This is a slightly different approach from Jolobe's (in Umtshato (Marriage) (pp36-41), who emphasizes more the over-abundance and the extravagance of Xhosa marriages. Madala emphasizes the orderliness and the beauty of this cultural activity. This subtlety is noticeable also

in Madala's handling of Lourdes (pp28-30) where he uses excessive and intense description of orderliness to persuade the reader that the best form of farm life is the creation of conditions of fairness, justice and equality for all on the farm. In a country where cruelty and bad relations on farms are characteristically high the intention behind this essay is very clear. Lourdes belongs to this category. In Umdlalo webhola ekhatywayo (A football match) (pp55-57) and Egumbini loviwo (In the examination room) (pp52-54) persuasion comes in this style.

- Iintab' ezikude ngamasithela (Longing for more never stops) (pp36-38) is also a well-coordinated and streamlined account which starts in the introduction with the literal meaning of this title. On the rest of the essay the title applies metaphorically. Madala shows that man is always striving for more - a rich man, a man with one degree, a man of pleasure, men involved in scientific experimentations - all keep on striving for more. Even death is said not to be the end but a beginning of new life. Madala's approach here is slightly similar to one of Jolobe's approaches: literal-to-metaphorical approach; but the literal here is only in the explanatory introduction whereas, in Jolobe's Ubukhoboka (Slavery) (pp52-56) he dwells at length on the literal level before coming to the metaphorical level. Therefore Madala's turn to the metaphorical here cannot be regarded as a break of the essay into two. In Ubumfama (Blindness) (pp25-28) Madala starts on the figurative level and dwells on it, and then goes on in the literal level, thus reversing the order. This essay is subsumed under (b) above.

- Amahla-ndinyuka esheleni (The experiences of a shilling piece) (pp41-43): This is another unbroken essay where Madala exploits artistically another figure of speech - personification. The subject here - a shilling - is personified. Madala mentions all types of coins and notes using the f.s.d currency. He describes each by its colour and calls it a "nation". After outlining all these different "nations" of the "country" (some big and some small in stature; some golden coloured and other dull/brown coloured) he makes a subtle statement critical of the South African political set-up where different races/nations/colours have separate places of residence assigned for each:

"Sasihleli ke sonke apha sonwabile sibahle sibengezela; nolu hlanga lungqombo lwalunomkhitha." (p42)

(We stayed together here in happiness, we were all beautiful and shining; even the brown coloured nation had great and dignified beauty.)

All these different "nations" lived together in peace and happiness. Madala's critical subtle statement on separation of races lies in the first part of this quotation. His second sting lies in the second part of this quotation which when freely translated means: even the brown/dull coloured nation had great dignity. The insertion of "nolu" (= even) means that this particular nation has been subjected to some kind of humiliation and derogation only because of its colour as it is happening in South Africa in the case of the brown (= Black) people. The use of personification is a clever ruse to address this political issue with the intention to awaken the Black man and that it be rectified. The whole of the second paragraph from the top of page 42 is on this. The readers would note also in the quotation the contrasting colours of these nations, but even here they are not compared for superiority of colour over another, their colours are just stated.

- Lwabe lulunqulo lweminyanya kusini na? (Was it merely ancestorworship? (pp44-45): The title is a rhetorical question which Madala answers briefly, slashing the early White missionaries - an urgent and angry response which employs satire:

"Sinokuvelana nabo kuba besuka emakhayeni abo bezele ngumoya, bezimisele ukuba baza kushumayela uThixo ophilileyo kubantu abangamaziyo." (p44)

(We should, in sympathy, pardon them (the missionaries), because they left their lands filled with spirit and determination to preach about the living God to people who, they thought, were ignorant.)

- a big mistake made by missionaries for which he satirically and sarcastically says we (the Africans) should pardon them.

- Lugcineni ucango luvulekile - Iziyalo (Keep on displaying your great talents - Encouragement) (pp48-50): This one has a title and a subtitle. In fulfilment of the demands of the title he mentions a category of profession in which Blacks already qualify; then in

fulfilment of the demands of the subtitle he encourages those who already qualify to keep on behaving properly in their posts and to progress until the White man acknowledges that the Black man is already mature. The sermonic nature of this essay has allowed Madala an angle to address his Black brothers and sisters in various professions while at the same time sarcastically criticising the White man for the bad treatment imposed on the Black in this country. Without using this approach Madala would not have had this problem addressed as effectively as he has done.

- Emva kweemviwo (After examination) (pp59-61), Iinkwenkwezi ezithile nentlalo kaNtu (The significance of certain stars in African life) (pp50-52), Umyezo wasekhaya (Our orchard) (pp58-59) and INTab' eNtsizwa (Mt Ntsizwa) (pp68-70) belong to this category of unbroken essays but deserve no detailed special treatment.

(e) Essay in one unit but ending in a long dialogue

UMzimvubu (UMzimvubu River) (pp14-17) is the only one of this kind. The dialogue part is a simulation of the witchfinding session where the witchdoctor speaks and the audience reply. These two parts are linked in sense by the unity they express. In the prosaic part Madala indicates that the UMzimvubu River unites the areas through which it runs from Lesotho down to Port St John's. In the dramatic part he indicates that a hippopotamus (probably Huberta the hippo - Family Post of the 21 September 1985 p11 - an article by Jean Coulter) from the Port St John's area crossed the Transkei into the Ciskei and soon afterwards Poto's child (of Pondoland) and a princess from the Ngqika area (Ciskei) were united in marriage. The writer seems to say all areas united by the UMzimvubu River and those united by this royal marriage are united by the hand of the Almighty no matter what man can do to separate these. This idea is reinforced by the essay Ulundi loKhahlamba (The Drakensberg range) (pp7-10) which Madala says goes through all the South African provinces like a thread.

The political characteristics of Madala's essays, a characteristic similar to Jolobe's essays have now been described; five structures which Madala used in writing his essays and the effectiveness of each type have been explained. From this point the analysis will concentrate on the other literary merits of Madala's essays. Linguistic techniques which deserve mentioning will be mentioned. The maturity and clarity of Madala's essays which are exposed

so far are also manifested in and promoted not by juxtaposition and intense descriptions but also by Madala's beautiful handling of language and clever choice of words. (The conclusions of his essays will be done below.)

#### OTHER STYLISTIC QUALITIES

This rare part of speech - the ideophone, which is abundant in Xhosa and other African languages - is a very powerful and dynamic word, and it gives great clarity. This is seen in the first ideophone in this collection:

"Ubuhle bento ... buhlala buhleli engqondweni, ithi noxa loo nto sel' uwedwa ungasayiboni ... ithi thaa kwiliso lenkumbulo ngobaa buhle bayo."  
(p5)

(The beauty of a thing ... remains in the mind forever, even when one is alone and the thing is no longer in front of him ... the scintillating beauty of that thing shines brilliantly in the inward memory.)

In this very short ideophone we visualize a clear bright colour, the beauty of the object itself, the length of the experience, the intensity of the scene, a kinesthetic feeling of the experience, dramatic involvement in the experience, and pleasure in the whole process. Some of these things are already implied in the phrase:

"buhlala buhleli"

(remains forever)

where a word is doubled for clarity, but this ideophone reiterates these and adds more meanings.

Madala's piling up of synonyms promotes, like the ideophone, more clarity. On the very first page he piles three synonyms in close proximity in two places:

(i) "Ubuhle yinto ebukekayo, ethandekayo nenqwenelekayo." (p5)

(ii) "... somntu oneliso kuzo, ozinonelelayo, ozithandayo." (p5)

(i) (Beauty is admirable, lovable and is something that is longed for.)

(ii) (... of a person who looks after them carefully, who gives them great attention, who loves them dearly.)

Five out of six of these synonyms end in -ayo and this gives poetic rhyme and enhances the poetic quality of this essay. All of them are relatives - a regularity which is normally attempted in poetry.

In the following two examples we have a lovely combination of a riddle and a metaphor in the first one, and a riddle, a metaphor and a personification in the second, and these also lie in close proximity for immediate effect in Madala's depiction of the beauty of nature - a sign of maturity and ingenuity:

- (i) "Nalo ilanga, ingubo yamahlwempu ..." (p6)
- (ii) Nantso inyanga, umhlobo wabahambi ebusuku ..." (p6)
  
- (i) (There's the sun, the blanket of the poor ...)
- (ii) (There's the moon, the friend of the night travellers ...)

As these sentences lie next to each other parallelism is noticeable in the repetition of the demonstrative copulative - the first word in both sentences. Furthermore, in both examples, there are two words before the comma, and these words make five syllables in each case. Each sentence is broken into four compartments; in poetry this is called rhythmic balance. Here are these sentences in full:

- (i) "Nalo ilanga // ingubo yamahlwempu // lithe thaa ngaloo mitha yalo eqaqambileyo // liphandla amehlo //" (p6)
- (ii) Nantso inyanga // umhlobo wabahambi ebusuku // ibakhanyisela ngoko kukhanya ikuboleke elangeni // kuba kaloku yona ayinakukhanya okukokwayo //" (p6)
  
- (i) (There's the sun // the blanket of the poor // with its rays giving brilliant light // which blind the eyes.)
- (ii) (There's the moon // the friend of night travellers // giving to them light which it borrows from the sun // because it does not give light on its own.)

Note again the repetition of thaa (giving brilliant light) in the same essay. Here are the qualities of poetry identified so far: metaphor, personification, parallelism, rhyme, care over number of syllables and rhythmic balance - mostly qualities of praise poetry where beauty and the positive are emphasised more than the negative, and the title of this essay is

Ubuhle (= Beauty). (The word "ubuhle" appears in almost all these essays.) The poetic qualities injected here are emphasized because poetry is the highest form of speech which man has discovered to express his deeper feelings. The use of the riddles here reminds one of Madala's reference to a folktale of the baboon and the two cats (p54) and this indicates further cross-fertilization between traditional and modern literature. This folktale fits well in the essay where it is used - Egumbini loviwo (In the examination room) (pp52-54) - and is recalled at the right moment, an indication of the maturity and wide experience of the author with his language and its peculiarities.

The reader will notice also in the following example his use of an extended simile and will see how the extension broadens the picture and how the fullness of this visual image also creates a kinesthetic image, an aural, a gustatory and an olfactory imagery:

"Kusasa ulwandle luzola luthi cwaka ngaphandle kwamaza amancinane amhlophe angathi ziibhokhwe edlelweni eliluhlaza." (p6)

(In the morning the sea is extremely quiet except for the small white waves which look like goats grazing in green pastures.)

Madala is describing the beauty of the sea. He describes little white waves on a quiet sea and he compares these to goats on a green veld. The readers' knowledge of these and their movements forcefully involves the readers in this experience through their senses of sight, smell, hearing, taste and touch - a powerful simile, and another poetic device. (Note another ideophone, cwaka (extremely quiet) in this example.)

As already said above, at certain points in some of his essays Madala uses a transitional term. In the first essay and in other essays he chose a well-known idiomatic expression, which is marked by contrast. And this idiomatic expression is very appropriate because after it Madala turns from a positive to a negative. This expression reads thus:

"Akukho nzwana ingenasiphako ..." (p6)

(There isn't a single person who has no fault ...)

On pages 7, 13, 15 and 16 he uses the same expression as a transitional device.



Madala also uses a number of other idiomatic expressions, sometimes in two's and these are synonymous:

- (i) "... gqabagqaba ... amabal' engwe ..." (p23)
- (ii) "YayinguMbo nomXesibe, inkungu nelanga ..." (p55)
  
- (i) (... brief ... in brief ...)
- (ii) (There were multitudes and multitudes of people ...)

For the relevance of these expressions to the situations described here Madala must be given his due.

Madala describes big rivers coming down mountains and suddenly poses a strong rhetorical question which forces the reader, too, to think deeply and be a co-ponderer. Furthermore, this rhetorical question reinforces the second and higher intention behind this essay, which is expressed in the conclusion where Madala says that all the beauty that he describes in this essay makes him realise God's greatness and glory. This question runs like this:

"Ikakade, kwezi ntaba ziphakame kangaka siphi esi siziba sigcine la manzi angatshiyo, ampompoza imihla ngemihla iminyaka ngeminyaka"? (p6)

(By the way, in these very high mountains where is this pool which keeps this water which does not evaporate, which flows out day in day out and year in year out?)

A reflection on this by the reader will lead to the same conviction Madala has, that only God knows, it is He who arranged these things long before man was created. On pages 60-61 the rhetorical question is exploited with great results again. Six are used in one paragraph. Here the parent is given a picture of his/her responsibilities towards a school-going child. These sink heavily in a way in which plain statements would not have been as effective.

Most of the things and examples given above are taken only from the first essay, and the skill with which they are used has been explained. In the rest of this book Madala continues using these tools plus other devices.

In the following example the close proximity of the repetition of the l sound

and its overabundance cannot be mere coincidence or a linguistic demand of concordial agreement only. The l consonant is one of the long letters of the alphabet and here Madala is painting a picture of three long and high mountain ranges, and the repetition of this consonant -l- helps to paint that picture:

"Elokuqala ibakala akanye inyathelo leli linolundi oluneentaba zeTsitsikama, elesibini ibakala leli linolundi lweNkonkobe (Winterberg), elesithathu ibakala nelona liphakamileyo leli linolundi loKhahlamba. Olundi loKhahlamba lolona lude nolona luphakamileyo ..." (p7)

(The first level or height is the Tsitsikama mountain range, the second is the Winterberg mountain range, the third and the highest is the Drakensberg mountain range. The Drakensberg mountain range is the longest and the highest ...)

Another prominent quality of Madala's style is his historical and political awareness which he displays as "asides" sometimes or as facts in a wholly political essay. In an essay on the appearance of a mountain range Madala has a long half-a-paragraph devoted to the turbulent history of Black-White troubled relations in this country. He refers to an incident in which the Basotho under Moshoeshoe clashed with the Whites who wanted to take, by force, the land of the Basotho. This account begins at this point:

"Kukwezi ntaba apho iimpi zabeSuthu zaxhathisa khona zisilwa nabeLungu ababefuna ukulithimba izwe labo ..." (p8)

(It was on these mountains where the Basotho warriors fought hard against the Whites who wanted to take possession of their land ...)

He mentions this in such an essay only because the Black-White relations were still unhealthy. This political awareness is found lurking behind or beneath many of his essays. Even in an essay on birds he refers to the fact that some have black and white feathers; this information is basically unnecessary not unless the author is making insinuations on Black-White relations which are dominated by a high level of consciousness on colour. Perhaps he is saying Black and White can live together without harm just as these colours occur together on one bird; the colour of the skin should not be the cause of racial discrimination or separation. This suggestion is reinforced by the high level of political awareness exhibited in other essays, which easily have a place in

protest literature, just like Jolobe's essays.

The religious element is also very strong in Madala's essays and is manifest in the religious statements he makes and in the biblical quotations he uses and in the references to religious ceremonies. Here is one example where he makes a statement of faith in God:

"Bonke obu buhle bezinto zendalo buyawuphakamisa umphefumlo, ucinge ngobungangamsha baLowo wenza izinto ngokufaneleka." (p7)

(The beauty of nature uplifts my soul to think of the greatness of The One who created all things orderly in His own harmonious fashion.)

He makes this statement after convincing the reader that opposites exist side by side "by order" of nature. This is an insinuation on human ignorance which causes unequal treatment of things simply because they differ in colour or otherwise.

Madala is also fond of heavy phrases composed of two words with the same stem, just like Jolobe:

"... iintaba zoKhahlamba ziyingxakangxaka enemixawuka ngemixawuka." (p8)

(... the Drakensberg mountains are a conglomeration of rough layer upon rough layer.)

This type of phrase makes a more forceful expression than one word followed by an adjective. This phrase allows the reader to see this as layer upon layer whereas an adjective would only carry the idea that these rough layers are many but would not have the idea that they are lying in a particular order. Sometimes he piles compound words formed from different stems:

"... yamahla-ndinyuka ... namahlala-endibona ..." (p23)

(... of ups and downs ... and differing experiences ...)

Note the humour here. He is also fond of compound words formed from the same stem.

"... zineentlobo-ntlobo ..." (p11)

(... which have kinds and kinds ...)

The repetition of one word at the beginning of each sentence in a paragraph on page 9 gives that poetic musical rhyme of initial linking peculiar to traditional praise poetry and it elevates this paragraph to the level of poetry. Furthermore, it indicates the admiration Madala has for this mountain range he is describing, and the fact that he loves nature cannot be denied (Kwetana (1982) calls him "our Wordsworth"). "Phuma" is repeated six times in this paragraph:

"Iphuma ... Liphuma ...  
Uphuma ... Uphuma ...  
Uphuma ... Uphuma ..." (p9)

(Its source is ... Its source is ...  
Its source is ... Its source is ...  
Its source is ... Its source is ...)

This quotation also serves as an example of one of Madala's stylistic characteristics - piling information. In this short paragraph he mentions seven big rivers and the areas they serve.

Another example of piling information:

"Zilapha iindlovu, iingonyama, iindlulamthi, iimvubu, neentlobo-ntlobo zezilo zasendle." (p10)

(Elephants, lions, giraffes, buffaloes and many other kinds of wild animals are found here.)

In his account on birds Madala refers to the fact that bird lovers actually imprison their bird pets without realising that - an ironical situation. After this remark he uses a long sentence which corresponds to the life-time captivity which the birds in cages experience:

"Ungafika isikhwenene sikhedamile sisozela sicinga ngabakowaso abaphapha bekhululekile ezincotsheni zemithi emide yasemahlathini lo gama sona

sivalelwe kule ndlwana ngabantu abathi bayasithanda." (p11)

(The parrot is a pathetic sight which you will find looking drowsy thinking of its fellow-birds that fly freely over high forest tree-tops while it is imprisoned in its cage by people who profess to love it.)

But Madala also uses such dramatically short sentences as

(i) "Nakanye" (p6) - a sentence Jolobe also used (above).

(ii) "Ngxatsho ke!" (p20)

(i) (No.)

(ii) (But listen!)

In the latter example the use of the exclamation which is one of the very striking devices for drawing attention is also seen. This sentence is used in the essay on discipline which is mainly addressed to the parents. And the exclamation is a device of getting attention, so that parents may take the "advice" seriously. The three interjections in the essay on Lourdes marvellously reinforce description there.

(i) "Akusetyenzwa ngako!" (p28)

(ii) "Ukuba sihle kwesidiliya sakhe!" (p29) (The description becomes so concrete that things described are created vividly in the mind's eye.)

(iii) "Hayi ke ubuhle nobubengebenge bendlu yecawa ngaphakathi!" (p30)

(i) (The way they work!)

(ii) (How beautiful is his vineyard!)

(iii) (Oh, as for the beauty and the glorious phosphorescence of the inside of the church!)

In the same account on birds Madala's love for and understanding of nature is displayed in his use of onomatopoeia. In reference to the sound made by the African rook he uses a word which is actually an imitation of the sound this bird makes:

"... lisenza owalo ugrwabayi ..." (p12)

((The African rook) making its crude crowing ...)

He goes on to imitate the cries made by other birds, and he does not give mute sounds but gives the impression that these birds are actually talking using words used by human beings - personification showing his strong admiration and attachment to the birds and nature in general:

(i) Intsikizi (the ground hornbill): "Ndiyemka! Ndiyemka, ndiya kowethu!"

"Hamba! Hamba! Kad' usitsho" p12)

(ii) Isikhova (the owl): "Hu-hu-u!" (p13)

(iii) Intshontsho (a chicken): "Ntyiyo! Ntyiyo!" (p13)

(iv) Inxanxadi (the butcher-bird): "... liya kuzixhoma emeveni (izilwanyana ezincinane nezinambuzane) kwakusasa, kwakusasa." (p12)

(i) ("I'm leaving! I'm leaving, I'm going home!"

"Go! Go! You've long been saying so.")

(ii) (hooting of an owl)

(iii) (cries of a chicken)

(iv) ("... that it will execute them (very small animals and insects) by sticking them to piercing thorns very early in the morning, very early in the morning.")

Though Madala, like Jolobe, adopts a serious attitude in most of his essays, he does occasionally use humorous sarcasm, as in this example:

"Asikuko nokuba ayakuthanda amantombazana ukulinda (iintaka) emasimini."  
(p13)

(All the girls want to do is the light job of scaring (birds) away from the fields (of sorghum).)

This refers to the fact that girls lazily prefer to chase birds away from sorghum fields rather than to be confined at home doing the daily chores - a slight paternal slap on their faces. The fact that they are lazy is put in a positive sense, not in condemnation, but a slight sarcasm is also felt in this statement, as well as in the following:

"Wala usahleli kwelakho igumbi ubone ngesithebe sasemLungwini abathi yi "tray" sesingena singcangcazela kakade, sizele ngoni noni bezimuncumuncu ongade uqiniseke ukuba kukho nomnye umntu owabelwe kwesi sithebe, kanti, hayi, sesakho wedwa." (p30)

(While relaxing in your room you will be surprised by (a person carrying) the European tray whose contents are charmingly shaking, a tray full of all sorts of delicious foods, a tray so full that you would think that there is somebody to share with, but, no, all is for you.)

The humour and sarcasm in this long sentence makes the hospitality at Lourdes (a farm school in White hands with a number of Blacks as well) very concrete, and the length of the sentence itself also signifies the great sincerity of the hospitality and the special care a visitor gets on this farm. While this is the case the reader also feels a slight sarcasm in the implied overdoing of things when it comes to this sort of entertainment. However, this exaggeration shows how much he likes the order, happiness, good human relations and the equality enjoyed at Lourdes - thus extolling this beautiful but rare sight in South Africa between Black and White.

Another reader-response orientated way of expression Madala uses is a dazzling opening in some of his essays. The opening sentence in the essay Isigigaba sowe-1940 (The 1940 amazing event) is a challenge. Such a statement in the South African context where there is vying between Black and White - the White trying to impress upon the Blacks perpetual inferiority, and the Blacks, on the other hand, trying to boost the morale of all Blacks and also trying to show the Whites that "Black is Beautiful" and as powerful as any other race on earth - such a statement would infuriate the Xhosa readers and they would read this essay with aggressive avidity, because they would be feeling offended. That is exactly what Madala wants, one way of getting attention is for a Black to pretend to stand on the side of the Whites, the "enemy", to attract attention. And Madala is only pretending because the rest of the essay does not portray the Black in a position of inferiority. Here is this "treacherous" opening:

"Ukuba kukho abantu ababuphiweyo ubulumko, nolwazi nobuchule bokwenza izinto, nobugqi, abo bantu ngabeLungu." (p17)

(The people who are most talented in wisdom, know-how, great art/skill in doing/making things, and in science are the Europeans/Whites.)

Madala here deliberately uses absolute terms giving the impression that all the Europeans/white people, as a group, are wiser, more knowledgeable about things, more skilful, more scientifically-minded than any other group on earth. This statement is definitely not true and is only an outrageously provocative statement. The intention and the artistic effect it is meant to achieve in the essay has been pointed out, it is not first and foremost a political statement.

In Madala's playing with contrast the readers will also see what can be called a reversal of a process much like Jolobe's drawing of circles. This is done in the last paragraph on page 18 and the first paragraph on page 19. In the former the readers see people in great fear and tension as the 1940 eclipse of the sun started its course; the birds and animals also returned to their abodes. In the latter paragraph the readers see people starting to relax and becoming more and more calm as the sun slowly showed its face again, and the animals also left their abodes. This process which took only part of the day is described with such great skill that the reader actually feels the experience and starts to realise that the people who predicted this must really have had a broad scientific and astrological knowledge which the author referred to in the introduction. And this binds this essay firmly. At this juncture it seems appropriate to remark that another technique which Madala uses is the continual repetition of the title of the essay in the details of the essay as in these essays: Lugeqesho olo (That is discipline) (pp19-22), Luqoqosho olo (That is economising) (pp34-36), Intaba ezikude ngamasithela (Longing for more never stops) (pp36-38), and Hamba busika mka! (Go away Winter!) (pp46-47).

In expressing a point Madala is capable of choosing just the right word. In condemning undisciplined children he uses a strange and a strong word:

"Umntwana makayeke ukunggombonyeka angene phakathi kwabantu abakhulu bethetha ezabo ..." (p20)

(A child must not gate-crash and disturb elderly people in their private conversation ...)

Such a word as ukunggombonyeka (to gate-crash) which also borders on the obscene will fall so heavily upon the ears of a "child" and a parent reading this essay that it will have the desired effect - back to a disciplined child



and parent. The other example is the following:

"ububengebenge" (p30) (glorious phosphorescence)

which describes the complicated altar of and the colourful robes of the servers, priests and bishops and the multi-coloured windows of the Roman Catholic Church. It is a very apt and very rare word.

In a quotation used earlier one also sees Madala's use of indirect satire where he is satirising the South African situation of prejudice and discrimination based on colour:

"Sasihleli ke sonke apha sonwabile, sibahle sibengezela; nolu hlanga lungqombo lwalunomkhitha." (p42)

(We stayed together here in happiness, we were all beautiful and shining; even the brown coloured nation had great and dignified beauty.)

This satire is meant for the readers to see that if there was no racial discrimination based on colour they would be enjoying this imagined happiness and full life which is enjoyed by things far below human standard - coins and money notes of different colours. The intended effect is to make the readers laugh at themselves, and think deeper on their situation, and remedy it with their hearts only. There is no violence among these coins and money notes but there is abnormality in the relations between the peoples of South Africa.

Madala manipulates his language easily:

"Azasirwexela ngako iipensile namabhastile kuloo ngxowa." (p43)

(Didn't pencils and marbles make life extremely uncomfortable in that pocket!)

He uses here an intensive negative for emphasis and a greater visual and kinesthetic effect. This sentence in this form has greater force than its positive form, and the reader feels more acutely the rough experience felt by these personified coins.

Madala also uses the anti-climax for a clear vision of what he describes. The

readers see what he presents here in a systematic way and it sticks that way - from the parents down to the child. It is not a haphazard presentation which could soon be forgotten:

"Isebenza (impembelelo) phakathi kwabazali bobabini, phakathi kwabazali nabantwana, naphakathi kwabantwana bodwa." (p67)

(Influence works between the two parents, between the parents and their children, and between the children.)

He also sprinkled a number of relevant quotations over his essays, as already seen above. The points he raises about Mqhayi, in Bunokwaziwa na ubunjani bombhali ngeencwadi azibhalileyo? (Can a writer's personality be judged from his books?) (pp22-25), are reinforced by a quotation. He does the same thing on points raised about Jolobe as he compares the two. These quotations are relevant, they back up his facts and are selected with great care. He uses the quotation at the right moment with great effect.

Madala's deep felt love for beauty, especially the beauty of nature cannot be ignored. As Kwetana (1982:54) suggests "it is worth mentioning his repetition of the word "ubuhle" (beauty) or its variants from the first page to the last one. In the first essay, Ubuhle (Beauty) (pp5-7) its use is understandable, but in the rest of the book it is consciously used as a leitmotif is used in music. This word carries the core of Madala's mind, the exaltation of good and beauty, around which all other essays revolve". The whole of Ubuhle (Beauty) is on different nature sub-topics. Other topics on nature are Ulundi loKhahlamba (The Drakensberg range) (pp7-10), Iintaka (Birds) (pp10-13), UMzimvubu (The UMzimvubu River) (pp14-17), Hamba busika mka! (Go away Winter!) (pp41-47), Iinkwenkwezi ezithile nentlalo kaNtu (The significance of certain stars in African life) (pp50-52) and INTab' eNtsizwa (Mt Ntsizwa) (pp68-70).

The diminutive suffix -ana has special implications to the Xhosa. In Nguwo, nguwo, ngumtshato (It is, indeed a wedding) (pp31-34) - a topic on marriage and a ceremony founded on love, he uses this suffix with its endearing implications which capture the spirit of happiness of those involved in the proceedings:

"... amadodana akwamkhozi." (p31)

(... the young gentlemen from the in-laws' side.)

This is not derogation but an indication of a positive attitude of the speaker towards those referred to by this phrase.

In addition to the fact that Madala has enriched his essays with material taken from traditional literature - folktales, riddles and idiomatic expressions it is worth mentioning the fact that he has also used the hlonipha language, tiya (p13) (mealies), and has referred to Xhosa superstitions (the belief that the owl brings ill-luck) even though he does not use the latter too frequently. Madala's inclusion of the owl among useful birds is intended to make the reader think positively first before believing in superstitions. As a teacher he must have been emancipated from such beliefs which have caused untold suffering among the Xhosa. As an expository essayist does, Madala tells the readers what they know about the owl and goes on to what they do not see clearly and weighs the two for the readers. In the end the readers realise that the much-feared owl's cry is nothing in comparison to the good the owl does for man, that of destroying the mice which destroy man's much-needed mealies. And the readers start to see the owl in a new positive light.

A review of this analysis at this point shows that a word has been said on the introductions of Madala's essays, the types of body structures to the extent of touching the theme of an essay; the various techniques and qualities that characterize the body of the essays.

His conclusions are short and to the point (if one compares his with Jolobe's, for example), though, some of his conclusions are rather long and in such cases the last sentence of the concluding paragraph serves as a closing as on pages 22 and 33-34). Some of his essays end with quotations - Ubuhle (Beauty) (pp5-7), Ukuthetha (To speak) (pp36-38), INtab' eNtsizwa (Mt Ntsizwa) (pp68-70) (and also on pages 47 and 50). The same happens in Intab' ezikude ngamasithela (Longing for more never stops) (pp36-38) and in the same conclusion the title of the essay is repeated, and this binds the whole essay together and makes it compact. In fact, all the titles of his essays have been carefully selected and have a direct relationship with the details of the contents of the essay.

Madala uses quite a number of linking techniques, as stated above. "Amaggabi asecaleni lendlela" is a title of an essay (p38). The same phrase, without change, is used as conclusions for two essays (pages 25 and 27). Kwetana (1982:47) remarks:

"This linking technique is consciously used by Madala: the conclusion on page 65 (on Ingoma (Music) (pp62-65) makes the reader recall the details given under (another essay) Nguwo, nguwo, ngumtshato (It is, indeed, a wedding) (pp31-34). And the concluding words on Impembelelo (Influence) (pp65-68) (see page 68) causes the recalling of page 20, the essay on discipline - Lugeqesho olo (That is discipline) (pp19-22) - the reader gains a holistic view of the book."

On this linking Kwetana (1982:47) goes on to say:

"As with Jolobe's essay-book, Madala's last essay has been strategically placed to provide a finish to his book:

"Yivaleni le ncwadi lusapho lwakowethu." (p72)

(Close this book, fellow countrymen.)

What has been seen here is Madala playing leisurely with language and figures of speech, a man who has an old stock of archaic words and a workshop for manufacturing new striking terms, and an essayist who can exploit the much-neglected world of traditional literature with great effect. All these things, taken collectively, give a mosaic effect of Madala's style.

CHAPTER 4

AN ANALYSIS OF STRUCTURE AND STYLE USED IN THE ESSAYS IN THE FOLLOWING WORKS:

- (a) IMITHA YELANGA - W K TAMSANQA
- (b) INGQAGABA - P T MTUZE
- (c) UGEME - P T MTUZE AND H N MJAMBA

Madala and Jolobe prove to be brilliant and talented authors. The four authors that are discussed in this chapter do exhibit admirable qualities in their writings but it seems in intricacies and richness of style they are less complex than the former two.

A GENERAL COMMENT ON TAMSANQA'S ESSAYS

IMITHA YELANGA is the third publication of Xhosa essay-collections (1967). Tamsanqa's essays, like those of his predecessors, are also inspired by current issues of his day. He says

"... ndikhetha iingongoma ezithile kwezidla umzi." (introduction page)

(... I am dealing with issues that plague the quality of life of the (Xhosa) nation.)

His essays are on national issues and are meant for national advancement. However, while the political element is greatly worked in in Jolobe's and Madala's essays it is the personal and the narrative element that is obtrusive in Tamsanqa's essays. However, his political awareness is also noticeable but is not allowed to dominate the personal and the narrative elements which, on the whole, tend to be criticism levelled at the Xhosa society rather than on other racial groups of this country.

FEATURES OF TAMSANQA'S ESSAYS

The prominent feature of being personal is also seen in the fact that quite often he uses his locality for the setting in his essays (Butterworth/Zazulwana in Transkei). This gives his essays strong credibility and authenticity which makes persuasion an easy task. It also allows him to be "truly essayistic" as personal essays are. The "father of the essay",

Montaigne stressing the personal involvement in his essays once said,

"... for it is myself that I portray." (1580/1958:23)

The narrative element in Tamsanqa's essays has deluded many critics that they say these are short stories.

A remark he makes may also mislead on this question:

"Sendide ndemke kakhulu ke namasolotya, ndenza amabali ibingenjongo zam ukwenza njalo." (p55)

(I have now followed up side issues for a long time and made stories though that was not my intention.)

Though he admits that he has made a number of stories one would, in fact, see in the last part of this sentence that he is not writing short stories but essays:

"... ibingenjongo zam ukwenza njalo." (p55)

(... that was not my intention.)

He does use stories as anecdotes which are meant to illustrate certain points, which is a good technique in expository writing. But because the author is a lover of conversation (seen in the abundant use of dialogue in his essays, a fact he admitted in an interview we had in 1984) he goes too far and expands the narrative illustration, so that an inexperienced reader/critic of essays would miss the essayistic quality of the essay and stress the narrative element, hence he would say, incorrectly, these are short stories. In fact, this confusion also affected such great literary experts as A C Jordan whose collection of short stories, KWEZO MPINDO ZETSITSA (1974:10-113) also contains an essay, Isiko (Tradition) in which he compares and reasons out facts instead of narrating. One reason for this could be that the short story, too, was not meant to be art for art's sake but a vehicle for national advancement. Collections of short stories like Sinxo's UNOJAYITHI WAM and Jongilanga's APHA NAPHAYA have this element in them. Another reason could be the presence of characters and the setting in the essay.

The abundance of quotations in Tamsanqa's essays indicates that he does some research before writing, unlike Budaza and others who "talk" more out of experience. The length and the heavy weight of each essay indicate this, though, however, they are not carrying serious sombreness but humour as well. One sees in them a display of high liveliness, exuberance and spontaneity in the abundance of details, dialogue and humour. These are just general remarks on Tamsanqa's essays.

#### THE STRUCTURE OF HIS ESSAYS AND OTHER STYLISTIC QUALITIES

Tamsanqa's essays are relatively longer than the essays of most other essayists, except, perhaps, Jolobe's. In the structure of his essays many things are noticeable. Just below the title of the essay he inserts a quotation relevant to the topic. It might be from English literature, as in the first essay, Ukusela umoya (Taking a walk) where he quotes the nature poet, Wordsworth. The quotation has to do with the joy experienced in the fresh open air. This quotation tallies with the title and the contents of this essay, which deals with pleasures of being in contact with nature, taking a walk alone:

"All things that love the sun are out of doors;  
The sky rejoices in the morning's birth;  
The grass is bright with raindrops; - on the moors  
The hare is running races in her mirth:  
And with her feet she from the plashy earth  
Raises a mist; that, glittering in the sun,  
Runs with her all the way, wherever she doth run." (p1)

The quotation might be from Latin as in the third essay Iinkolo (Superstitions) - a quotation which has to do with superstition, in an essay which deals with superstitions:

"Somnia, terrores magicos, miracula, sagas,  
Nocturnos lemures, portentaque Thessala rides?"

Horace, Epistle 11.2 208

"Visions and magic spells, can you despise,  
And laugh at witches, ghosts and prodigies?"

In Ukubaluleka kokubhala (The advantages of writing) he quotes from the Xhosa Bible, from the book of Revelations - a quotation on the importance of writing in an essay which deals with the importance of writing:

"Mna ndingu-Alfa no-Omega owokuqala nowokugqibela. Okubonayo kubhale encwadini ukuthumele kuwo amabandla asixhenxe ase-Asiya."

(Isityhilelo 1,11)

(I am the Alpha and the Omega, the first and the last ("who is and who was"). Write on a scroll what you see and send it to the seven churches of Asia.)

In the first three introductory paragraphs the author expatiates by preaching on this biblical quotation, reinforcing the idea that the essay in its initial stages adopted the nature of a sermon. Where Tamsanqa does not have a quotation from an authoritative work he quotes direct words from a character involved in the essay as in Ukubetha ifleyiti (Playing the mouth organ) where he quotes his mother who condemns the use of the mouth organ (p40), a point he deals with in this essay. So this quotation which comes in the second paragraph also furnishes the guiding principle or the essay-idea. Since it is a condemnation, expressed in serious tones, in two strong questions and a strong word, "... into yobuhedeni ..." (a sign of heathenism) it serves also as what is called a dazzling opening - an opening fit for expository essays.

In Ukuthiya igama (Giving a name) he also uses direct speech where he quotes himself (p60) in the second paragraph, which is also a quotation that fits the topic. In Ukuxoka he quotes a speaker in the first paragraph - a quotation which has stress on lies (p7), which is the gist of this essay. This direct speech technique where a quotation is lacking, gives all these essays a similarity in the introductory part, hence one may claim now that Tamsanqa's essays have a characteristic: these quotations, which differentiate his essays from other essayists' works. All these mottos are either just below the title or in the first or second paragraph of the essay. They give direction and lend immediacy to his expressions, sustaining the interest of the reader.

The quotation on the first essay is later explained on page 6 to show that it is intentionally placed at the beginning to serve a purpose. The explanation in the repetition of the introductory quotation unifies the essay, to show



direction afresh, and to give the essay greater effect. The reader's mind is made to focus on the details given and on the contents of the quotation. With these two strategies the author hopes to reach the heart of the reader, and he does. The words on nature from the nature poet, Wordsworth, (used in the introduction) and Tamsanqa's outline of attractive "objects" in nature in his surroundings form a strong and fascinating combination which hold the reader's attention to the end as it fills the reader's head through sensory images with imaginations of the things described.

In Ukubetha ifleyiti (Playing the mouth organ), in the first paragraph curious points are raised to whip up suspicion and interest where he says he still loves the mouth organ and where he says he would go without food for a whole day if one could just give him a mouth organ. The reader's curiosity is sharpened more by these words:

"Phofu ndisayithanda nanamhla oku (ifleyiti)." (p40)

(In fact I am still firmly attached to the mouth organ.)

The reader's feeling about the author's age at the time of writing this essay and Xhosa cultural taboos sends shockwaves down the spinal chord of the Xhosa adult reader and makes him curious to see what Tamsanqa can say in support of this. Tamsanqa thus holds the readers captivated right through this account. They are made happy by use of humour, they are kept in suspense at times, and are made to discover truths together with the author. The truth is that there is nothing wrong with the mouth organ, even families of ministers of religion with the minister himself involved, play the mouth organ. Reading this essay becomes an enjoyable tour with the author as the tour leader.

The gist of the essay is announced not later than the second paragraph of the body. In general, the bodies of his essays are streamlined in the sense that when compared with Madala's essays which are characteristically broken into blocks, we find here that that is not the case. Tamsanqa uses another effective "method" - point-by-point approach as in Ukuxoka (Telling lies) where transition from one point to another is indicated by various transitional techniques like:

"Sishiye ke ngohlobo lokuxoka ekuthiwa lulwimi singene kolunye uhlobo."  
(p8)

(Let us leave that type of lying called wagging of the tongue and go on to another type.)

This indicates that Tamsanqa is leaving one aspect and is going to tackle another aspect.

Tamsanqa illustrates his points with beautiful and sometimes humorous anecdotes as hinted above. It becomes a real pleasure to read his essays, even the essays on serious matters like Ukuxoka (Telling lies). One of his points here is good lies just for entertainment, and he tells this story to illustrate this point: a man, their colleague, came running into the place where they lived together; his jacket was torn at the back - clearly ripped by barbed wire. But the man said he was running and air filled the jacket as he was running faster and faster. While in that high speed, according to him, the jacket just burst at the back. They all burst out laughing. He was actually escaping from a police raid.

In Ukubetha ifleyiti (Playing the mouth organ) he has some variation in the development of this essay. It begins like a short story, then strong arguments follow and then he puts in an analogy on the use of the tongue and its worth. This analogy, which is one of Aesop's fables functions strongly as a reinforcement to his point on the mouth organ where he argues that there is nothing wrong with the mouth organ - all depends on whether it is used for constructive and progressive purposes or not. On the tongue his argument is the same as this one. His point becomes strong. In fact the author indicates that the mouth organ was finally accepted by two respectable gentlemen both of whom sang to the accompaniment of the mouth organ:

- (i) "umfundisi watsho) ngesindyondyondo sebhasi" (p43);
- (ii) "utata) wawakala selendyondyoza ebhasa" (p46).

- (i) (the priest sang) in a deep resounding bass.)
- (ii) (my father) joined with a deep resounding bass.)

So the mouth organ must not be associated with heathenish practices, as he contends. Just by the way, in these two examples one sees the use of onomatopoeia, the repetition of the sound, ndyo, imitates the deep bass of a male voice when singing. Tamsanqa's liveliness also exhibits itself in the use of words of this nature.

In this essay the repetition technique is also exploited. He repeats these words

"... (ifleyiti) ndisayithanda ..." (p42)

(... I am still addicted to it (the mouth organ) ...)

to emphasize the gist of the essay. This is reinforced by these words

"... andikahlukani nayo (ifleyiti) nangoku ..." (p42)

(... my addiction to it (the mouth organ) is still strong even now ...)

The latter is a repetition of the former quotation but in stronger terms. This is like a leitmotif. He does use repetition (of the title of the essay, of certain words and phrases) at certain points to give direction afresh and to remind the reader of the author's stand on the matter. In Iinkolo (Superstitions) he repeats this title on every page of the essay. Such repetition makes a great impact on the reader.

Another factor in Tamsanqa's style which serves to strengthen the points to the reader's satisfaction is the discovery and the gradual realisation that Tamsanqa has great respect for his reader. The standard of the quotations and the references that he makes in the development of the body and the whole treatment of his essays indicate that Tamsanqa does some research before he writes an essay, much like Jolobe who uses historical background on the topics he treats. The functionality of his quotations and references puts them far above Sebe's for example, where they seem to be more of a jumble than a systematic injection administered at the right moments to give strength to points treated.

His reference to the Dingaan - Retief massacre is a fine example to illustrate his point that one must never give a child any name without thinking, especially a name that could land the child in trouble and make enemies for him. As it happened, the author's teacher, Mr Retief, had very strong hatred for their classmate who had the name Dingana as his surname (p64). Yet this Dingana was not related to the historical figure of the massacre. This historical reference, which also has a high political tinge, makes a very great impact on the reader. When the reader sees how baseless the teacher's

hatred was then the point stressed, that one must not give just any name to a child, sinks with greater force.

Likewise, his quotations elucidate his meaning not only in the introductions of his essays but also in the body. How fitting is this one on the fact that people often forget good things done for them and remember more the bad things - a quotation from Shakespeare!

"The evil that men do lives after them,  
The good is oft interred with their bones." (p50)

And this essay is on Remembering/Remembrance (Inkumbulo); here Tamsanqa stresses, by a concatenation of events, how a young man suffered in one rural location (in his locality) simply because there was an old feud (based on a simple bad incident) between this young man's location and the one where he had to take refuge to escape a terrible storm that was coming. In many homes this young man was refused accommodation because of that rotten feud. These details go well with that quotation.

Tamsanqa also uses another interesting and captivating technique in the development of the body of his essays. To make the readers co-ponderers he admits deliberately a lack of ability and a lack of full knowledge on a certain aspect of the topic but nevertheless he treats the aspect. This forces the reader to read attentively in an attempt to compete with or to solve the writer's problem, or to try to discover this admitted inability. In the process of this high attentiveness Tamsanqa feeds the reader successfully with the facts that he raises to his and the reader's satisfaction. So the pretence that he is presenting a point to which he cannot give finality is only a ploy to stimulate the reader. He does this in the essay Ukuxoka (Telling lies):

"Olu ke uhlobo ndiyaxakeka nokuba ndithi lulungile, alulungile kusini na? Ndiphosa kuwe, mfundi, wozikhethela. Olu ke uhlobo lolu kuthiwa kukukhanyela." (p8)

(I am not sure whether to say this type (of lies) is good or bad. I leave this to the reader to decide. This type is the one called denying the truth.)

In Iinkolo (Superstitions) he admits the same handicap:

"Ndilusizi kuba ulwazi lwam ngeentlanga ezisehlabathini lunqongophele, bendiza kukhe ndizibeke apha zonke ndicalu-calule iinkolo zazo ..." (p15)

(I am sorry that my knowledge of the nations of the world is limited, if I knew all I would give you a picture of all of them and analyse their beliefs in superstition ...)

But what he says after this on British superstitions is adequate to prove that he knows a great deal about superstitions and is enough to prove his point. In Inkumbulo (Remembering/Remembrance) he does the same:

"Kukho nenye into endixakiweyo ukuba ndiyibalele kuluphi na uddi nokuba nayo ndiyibalele kwiziphiwo kusini na? ... Le nto ke indixakileyo yinkumbulo." (p49)

(There is something else which is difficult for me to classify - whether to put it, too, under talents ... this thing is remembering/remembrance.)

This is only a provoker which he places right at the beginning of the second paragraph so that it holds the reader's attention from this point to the last paragraph on page 59 - for ten long pages!

Tamsanqa also uses a number of anecdotes in the body of his essays, to illustrate and back up his facts. In Ukusela umoya (Taking a walk) he stresses the need for one to take a walk and to take it alone. To reinforce this point he tells of a girl who found consolation for the tribulations she had when she took a walk - consolation which expressed itself in poetic language which suddenly built up in her breast when she saw a little bird in the veld (p3). Then he rounds off this point after the anecdote with three rhetorical questions (p3), one after the other, a device he likes.

"Bunakho na ubuciko obunje ukumfikela unyana womntu okanye intombi yomntu, xa kukho umntu wesibini? Akaz' ukutsho yini ukuthi iingqondo zimkile kuwe, usesi sithetha neentaka? Uya kuthanda ke wena ukuba kuthiwe uphambene? (p3)

(Can such eloquence suddenly occur to a man or woman when accompanied by

another person? Isn't this second person going to say you are mad, you are that type of a man who addresses birds? Would you like to be called a mad man?)

The confidence of these rhetorical questions is further strengthened by the emphatic one-word sentence:

"Hayi." (p3)

(No.)

which follows immediately after these three rhetorical questions. This combination devastates all disbelief in the reader, a device which is very effective in argumentative/persuasive essays. The rhetorical question on page 19 is used as a powerful instrument of rounding off an argument:

"Ndixelele ke, mfundi, loo nto yokuphosa umntu emlanjeni yahluke phi kuleya kaTshiwo yokuphosa umntu okanye abantu ekuthwa bayathakatha eliweni?" (p19)

(Tell me, reader, is throwing a person (alive) into a river different from Tshiwo's habit of throwing a person or people accused of witchcraft down a precipice?)

Even the vocative/direct address to the reader:

"mfundi"

(reader)

in the quotation above sharpens the urgency felt in this essay and it overwhelms the reader. He is compelled to accept the author's argument as correct and unchallengeable. The questions as to who is more superstitious than who in South Africa is a sensitive issue. So what one sees in this essay Iinkolo (Superstitions) is more of a non-fictional urgent reply meant for the Whites to see that the accusation of stupid superstition they dubbed the Black people of South Africa with equally applies to them - an indication of Tamsanqa's high political awareness. This urgency is felt right in the early stages of this essay in the rhetorical question referring to White/English

superstitions:

"Bathe ukuze babe negama okanye amagama ("witchcraft", "wizard" no "magic") ento kanti ayikho kwathini?" (p18)

(Why do they (Whites/English) have words (like witchcraft, wizard and magic) for things that do not exist?)

Though this is a sensitive matter Tamsanqa, the humorist, is not aggressive. The quotation above and the very opening sentence which is a general racial insult to Blacks used by Whites are only psuedo-aggressive statements. Otherwise the rest of the account is handled coolly. Tamsanqa treats both Xhosa and White superstitions.

This White racial insult on Blacks goes:

"Kowu! Nineenkolo bantu bamnyama!" (p18)

(Gosh! You are highly superstitious, you Black people!)

But Tamsanqa does not make an aggressive follow-up to this because in the following sentence he refers "disparagingly" to a group of Xhosa men as

"... (kw)isiqhuma samadoda ..." (p18)

(... a group of men ...)

to show that he despises them. They were taking a man who was ill to a White doctor but were grumbling that that illness was not for a White doctor but for traditional doctors. Even the seemingly strong phrase:

"... wayebolile ziinkolo" (p20)

(.. he was extremely superstitious/ ... his works are teeming with superstition)

with reference to Shakespeare is only meant to stress the abundance of witchcraft details in his writings not as an insult to him. Tamsanqa uses a lot of such strong words where they fit.

In some places, especially where there is humour he uses such gripping language that even the tempo of reading changes to faster and faster, like where he gives an account of a powerful man whom Manxeba found ploughing. This man showed him the way by his finger first; then he simply pulled out the wheel and its supports by hand and used it to show him the way; then lastly, he, without effort, simply lifted the plough and pointed the way as if he was using a twig! The details are so interesting and the language so crisp that the reader feels he must read faster and faster to get the experience described and its feeling quicker. Then Tamsanqa rounds off this "lie story" by a rhetorical question, this time simply to indicate its end:

"Nithi ke, madoda, angako amandla ngawomntu ophilayo?" (p10)

(Tell me, gentlemen, is such energy normal in a living person?)

What will also be seen in this "lie story" is good control over sentence structure. His sentence variation from medium to longer up to the rhetorical question, then the use of shorter ones after the rhetorical question is what also pleasantly controls the tempo of reading. Tamsanqa here also exploits use of climax - the ascending order of things - the instruments used in showing the way. In this instance it also helps in gripping the reader's attention. In this very climax there is an exaggeration, another prominent characteristic of his style, which adds to the humour, which the readers get especially from the remark that this powerful man was shaking this plough as if shaking a twig. The humour here and elsewhere in this book also lies in the powers of description the author is endowed with.

Tamsanqa is also fond of short dramatic or rather startling sentences like this one:

"Suka kunjalo, gqi uloliwe." (p27)

(In that commotion the train suddenly appeared.)

The ideophone, gqi without its normal accompanying auxiliary verb, thi makes this sentence and the action described even more dramatic and startling in itself. Tamsanqa used this type of sentence in describing how startled and scared one lady teacher was when a train suddenly appeared, a thing she had never seen before.



His combination of a short question and a short sentence in Iinkolo (Superstitions) is also striking:

"Yintoni? Ngukhetshe." (p22)

(What is it? Its's a kestrel.)

This draws the sensation that occurred well. Tamsanqa uses this quotation or rather these words to show how stupid the sensation was about a dove which people superstitiously believed to be a bird of witchcraft. His condemnation of such behaviour in the essay is reinforced by his repetition of the phrase:

"... wayidibanisa nomniniyo ..." (p24)

(... he smelt the witch ...) (through gossip not by special power)

The repetition is a strategy to indicate that he treats witchcraft with contempt. This quotation also indicates that Tamsanqa believes even the diviners/witchdoctors don't have magic powers to smell out a witch but only depend on gossip.

Piling points or information on one spot for a certain effect is also his favourite technique. In Ukusela umoya (Taking a walk) where he urges people to take walks, he piles points which create an abhorrent picture of boredom: moving about at home doing nothing, watching people coming in and out, listening to these peoples' waste-of-time conversations, incessant crying of babies, smells of food and other nasty smells at home. All these things are in the introduction which he ends with three words expressing the same abhorrence:

"... ukuphithizela nje kwabo (abantwana) nezinja neenkuku, kuheshwa kuheshiwe, kuyazotha." (p1)

(... the aimless wandering about of them (children), dogs and fowls which must be chased out (of the room) now and again, is extremely boring.)

This type of repetition of heshu shows the frequency of this abhorrent action over a long period of time which is really boring. This is a forceful start. No normal person can really resist these things, the reader would just feel

Tamsanqa is right. This is not the only place where he used piling and a phrase created by repetition of the same stem, to his advantage.

Though at times he expresses inadequacy on certain issues/topics sometimes he boldly adopts a strong opinion in an attempt to persuade strongly and to convince, as he does in a sentence where he persuades the reader to take the necessity of travelling seriously:

"Akukho nto ingena engqondweni njengento oyibone ngamehlo." (p27)

(There is nothing that sticks well in the mind more than the one you saw with your own eyes.)

The boldness lies in the words, Akukho nto ... (There is nothing ...) The word, zonke (all) is repeated several times so as to convince the reader. He does this in Ukubaluleka kokubhala (The advantages of writing).

Just like Madala, Tamsanqa also uses rare words effectively:

"umhla-phezulu" (p31)

(a new unfamiliar experience)

This compound word is used in a fit of condemnation of parents who encourage bad behaviour by "locking" up their children at home at their early youth stage. This word aptly describes an inexperienced child experiencing things to which she/he was not exposed, with strange and shocking unfamiliarity. Such terms are not scarce in Tamsanqa's essays.

Tamsanqa even uses ridicule to create humour:

"Emva koku ke into oya kuyibona kukuphala kweenkabi zamahashe kusiyiwa koosiyazi ngenxa yokukhala kwesikhova sizingela iimpuku." (p22)

(After that what you will see will be men on horseback riding fast to diviners/witchdoctors only because of the hooting of an owl which was merely hunting for mice.)

When one reads this statement one feels that it is really stupid and

ridiculous to go to witchdoctors simply because one heard an owl hooting near one's house in its hunt for mice. Even if one were a strong believer in witchcraft one would start doubting oneself and feel like reversing one's stand, which is what effective essays do to the reader.

Among other techniques used in the body of Tamsanqa's essays is contrast and here is an example where there is a pile of this:

"Omnye unikwa inkohlakalo; omnye ukulunga; omnye inkuthalo; omnye ubuvila; omnye ubuyilo; omnye ubuciko; omnye ubuphambanisi; omnye ubuxolelanisi..." (p49)

(One gets a talent of cruelty/malevolence; the other - benevolence; one - diligence; the other - laziness; one - inability to sing; the other - a sweet voice; one - instigation of quarrels; the other - a pacifier ...)

This repetition sounds poetic. The reader feels the rhythm and starts wondering what this man is going to say, as this pile is in the introduction of the essay, Inkumbulo (Remembering/Remembrance). This effectively draws the reader's attention. Another great user of contrast is Madala, for other effects, dealt with above.

Idiomatic expressions come easily out of Tamsanqa's pen and he is able to use synonymous idiomatic expressions even on one page:

(i) "... wababeleka abazicatyana ..." (p12)

(ii) "... bazimbela izinqe ..." (p12)

(i) (... he ran as fast as he could ...)

(ii) (... they ran as fast as they could ...)

The following literary techniques are also used effectively in the body of Tamsanqa's essays where they are, but are not abundant: synonyms, personification, colloquial language, anti-climax, sarcasm, similes, metaphors and the diminutive.

The reader feels Tamsanqa's seriousness and conscientiousness in the introduction, body and in the conclusions of his essays. All of them end on a lively higher note. An essay-by-essay treatment would show this more clearly:

- (a) Ukusela umoya (Taking a walk) - In the conclusion he piles more precious things, poetry and music, which are developed while one is taking a walk. In the body he gave things of less importance than poetry and music.
- (b) Ukuxoka (Telling lies) - In the conclusion there is humour and exaggeration where he tells a greater lie than all the others told in the body. He says he grew up knowing one thing that his father could beat up and overpower any man, and, no woman could overpower his mother.
- (c) Iinkolo (Superstitions) - The conclusion is a pile of cases of superstition which he condemns closing the essay on a clear note of condemnation of witchcraft which has been the aim in the whole essay. The two rhetorical questions which are the closing sentences of this essay reinforce this idea strongly:

"Yini na le, mawethu? Uthini na ukungamphuphi umntu uzalana naye, uncokola naye okanye uthetha ngaye imihla ngemihla nje?" (p24)

(Oh, Goodness me, dear Africans! Why do you think you cannot dream seeing your relative - a person you always converse with and talk to every day?)

- (d) Ukubaluleka kokuhambela iindawo (The advantages of travelling) - In the conclusion the title of the essay is repeated. The author also uses direct address which is a strong order to go, and see, and be wise/gain experience. The arrangement of these actions is in a climactic order, such that this essay looks like a song which ends on a higher note without dragging, showing liveliness:

"Hamba, ubone ufunde." (p33)

(Go, and see, and gain experience.)

- (e) Ukubaluleka kokubhala (The advantages of writing) - The conclusion has an arresting ending - a rhetorical question, followed by a repetition of the title of the essay. This is a cyclic return to the topic:

"Yintoni imbangi yako konke oku?  
Bubugqi bokubhala." (p39)

(What started all these (activities)? It is the art of writing.)

(f) Ukubetha ifleyiti (Playing the mouth organ) - The conclusion is an argumentative and consolidating rounding off, which is a higher plain than the narrative plain on which most of this essay runs.

(g) Inkumbulo (Remembering/Remembrance) - The conclusion is a direct address to the reader and a repetition of the title of the essay with a strong show of confidence. This is another cyclic return to the beginning, which is a consolidating technique. The piling and the exclamation mark in the last sentence gives this conclusion the intensity of the other conclusions:

"Ndiyeke, mfundi, ngenkumbulo.  
Kowu! Landenz' ithambo lentlanzi." (p59)

(No, dear reader, no more from me about remembering/remembrance.  
Oh, this bone of fish!)

(h) Ukuthiya igama (Giving a name) - The gist of this essay and, therefore, the whole weight of it, is given as a lecture in the second last paragraph (on the "functions"/intentions of essays). Then the last paragraph is a conclusion not only of this essay but of the whole book (as Jolobe and Madala, his predecessors did):

Ngoko ke bothi baxole abafundi ukuba ingathi le ncwadi ihlabe yenzakalise okwemitha yelanga, ihlabe yenzakalise kwabo bamehlo abuthathaka. Asinjongo zam ukwenzakalisa. Iinjongo zam kukuphilisa kwabo bandlela zimagoso-goso. Ngoko ke nantso imitha yelanga. Ndiyathemba ukuba isincoko ngasinye siya kuqaqamba, sinike impilo okwemitha yelanga, sibakhuphe abantu kwiinkolo, babuye ebuporweni baze ebuntwini. Le ncwadi ndilifumene igama layo, ndiza kuthi yi "MITHA YELANGA". (p68)

(I ask the readers to pardon me if this book pricks their consciences or painfully blinds their eyes like the sharp rays of

the sun, especially to those whose eyesight is weak. My intention is not destructive. My intention is only to goad the wayward people back to the right track. For that purpose here is light from the rays of the sun. I hope from each essay the reader will gather a strong message, I hope each essay will give health like the rays of sun, I hope these essays will emancipate people from superstitions so that they stop behaving like empty-headed ghosts and behave like rationalising human beings. Now I have a name for this book, I am going to call it "The Rays of the Sun".)

This device binds the book coherently and cohesively. The readers see now the intentions of Tamsanqa in these different essays collectively and the intentions he expressed in the foreword make more sense now. The continual reference to isizwe (the nation) in these essays indicates that the writer is addressing the nation to better itself. When the political platform was clearly denied the Black people the book became almost the only medium to address the nation at large on national issues - 1967, the publication year of this book was not different from 1910 in conditions of life.

A number of these essays have a Tamsanqa trademark:

"Yiloo nto (Lawundini)"

(Things are like that (Brother))

either after satisfactorily making a point in the essay or right at the end of the essay.

Tamsanqa is also a writer of novels, drama and short stories. UKUBA NDANDAZILE (novel), INZALA KAMLUNGISI (novel), ITHEMBA LIYAPHILISA (novel), BUZANI KUBAWO (drama), and a few (3) short stories in AMABALANA NEENTSOMI (collected by Pahl et al) are his works to date. In these works (as well as in his essays, as shown above) he provides some light on the Xhosa socio-cultural issues on the whole. Though these are serious issues his humour is always there, so that the readers get that pleasure and instruction which literary works in general give.

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## A GENERAL COMMENT ON MTUZE'S ESSAYS

INGQAGABA appeared in 1977, ten years after the last Xhosa publication of essays. UGEME was published in 1984. Mtuze wrote the first section of this collection (the last part of it is written by H N Mjamba) and in dealing with his style and the structure of his essays I will refer to both books. Despite the exaggerated brevity of some of Mtuze's mainly expository essays, there is an irresistible feeling of admiration which builds up when one reads some of his short essays where he states the thesis clearly and then outlines facts elaborating on that thesis. One really enjoys the humour and the rhetorical questions used in them.

## FEATURES OF MTUZE'S ESSAYS AND OTHER STYLISTIC QUALITIES

Mtuze's essays are very compact, and the points raised are directly related to the topic. For instance, in the introductory paragraph of his essay, Isiduko (Clan name(s)) in UGEME (pp11-12) he states the thesis in this manner:

"Ndiyabeva aba bavuthela amazinyo besithi iziduko zidala izantlukwano zobuhlanga. Ukususela nini?" (p11)

(I know there are childish people who claim that calling one another by clan names promotes tribalistic schisms. Since when?)

The rest of this essay is composed of points/facts which form answers to this question, arguments which prove that this assertion is fallacious and this type of mentality is outdated. The use of clan names has more positive than negative results. Even the conclusion is still a direct answer to this question. The whole essay is so compact, one never loses interest while reading it.

Mtuze like Madala breaks the body of some of his essays into two. There are so many of such essays that one is inclined to believe he was largely influenced by him. He treats one aspect of the topic/thesis in the first half of the essay and then shifts to the other aspect in the second half. For example, in Uqhagamshelwano (Communication) (UGEME pp1-2) his subject is forms of communication. He outlines the old forms first: messengers on foot or horseback or ox-back; people meeting at places where they draw water; people when enquiring after the health of one another - all these were forms of

spreading news on family and tribal affairs. Then in the second half Mtuze outlines the new/modern forms of communication and transport: letters, telegrams, cars, trains, newspapers, aeroplanes, telephone and overseas cable connections; radio stations and two-way radios used by the police and the army. He indicates the transition in this essay by this sentence:

"Yonke loo nto yatshintshwa kukufika kwala mabandla apheheya kolwandle athi eza neendlela ezintsha zoqhagamshelwano." (UGEME p1)

(All these things changed after the arrival of Europeans who introduced new forms of communication.)

From this point he deals with the new forms of communication. This is only an example where Mtuze uses the block system in order to deal separately with two aspects of a subject.

Other examples like the one above:

- IsiXhosa samaXhosa (Perfect Xhosa) (Old Xhosa and "new" Xhosa) in UGEME (pp9-10);
- Ukuba bendingumantyi (If I were a magistrate) (other types of jobs and that of a magistrate) in UGEME (pp19-20);
- Ukonwaba (Happiness) (pleasures and wrong attitude to pleasure) in INGQAGABA (pp39-42);
- Owona msebenzi ulula (The easiest job) (mistakenly and actually/really easy jobs) in INGQAGABA (pp53-55);
- Isincoko ngesincoko (An essay on the essay) (types of essays and styles of some of the Xhosa essayists) in INGQAGABA (pp105-108);
- Indlela yokukoyisa ukufa (How to conquer death) (fear and acceptance of death) in INGQAGABA (pp96-98) - here one sees also one of those essays which end without the conventional conclusion, an essay where the two units are not co-ordinated by a final statement of some sort. But that does not spoil this essay, instead it emphatically shows the author's standpoint and the direction the reader is persuaded to take.

In most of these examples his key-word is -nye (one) at the point where he wants to break the first half from the second half.

- Injongo yemfundo (The objective(s) of education) (purposes of education in the past and now) in INGQAGABA (pp29-32).



However, one gets a feeling that there is a flaw which crept in unnoticed in the conclusion of the essay, Izibhadlalala zamatheko (Big feasts) (in INGQAGABA) (pp9-12) In the first longer portion he treats negative aspects in the way Xhosa people handle funerals, then he breaks the essay where he says:

"Inye kuphela into encomekayo kwimingcwabo yale mihla ..." (p11)

(There is just one thing which is praiseworthy in the funerals these days ...)

From this point he outlines positive aspects where he still throws in negative remarks. But his conclusion deflates all the strong arguments he put forward in a legitimate condemnation of irrationality displayed by Xhosa people in making funeral arrangements. All of a sudden he condones this bad habit in these words:

"Phofu ke ibhongo libhongo, akukho mntu ungalibekela mithetho namiqathango." (p12)

(Well ambition is ambition, nobody can control it with rules or restrictions.)

Meanwhile in a paragraph preceding this one he had said:

"... kodwa ke umfi uvuna ntoni kumkhumbi wegolide angcwatywe ngawo efile nje?" (p12)

(... but what is the deceased going to benefit from a gold casket in which he is buried, he won't see it!)

This conclusion defuses all the strong negative points which have been raised, and turns this from what would have been an argumentative/persuasive essay to a mere expository essay. This conclusion does not justify the existence of this essay, because the author takes a roundabout turn and condones what he has been condemning in strong language, thus leaving the readers confused. He takes them on an exploratory trip and tells them on the way that this and that and that also is wrong; instead of leaving them there where the journey ends, he takes them back to the starting-point and says to them: maybe all that I said is wrong is, in fact, right, and he leaves them there in a great hurry!

Another characteristic noticeable in the development of the body of Mtuze's essays is the literal-to-figurative treatment of a subject. In some essays he treats the subject, giving it its literal meaning, in the first half, and then in the second half he gives the subject a figurative meaning and treats it in the abstract. A trace of this is seen towards the end of the essay on communication where he gives the title an abstract meaning: spiritual communication between the living and the dead in the Xhosa society. He leaves at this point the old and the new forms of communication which is the literal meaning of the subject and moves to a higher and different plain of another world, and talks in terms of abstract communication. Communication is metaphorically used in this instance.

Where Mtuze breaks the essay literally into two halves is in the essay Izalathandlela (Road signs) (INGQAGABA pp61-63). In the first half he deals with concrete road signs and other instruments which show direction (maps, a compass); and then breaks the essay where he says

"Kambe zininzi zaye ziziindidi ngeendidi izalathandlela." (INGQAGABA p62)

(In fact, road signs are many and are of different kinds.)

From this point onwards the subject is given a metaphorical meaning where he says a parent, sickness/illness, hooliganism, cruelty, law-breaking, education, conversion to Christianity, preachers, priests, teachers, doctors, witchdoctors/diviners, magistrates and lawyers are all road signs. The first block is literal and concrete in sense; the second block is figurative and abstract in sense except where he mentions police dogs and intak' obusi (a honeyguide). These are path-finders in the literal sense.

Other examples of essays of the nature where the transition is also expressed:

- Abashumayeli (Preachers) (INGQAGABA pp33-35);
- Izigebenga nezigwinta (Ogres and murderers) (INGQAGABA pp36-38);
- Ubudoda (Manhood) (INGQAGABA pp56-60) - a topic which is also a theme of his play, UMDLANGA;
- Ukuphupha (Dreaming) (INGQAGABA pp77-79);
- Ukulila (A political lament) (INGQAGABA pp88-92); and
- Ukwakha (To build) (INGQAGABA pp99-101).

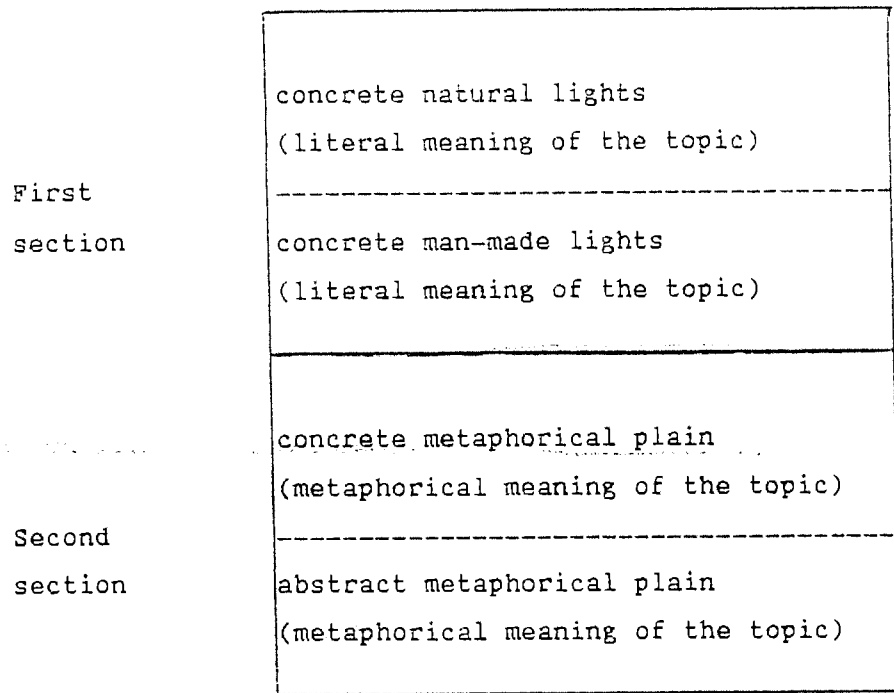
The fact that Mtuze could write so many essays of this nature gives him another distinguishing feature; and it proves that he took pains in choosing a title which would cover both the literal and the metaphorical sections of the essay.

An interesting and more complicated case of this style is exhibited in the treatment of the essay, Izibane zobomi (Distinguished lights in life) (INGQAGABA pp80-84). This one is broken into two major parts - the transition effected at this point:

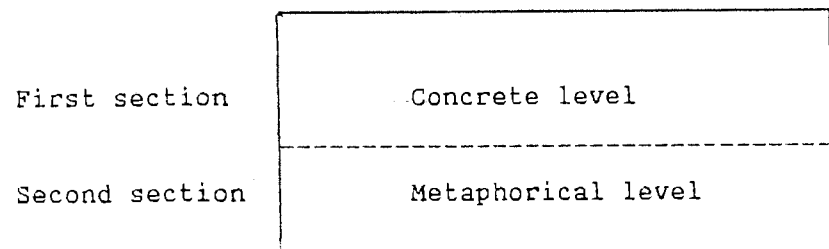
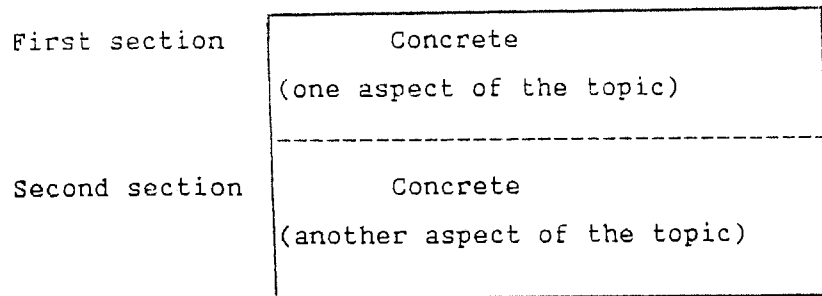
"Isibane ngasinye .....  
.....  
Noluntu lukwanjalo. ....  
..... elizweni." (p81)

(Each light .....  
.....  
Mankind, too, is like that .....  
..... on earth.)

Each major part is in turn divided into two. In the first major part Mtuze moves from natural lights (sun, moon and stars) to man-made lights (electricity, lantern, coalman, aladin lamp, paraffin lamps, candles, torches and lights for locomotives). This is done much like in the manner where (in some essays) he treats one aspect in the first half and then another aspect in the second half - both aspects being treated in a literal sense. He divides the second part of this essay in this manner: lights in the first place are equated with people who are skilled in different fields (metaphorical meaning) - they are lights, each in his field. Here he is on a concrete metaphorical level. In the second half of this second part he moves to an abstract metaphorical plain where he treats the Word of God, education, law and order as lights. A diagram representing this structure could look like this:



Other structures described above can be represented this way:



This is about all that can be said on the structures of the body of his

essays. A general statement on the conclusions of his essays is that they are very concise, two or three lines in most of them.

There are many points that can be raised about Mtuze's syntactical and literary devices. His essays have a particular trade-mark - a one-sentence paragraph. This brand is also stamped on his novels:

"Wayenguyise ngegama ngokwasezinyanisweni wayengunyana kaDingezweni manyana isizananina esingakhathalelwanga nguDingezweni." (UDINGEZWENI p25)

(He was, in fact, only a father by the tag: father; he was actually the son to Dingezweni - even there an illegitimate son whose existence Dingezweni never cared to respect/recognise.)

"Yaiwugqibile loo mzana wabo impehla yokungevisisani, iwutyhutyhe yawuvikiva, njengesihumba sisonakalisa amazimba ebeseze kakuhle, nexhoshomba emboneni." (UMSINGA p94)

(The rust of disharmony penetrated and destroyed their family completely just like smut destroying what would have grown into beautiful corn, or blight in maize.)

A quotation from his essays:

"Uninzi lwabantu lunesifo esihamba kakhulu nolonwabo - ukuzilibala ezona njongo aphilela zona umntu." (INGQAGABA p41)

(Most people suffer from a disease which is caused by earthly pleasures - that of forgetting the noble ideals which man must fight for in life.)

If Mtuze does not use a one-sentence paragraph he uses very short paragraphs - as in UGEME (page 17) for one example. Some of these one-sentence paragraphs are very short (INGQAGABA p54); some are very long (INGQAGABA p58). The existence of quite a number of these one-sentence paragraphs is not justifiable as they could be joined either to a preceding or succeeding paragraph. A ridiculous case is on page 84 in the last two sentences (INGQAGABA, p84).

Examples (which are not translated):

- (a) "Akakho umlondolozisi wekhaya odlulainja. Silele nje ayilali buhlayo kuba ikhangele amasela ancwase ukuba impahla yethu. Akusindi nesihlobo ukuba ayisazi. Naxainja ikuthanda ukutya, ayiyityi inyama yesilwanyana esikudidi lwayo esinjengenci nodyakalashi. Andizange ndiyibone isela utywala." (UGEME, p17)

These are examples of two very short paragraphs - one after another. What they actually betray here is that the author has very little to say at this stage about the dog's responsibility as a "watchman" and its eating habits. However, this quotation is only meant to show the volume of such short paragraphs not the sense.

- (b) "Ngumcimbi ukutolika, yiva ndikuxelela.

Akukho bulula kumsebenzi wamagqwetha kuba wothi ebhaqwe eyithwele emagxeni igusha umntu abe esithi kuthiwa ubile.

Inye into emnandi xa unguMphathiswa, kukuqhutyelwa, ngaphaya koko umphathiswa uthwele uxanduva lokuyalelwa ngabantu ukuba makajike amatye abe zizonka.

Mnye jwii umsebenzi endiqinisekileyo ukuba ngowona ulula emhlabeni - ngumsebenzi wokungenzi nto".

(INGQAGABA, p54)

These four examples follow upon each other without any interrupting paragraph. These are all disconnected points which are not developed. Here again the intention is only to show the volume of very short one-sentence paragraphs which Mtuze is very fond of; a general comment on such one-sentence paragraphs is given below.

- (c) "Into eninzi yemiguvela eyenza intlondi ezilokishini yaluka kodwa ayizange ibe ngamadoda ngokwenene kuba ayizange inyathele nosuku olunye kwikhondo leemfundiso zobudoda, yamkela nje uphawu yabuyela kulaa mo yayo yangaphambili, yaqhubela phambili laa mikhuba yobukhwenkwe." (INGQAGABA p58)

This is an example of a long one-sentence paragraph as against the short ones

given in (b) above.

(d) "Isizwe esiqhwalelayo kwezi zibane sisekude nempucuko, kuba zizibane ezisisiseko saso nasiphi na isizwe sabantu abahlonele umgaqo.

Kuphuma kuzo ukuhlambuluka komphfumlo, buzalwa zizo ubuntu obupheleleyo yaye intlonipho nenjongo apha ebomini sisambalo sabo bakhanyisa ngazo".  
(INGQAGABA, p84)

This is one of the ridiculous examples of breaking paragraphs into one-sentence paragraphs unnecessarily. These two sentences/paragraphs develop one idea. The very words, kuzo (in them) and zizo (it is they), in the second sentence/paragraph are concordially linked and refer directly to the noun, zibane (lights), which occurs in the first paragraph. Even here the point is to show only the creation of two paragraphs out of two sentences which could have been made one paragraph.

However, these one-sentence paragraphs also serve a purpose. They act like check-ups in some instances. They are meant to check whether the reader is still with the writer. And on the writer's part it is the point where he consolidates or checks and changes direction in some instances.

There is plenty of humour in his works. Among Mtuze's predecessors we find such humour in Tamsanqa's essays. Here is an example from Mtuze:

"Ndagqibela kukho umthetho oligunyazisayo (ipolisa) ukuba limmangalele lowo usonge izandla lijijisana nomgewu." (INGQAGABA, p55)

(For all I know there was a law which empowered a policeman to lay a charge against a man who just looked on indifferently while the policeman was trying desperately to arrest a criminal.)

The humour here is a stylistic device, it is more than mere entertainment. In this example one learns that people have developed a negative attitude towards policemen to such an extent that they don't help policemen even when they try to arrest the worst criminal. As a result the government passed legislation authorising policemen to arrest people for not helping them. While one laughs when one reads this sentence the reality of the relations between the society and the police also comes to mind. Pleasure and instruction operate here in

practical terms. However, the translation cannot capture well the implications of the combination of the j...j...g... sounds in "lijijisana nomgewu" (trying desperately to arrest a criminal) where the humour and greater impact of this quotation lie.

Like his contemporary, Bongela, Mtuze exploits the rhetorical question to a large extent. The rhetorical question is sometimes used at the transitional stage in the development of the essay. A good example of such an essay is Injongo yemfundo (The objective(s) of education) (INGQAGABA pp29-32). At the point where Mtuze raises the rhetorical question the essay breaks into two:

"Ngaba ke yintoni injongo yemfundo kula maxesha ethu?" (INGQAGABA p30)

(Alright! What are the objectives of education in our times?)

His use of the rhetorical question is admirable where he uses it with double effect: emphasis of the obvious and humour, as in:

"Uthi wena ngubani onokuthanda ukuba kuthiwe nguKrebe okanye uMbikanye (naxa sele ekhulile)?" (UGEME p13)

(Who do you think would like to be called by the name, Crocodile or The-Most-Ugly-One at a time when he is no longer a minor?)

Another good example from INGQAGABA (p85)

"...ukuba iMatriki ndiyenza ngeminyaka emithathu elingana neyesidanga ndinokusifundela iminyaka emingaphi isidanga?"

(... if I finish matriculation in three years which is the limit for a degree how many years will it take me to finish a degree?)

He piles up rhetorical questions sometimes for emphasis:

"Bangaphi abantu abanesibindi sokuhamba ngorhatya kwiilokishi zethu ezinkulu nezincinane? Bangaphi abantu abacholwe befule bebulewe zezi zigebenga zakugqiba ukubaphanga yonke into abanayo? Ewe bangaphi ababulawa kujongiwe kungekho bani unqandayo?" (INGQAGABA p38)



(How many people are bold enough to walk in the streets of our big and small townships in the evening? How many people have been found dead killed by these robbers after being robbed by them of all their possessions? Yes, how many people are killed in full view of others without a single one trying to rescue the victim?)

The repetition of Bangaphi (How many) three times and the insertion of Ewe (Yes) before the third bangaphi (how many) and the feeling that the author rises emotionally leave a strong impression on the reader who gets the message emphatically. When he opens an essay with rhetorical questions, as he does in Iintsomi (Folktales) he creates such a sensation that the reader reads the essay with great interest and voraciousness:

"Ngubani ongazange ahlwatyiswe ziintsomi ngoko wayengumntwana? Ngubani owathi esi sizukulwana asinamdla ezintsomini? Ngubani othe iintsomi maziyeke? (INGQAGABA p13)

(Who has never enjoyed listening to folktales in his childhood? Who said this generation is not interested in folktales? Who said the practice of performing folktales must be abandoned?)

Preachers often pile up rhetorical questions like this to get maximum attention. Mtuze has adopted that style here, and, indeed, he is a preacher.

Another noticeable feature which is also a device for emphasis is repetition by synonyms or repetition of the same word. Just on one page one may find no less than three pairs of synonyms:

- (i) "... sisiqonda-ndleko ... igogotya ..."
- (ii) "... ndinomkhuhlane ... imfixane ..."
- (iii) "... izimungumenye nezibiliboco ..." (INGQAGABA p9)

- (i) (... a stingy person ... a stingy person ...)
- (ii) (... suffering from fever ... fever (nose blockage) ...)
- (iii) (... delicacies and delicacies ...)

All of these examples serve to heighten the effect of sarcasm which he uses to argue his point against unnecessary funeral expenses. All this is fine, but use of synonyms in the third last paragraph of page 1 of UGEME is just

synonymy for its sake, it borders on verbosity, and is a blemish:

"Kwakuba njalo xa kuhlatywa umkhosi lakufa ilizwe, kube njalo nakumaxa okubeka phantsi izixhobo ngenkxola-zwe. Ayebethwa athi saa amaqegu namhla ngogayi". (UGEME p1)

(It was that medium that was used to call the impis together in times of war; the same medium was used to tell the impis to lay down their arms in times of peace. Horses and oxen galloped in different directions (with messengers on their backs) in times of war.)

It seems that the last sentence here was created only for a chance to use namhla ngogayi (in times of war) an idiomatic expression which repeats another idiomatic expression, lakufa ilizwe (in times of war).

Now, an example of the repetition of the same word, thuba (chance):

"Ithuba langokuhlwa belisakuba lelona thuba limnandi ngemihla yangaphambili, ilithuba loqhagamshelwano oluhle phakathi komakhulu nabazukulwana, phakathi komzali nomntwana". (INGQAGABA p13)

(The evenings used to be enjoyable in the olden days, a time of mutual communication between the grandmother and the grandchildren, between the parent and the child.)

Here the repetition occurs in one sentence, and it emphasizes the fact that in the olden days a chance for direct communication between the children and their grandparents was made available for a session for narration of folktales - an indirect didactic situation. This repetition makes the accusation, that these days this tradition is sadly neglected - folktale performance to the children, more sharp and it directly appeals to the conscience. This makes the readers search their souls and look around, and, indeed, they find that they no longer create these chances.

Mtuzi does throw in, here and there, little anecdotes which serve to clarify a point. A good example is his search for a school in a rural area; while the school was right there - in the area where he was - nobody gave him direction. The problem was that, when inquiring, he called the school by one (its English) name; while the people called it by the Xhosa surname of the

principal (INGQAGABA p62). This little anecdote serves well in his essay on road signs (Izalathandlela) (Road signs) in INGQAGABA pp61-64). And his use of personal experiences makes him another Tamsanqa.

He also uses sarcasm with its bite:

"UMthuzimele noMntuyedwa abanakusakha bodwa isizwe." (INGQAGABA p101)

(Stand-Separate and Stand-Aloof cannot build a nation, each by himself.)

The sarcasm here lies in the names used. They are not actually names for particular persons rather than labels for egoistic people who do not surrender to group/national demands, but remain aloof while their services are morally demanded for the attention and solution of national issues/problems.

The metaphor, when carefully chosen, is a very strong form of expression. Mtuze uses quite a number of metaphors. In the following example he expresses the indignation of one Xhosa reader who complained to him about the low standard of Xhosa these days, and he compares the Xhosa of the present authors to very lean and stinking meat:

"... lo bhaxa wesiXhosa ..." (UGEME p9)

(... this lean/stinking Xhosa (standard) ...)

There is no worse condemnation than this, and this metaphor expresses this reader's indignation clearly. Mtuze also plays with metaphors. The following example is a light, humorous and a vivid comparison between a lifeless thing, death, and the unmerciful eagle or hawk which grabs its victim with its cruel talons:

"... isifungo sokuhlangula abantu kwiinzipho zokufa." (INGQAGABA p44)

(... the vow of rescuing people from the talons of death.)

As the essay, by its very nature and purpose, gives wisdom and knowledge it is only natural that it should make use of the already available distilled wisdom that is stored in idiomatic expressions. In fact, the use of idiomatic expressions indicates the maturity or the level of maturation of the author.

The use of these, among the Xhosa, is a prerogative of the old and the experienced, and, as Mtuze uses these attractively and abundantly this promotes him to a higher level of the wise and that makes the readers listen to him with care. Here is a good example:

"Ndiyabeva aba bavuthela amazinyo besithi iziduko zidala izantlukwano zobuhlanga." (UGEME p11)

(I know there are childish people (= who blow their teeth as children cutting their teeth do) who claim that calling one another by clan names promotes tribalistic schisms.)

The underlined idiomatic expression fills the readers with great expectations. They expect the author to show these people that their level of understanding is still equal to that of babies (because it is babies at the teething stage that blow their itching gums). The very choice of this expression is very apt. Indeed, in the body of this essay Mtuze shows expert knowledge on this issue of clan names.

Mtuze has scattered his ideophones in his essays in such a way that they generate interest in the reader, and the continual use of them at certain points prevents interest from flagging. In one short essay, Izigebenga nezigwinta (Ogres and murderers) (in INGQAGABA pp36-38) the following ideophones are placed at strategic points in different paragraphs:

Paragraph one : nothing

Paragraph two : nothing

Paragraph three : "...xum (stop immediately) ..."

Paragraph four : "... gca (clearly) ... tshoco (disappear completely) ..."

Paragraph five : "... gca (clear) ... tshoni (disappear completely) ..."

Paragraph six : nothing

Paragraph seven : "... dlundlu (grown up) ... xhakamfu (seized violently) ..."

Paragraph eight : nothing

Paragraph nine : "... hlwa hlwa (clap clap) ..."

Paragraph ten : nothing

Paragraph eleven : nothing

Paragraph twelve : nothing

Paragraph thirteen : nothing

(Xhosa ideophones are not easily translatable into English - the translations are only approximations.)

These ideophones are enough to keep interest strong to the end. Though in the last four paragraphs they are not used, in the paragraphs where they are they have given the reader enough vim and fire to carry him to the end, a fire which is made to burn more viciously by the use of four rhetorical questions in paragraphs eleven and twelve.

The fact that Mtuze wrote one-and-a-half essay collections makes it difficult to comment in general about certain aspects of style which are found in his works, but not in abundance, even though they are used with great effect. Such cases are the following: the repetition of the title of the essay in the contents, a conclusion which refers back to the conviction that was expressed in the introductory part of the essay (cyclic return), biblical references, quotations from other literary works, contrast, climax, anti-climax, pun, simile, bombastic language, archaic words, colloquial language, euphemism, personification, exclamation and onomatopoeia.

The high political element seen in Mtuze's predecessors is cushioned in quotations here on the whole (as in Ukulila (A (political) lament) pp88-92 in INGQAGABA). Apparently Mtuze sees the political climate of his time very clearly, but uses quotations to refer to it. Where he nearly sticks his neck out is in the essay, Amabal' engwe ngobomi basefama in INGQAGABA (pp73-76) where he describes the inhumanity and injustice on the farms (an essay that is a contrast to Madala's Lourdes, or a response to it). Though Mtuze plays down the political element which is high in some essayists he also cannot avoid statements of a nature which betray the fact that he is also concerned about nation building and advancement of his people:

"Nesizwe sakhiwa kanye ngolu hlobo kwakhiwa ngalo indlu." (INGQAGABA p100)

(The nation, too, is built up in exactly the same way as a house.)

In conclusion, it is obvious that even at this stage of development in Xhosa literature, the standard that Jolobe set in 1940 is still an unbeaten record even by a 1977 publication of essays.

By the present standards in Xhosa literature Mtuze will be regarded as a prolific writer, seeing the frequency at which he publishes books in comparison to contemporary writers. Besides the two discussed here Mtuze also wrote the following books:

- 1976 - UGADLA - his poems and some from other writers
- UMSINGA - a novel
- INDLEL' EBHEK' ENKUNDLENI - an autobiography
- 1977 - AMATHOL' EENDABA - short stories
- 1978 - UDINGEZWENI - a novel
- 1980 - UMDLANGA - a play
- 1981 - INDLEL' ECAND' INTLANGO - a novel
- 1986 - UYAVUTH' UMLILO - poetry (co-author)

The status given these books is the one given by the author. These works will further give light on Mtuze's primary concerns and stylistic features, which come out clearly in his essays. However, these books cannot be discussed in this study.

\* \* \* \*

#### A GENERAL COMMENT ON MJAMBA'S ESSAYS IN UGEME

The part that was written by Mtuze in this collection has been dealt with above, attention now is devoted to that part which was written by Mjamba. Mjamba's essays are short, just like Mtuze's contributions. This gives the reader a strong conviction that these two authors were preparing a collection to exploit the needs of a particular standard in the South African Black school situation where a better market for publications exists for a Xhosa writer. In fact, the title: UGEME (The Brisket) and the explanation on the back cover of this book imply and indicate the brevity of these essays:

"Incum ke asinyama ininzi xa ithelekiswa nenye inyama yomzimba ..."

(back cover)

(The brisket will be found not to be big when compared with other parts of the body (of an animal carcass).)

However, though the brevity of these essays may cause the suspicions raised

above, Allotria (in Kauffmann 1981:186) also justifies any length an essay may assume in these words:

"The essay does not let its sphere of interest be dictated to it ... Luck and play are its essence ... it says whatever occurs to it and finishes whenever it feels it has reached the end, not where there is nothing left to say."

Such words also vindicate Mjamba's casualness.

Though so short, some of these essays express profound thoughts and assertions on cultural and social life of the Xhosa and these are invigorated in places with the use of anecdotes. Mjamba, like many of the Xhosa essayists, shows concern for the unsatisfactory state in which he finds his nation; he makes a strong call to the Xhosa/African to be himself or to find his basic nature as an African and behave accordingly and not to allow himself to be influenced to be a carbon copy of another culture.

This comes out clearly in a number of essays where he lays stress on African humanism/communalism/socialism especially in essays like Ukudlelana (Brotherhood/Sharing) (pp54-57), Amatheko (Celebrations) (pp61-63), and Umhla weKilisimesi (Christmas Day) (pp66-68). In fact, one of the well-known African writers, Chinua Achebe (Duerden D. et al (ed) 1972:7) also observes, though referring to a novelist in the interview quoted:

"... what I think a novelist can teach is something very fundamental, namely to indicate to his readers, to put it crudely, that we in Africa did not hear of culture for the first time from Europeans."

This is equally true of Xhosa essayists. They instil this idea in various ways. That is the gist of Mjamba's message, his didacticism lies in this direction. However, his essays are also enjoyable. As will be shown below, they have a place in the Xhosa literary world as creations of art.

In the general comments on each of the author's essays treated above I have gone beyond the boundaries of the texts of the essays. It is not only the climate or milieu in which these essays were written; it is not only the general theory on the essays that strongly influence me to do so, but it is also their affective significance which forces me to. While on the whole

referring to poetry Richards (1978:180), a leading figure in the school of New Criticism, made unforgettable remarks on language as early as 1929 - remarks which throw great light on analysis of a piece of writing:

"... language ... has not one but several tasks to perform simultaneously ..."

This is true of Xhosa essays and this deserves a few remarks when structure and style are dealt with. In his explanation of the four different functions of language in literature he says this on feeling:

"But we also, as a rule, have some feelings about these items, about the state of affairs we are referring to. We have an attitude towards it, some special direction, bias, or accentuation of interest towards it, some personal flavour or colouring of feeling; and we use language to express these feelings, this nuance of interest. Equally, when we listen we pick it up, rightly or wrongly; it seems inextricably part of what we receive; and this whether the speaker be conscious himself of his feelings towards what he is talking about or not." (Richards 1978:181)

His footnote on feeling is equally important on this issue:

"Under 'Feeling' I group for convenience the whole conative-affective aspect of life-emotions, emotional attitudes, the will, desire, pleasure-unpleasure, and the rest. 'Feeling' is shorthand for any or all of this."  
(Richards 1978:181)

On the function: intention, Richards (1978:182-3) makes assertions which describe exactly one of the twin major purposes underlying writing of essays:

"Finally, apart from what he says (Sense), his attitude to what he is talking about (Feeling), and his attitude to his listener (Tone), there is the speaker's intention, his aim, conscious or unconscious, the effect he is endeavouring to promote. Ordinarily he speaks for a purpose, and his purpose modifies his speech. The understanding of it is part of the whole business of apprehending his meaning. Unless we know what he is trying to do, we can hardly estimate the measure of his success. Yet the number of readers who omit such considerations might make a faint-hearted writer despair. Sometimes, of course, he will purpose no more than to



state his thoughts (1), or to express his feelings about what he is thinking of, e g Hurrah! Damn! (2), or to express his attitude to his listener (3). With this last case we pass into the realm of endearments and abuse.

Frequently his intention operates through and satisfies itself in a combination of the other functions. Yet it has effects not reducible to their effects. It may govern the stress laid upon points in an argument for example, shape the arrangement, and even call attention to itself in such phrases as 'for contrast's sake' or 'lest it be supposed'. It controls the 'plot' in the largest sense of the word, and is at work whenever the author is 'hiding his hand'. And it has especial importance in dramatic and semi-dramatic literature. Thus the influence of his intention upon the language he uses is additional to, and separable from, the other three influences, and its effects can profitably be considered apart."

The last statement shows how imperative it is to make a general comment on a writer's piece of work in a study like the present one. Individual responses to each essay in the Xhosa essay collections build up to a collective response which enables the reader to gain a holistic view of an author's essays collection. This point needs no further labouring.

#### THE STYLISTIC FEATURES OF MJAMBA'S ESSAYS

Mjamba, in his introduction, uses a variety of approaches. In some it is a quiet and calm opening as if he is not bringing something serious to the reader:

"Izinja zinamabali, kanye kule lali kaDebese ... Amanye alusizi, amanye ayahlekisa ..." (p50)

(There are many stories about dogs, especially in the Debese location ... Some of these are sad stories, the others are enjoyable ...)

The tone here gives the impression that the author is indifferent and the slow tempo confirms that idea. But at this stage the author is still hiding great humorous details. The reader begins to feel the liveliness of this essay which is not apparent in the introduction at the point in which a boy is saved

from a vicious dog by his skin blanket, . The liveliness comes out and the tempo becomes faster when the boy bursts out in praise poetry, which is traditionally sung in times of victory:

"Ngubo yam! Ngubo yam! Mntakatata! Ubuya kuthi wakhe wandiceda phina kakade? Gusha zikabawo endizitya inyama nofele." (p50)

My (skin) blanket! My blanket! My brother? What would you say you had ever done for me? My father's sheep whose meat I eat and the skin as well.)

In some cases he opens on a very bold note, and then keeps that boldness alive and clear in the body of the essay by giving tangible details and examples as in Umbulelo (Gratitude) (pp30-33):

"Kukho nto angasokuze ayilibale umXhosa wokwenene xa sukuba umenzele into. Loo nto ngu-enkosi ..." (p30)

(There is something which a true/real Xhosa will never forget to do when you have helped him. That is to express gratitude ...)

The author's boldness is effectively "heard" in his deliberate omission of the preprefix: (i)- before the noun nto (something); and in the two very strong words in this context: angasokuze (which he will never forget) and wokwenene (true/real). The same boldness is also felt in the introductions of essays like Ukususa ubuthi (To taste (liquor) first) (pp27-29), Umzingeli usixelela ngeenyamakazi neentaka (A hunter tells us about animals and birds) (pp34-38), and Ubutsozi ezidolophini (The tsotsi element in towns) (pp39-42). Other interesting examples:

- Ukudlelana (Brotherhood/sharing) (pp54-57) where he opens with a quotation from Mqhayi, one of the best authors in Xhosa:

"Uthi uS.E.K. Mqhayi, "Thina singamathole oonyongande kukudlelana."  
(p54)

(S.E.K. Mqhayi says, "We are the ones whose hip-bones are protruding - protruding because we share among ourselves whatever little we have.);

- Ubuthulu (Deafness) (pp58-60) where he uses an anecdote borrowed from traditional folktales (that of the one-legged ogre who was deceived by a girl) - a folktale example which paves the way effectively for the metaphorical approach he uses in the body where deafness is equated with stupidity;
- Inggondo (Intellectual ability) (pp64-65) where the introduction is full of humorous undeveloped contrasts which forces the reader to carry on reading in an attempt to see quickly what the author has to say after this riddle-like introduction:

"Ndisoloko ndisiva kusithiwa ubani unengqondo efileyo, wumbi kuthiwe unengqondo ephaphileyo, kanti bakho nekuthiwa banengqondo ezinzileyo, nabanye abadume ngobutataasholo bengqondo. Ade athukwe omnye kuthiwe ingqondo yakhe ilele. Aba ke bakho ekuthiwa ingqondo zabo zibuthuntu, mhlawumbi bambi badume ngobukhali bengqondo. Ngoku sekukho nento ethi ingqondo kabani ayiphali iyaruruza ukuba akutshiwongo ukuthi iyasokola. Kungade kuthiwe ingqondo yomntu ivene, iyawasazela kanti kuyatshiwo nokuthi ixinene." (p64)

(I have often heard people saying so-and-so's brains are dead, while so-and-so's intellect is lively. Some people's intellects are said to be steady, while others are widely known to have unbalanced/sloppy brains to the extent that such people are said to be endowed with sleepy/stupid brains (block heads). Some are said to be endowed with blunt/stupid brains, while others are famous for sharp brains. These days there is a saying which goes: so-and-so's brains are not just galloping but are over-speeding if they are not described as brains which pull with great difficulty. Finally, it might be said that a man's brains are balanced, are tricky or are naughty/blocked.)

The alternatives given here challenge the reader to read on avidly and with concentration. These are examples of the type of introductions that Mjamba uses. The title of his essay gives a clue to its contents. The details of the body in turn, lead logically to the last statement of the essay which is actually the underlying didactic meaning of that particular essay. The title may give a superficial meaning when taken in relation with the body and the last statement, but in retrospect the title is not misleading but relevant.

The title Ukususa ubuthi (To taste (liquor) first) (pp27-19), for example, just means that when an entertainer, in Xhosa cultural traditions, gives another man or his visitors Xhosa beer or liquor, he tastes it first before and in front of his guests. In the body of this essay the author outlines instances where a small preceding action is taken before a bigger participation in a particular deed. It is when the reader reaches the last sentence when he feels that the title gives only a superficial meaning of the essay. It is the idiomatic expression (underlined) in this sentence which, actually, summarises effectively all the instances outlined in this essay:

"Iyonke le nto ithetha into yokuba isiziba siviwa ngodondolo." (p29)

(All this can be summarised by this idiomatic expression: Look before you leap.)

The title of this essay and the idiomatic expression which is the last statement in this essay do not mean exactly the same thing; but the details reconcile these two, and the essayistic element of this treatment lies in this reconciliation. The only title which is an exception in this collection is Umzingeli usixelela ngeenyamakazi neentaka (A hunter tells us about animals and birds) (pp34-38). In this essay he treats animals only; birds are treated together with dogs in the essay: Izinja (Dogs) (pp50-53).

In the body of his essays Mjamba follows a point-by-point approach, which makes his essays streamlined as they follow conventional style: introduction, body and conclusion. In Ukususa ubuthi (To taste (liquor) first) (pp27-29), for example, the writer opens with the assertion that to taste (liquor) first is an old habit and it saves people's lives. In the same introductory part he fits in an anecdote with simulated dialogue to attract attention. Then in the body he mentions a number of things where somebody must taste first or take the first action before anybody else acts; he mentions alcohol-free Xhosa beer, cool drinks, liquor, Xhosa beer, jelly, sour milk, dry porridge with sour milk which are traditionally tasted by the giver before being offered to the next person. He touches also the feasts of first fruits, feasts where beasts are slaughtered for the ancestors, marriage, and girls initiation feasts where those mainly concerned must take the first action before the masses partake in the proceedings. Here the writer gives one point after the other, and this is his approach in most of his essays.

Two of his essays do not have this streamlined structure, but the body is broken into two. In the first part in Umbulelo (Gratitude) (pp30-33) Mjamba outlines ways of showing gratitude and the positive effects of that. In the second part he deals with lack of gratitude and the negative effects thereof. This essay is broken at this point:

"Lo mbulelo ngulo woyise ookleva." (p32)

(Such a show of gratitude is dismally lacking in ungrateful people who are not true to themselves.)

In Ubutsotsi ezidolophini (The tsotsi element in towns) (pp39-42) Mjamba deals first with tsotsi activities and causes of this; and in the last part of this essay he deals with ways of eradicating these bad elements. He breaks this essay where he says:

"Iyeza lesi sifo linqabile." (p41)

(A remedy for this sickness is very difficult to find.)

Mjamba adopts different varieties of conclusions. The popular one is a one-sentence conclusion where he expresses the gist concisely as in Umbulelo (Gratitude) (pp30-33):

"Ewe, u-enkosi uligwele lokulunga nokulungisa." (p33)

(Truly, words of gratitude are the yeast that keeps the spirit of goodness and benevolence bubbling.)

In the body of this essay he mentions a number of things which demand the expression of gratitude and makes a bold statement on the positive results of this:

"Yonke loo mibulelo imema inkuthalo." (p31)

(Such expressions of thankfulness encourage further acts of benevolent diligence.)

His one-sentence conclusion sums up all these things effectively, and the

metaphor uligwele (yeast) makes the conclusion so strikingly unique that it leaves a long-lasting impression on the reader. Quite a number of his essays are characterised by this type of conclusion: Ukususa ubuthi (To taste (liquor) first) (p29), Umzingeli usixelela ngeenyamakazi neentaka (A hunter tells us about animals and birds) (p38), Ubutsotsi ezidolophini (The tsotsi element in towns) (p42), in which Mjamba uses a very strong simile, likening the tsotsi element to cancer, which is a deadly, demoralizing and a seemingly incurable disease; Abaphathi neengxaki zabo (Administrators and their problems) (p46), Akasekho uProfesa Gqr A C Jordan (Prof Dr A C Jordan is dead) (p49), and Umhla weKilisimesi (Christmas Day) (p68).

In the following essays he uses the cyclic return approach. He refers or alludes to the title and the introduction in his conclusion as in Ukudlelana (Brotherhood/Sharing):

"Inzulu kangako le ndaba emaXhoseni. Sendele esi sithethe sodlelwano kuba "singamathole oonyongande kukudlelana." (p57)

(This thing covers a wide range of aspects in Xhosa life. This habit of sharing goes very deep (because) "we are the ones whose hip-bones are protruding - protruding because we share among ourselves whatever little we have".)

This conclusion does not only sum up everything he says in this essay but it repeats also the title and the quotation used in the introduction. Amatheko (Celebrations) (p63) and Ukuchitha iiholide (Spending holidays) (p71) end in the same manner. Such an approach also leaves a long-lasting impression on the reader and it shows the control the writer has on his material, his maturity and his intention.

In two essays where his unhappiness on the subject he deals with is prominent, he also ends on an unhappy note. In the conclusion of the essay Ubuthulu (Deafness) (p60) Mjamba takes, as his last point, the aspect of teachers and condemns those who are incapable and indifferent in these words:

"Ngomnye woonobangela bezitrayika lo wezithulu zeetitshala." (p60)

(One of the causes of strikes is the indifferent and the incapable teacher.)

The language Mjamba uses in the conclusion of Imithethwana (Habits) (p76) is far more condemnatory than the example given above:

"Zinqandeka ngale mithethwana ke izigigaba esithi thina benzala kanokhontoni sizinyubulele kuba sisithi ziinkolo. Avele apho ke amanyampepha, aguye, kuba ayinzala yeenkani." (p76)

(Mishaps are prevented from happening by these (unwritten) regulations, which we of the undisciplined generation, laugh at, thinking these are only unfounded beliefs. The worst mishaps originate from this (wrong attitude), and they dominate (our lives) (because they result from perennial lack of discipline).)

It is the implications and the y-sound which paint the author's displeasure with the present generation clearly, in the following words:

- inzala kanokhontoni (undisciplined generation),
- sizinyubulele (at which we laugh in a barbaric manner),
- amanyampepha (dry remains of faeces which are blown away by the wind or, according to Kropf (1915:302) - "indecent, shameful, dirty things"),
- aguye (they dominate), and
- ayinzala yeenkani (they result from perennial lack of discipline).

Moreover, the personification of these mishaps in the words aguye (they dominate) and ayinzala (they are a generation) to bullies of very uncouth and barbaric provenance makes the reality and the wider proportions of their destruction more exact and vivid in the imaginations of the readers. The effect on the reader is even greater than where Mjamba uses a strong concluding sentence as in the examples already pointed out.

The yeast imagery is repeated in the conclusion of Ingqondo (Intellectual ability):

"Injalo ingqondo. Yinto ngobunto, ligwele elibilisa intlama, kutyiwe ngumzi uphela ..." (p65)

(Intellectual ability is like that. It is a strong reality, it is yeast which causes bubble-formation in dough, which results in everybody in a household having enough to eat ...)

This imagery was used in the second essay: Umbulelo (gratitude) (p33). Such a tendency was found in earlier essayists: Jolobe, Madala and Tamsanqa; and, as in the case of these writers, the last essay in this book is also significant as some kind of summing up of what has been said in other essays. For example, the point that in the circumcision school there is no selfishness, the initiates share equally: those who have and those who have not. The significance of African humanism/communalism/socialism has been coming up in a number of essays, in Mjamba's section of this book. Such expressions as

"... singoonyongande kukudlelana" (p76)

(We are the ones whose hip-bones are protruding - protruding because we share among ourselves whatever little we have),

and

"... abantwana boononyembezi" (p76)

(... children of the most destitute parents)

are not coming up for the first time in the last essay. Their repetition is highly significant; they stress the importance of human values as a philosophy of the Xhosa/African in general. Just as Pieterse (co-editor 1972:vii) comments:

"Authors in Africa today often write from a strongly felt social position that is akin to the position of the dedicated prophet. For him or her it is often the large social themes or questions or problems that are to be dealt with, not only as citizen or politician, but also as poet, playwright or novelist."

What has been described above is mainly the form of Mjamba's essays. He, too, used a number of other stylistic strategies for effective communication. One of his ways is the correct choice of words as shown in the example given above taken from page 76 where in one conclusion he condemns vehemently the lack of discipline in the present generation. He does the same excellently in a paragraph where he condemns the type of shelters in which Black people live in the urban townships, mainly:



"... abantu ... bakhe amatyotyombe ... apho ... bazalise banyuquze okweempethu ... Akubikho nazitalato kwezo ndawo. Kunqabe iinkuni, abantu baphila yimivungulo, kuzizifo." (p73)

(... people ... build unhygienic shacks ... overcrowd in them and move up and down like maggots ... There are no streets in such places. Firewood is scarce, people survive on small bits and pieces of morsels comparable to the bits that normally stick to the teeth while eating; all types of diseases are there.)

The use of such words as amatyotyombe (shacks which are unhygienic) and banyuquze okweempethu (wiggle like maggots - which means, really, move up and down like maggots) depicts these shack dwellings, overcrowding and disease in very true and concrete terms. The very sounds ty ty give a clear aural image of the unstable nature of the shacks, a sound that they will give when one leans against them, a sound which is worse when the wind blows. The physical and spiritual insecurity felt and experienced in such areas is also couched in the tactile imagery of the consonance and the onomatopoeic sound of these ty's. Quite a number of other stylistic techniques are used in this example: the inconvenience of life in such low type of accommodation is drawn and made to be felt immediately by the reader by the piling of details in close proximity, all emphasizing extreme destitution, degradation of human life and exposure of multitudes of people to sure and untimely death; the simile, okweempethu (like maggots), which describes the multitudes, the extent of overcrowding, and also the high death rate resulting from this; the metaphor yimivungulo (small morsels that stick to the teeth while eating), which crudely describes the extent of poverty here; and, climax kuzizifo (all types of diseases are there), which is a final statement on the condition which all these lacks lead to. Such techniques as piling of details, similes, metaphors and use of climax are used abundantly by this author tactfully.

Mjamba's ability to choose an apt word to describe a situation further extends into precision when giving specific names of objects instead of calling objects by their general names. For instance, instead of referring to the cloth an old woman puts on her head as a head-cloth he uses a specific word for it which also indicates its brown colour:

"... ngeqhiya yalo enguthekwane." (p31)

(... with her head-cloth which is called hammerhead.)

He does this so intensely throughout this book that the reader feels that it is one of his greatest and foremost intentions to rescue the exact names from complete disappearance and extinction as urbanisation and adoption of Western culture by the Xhosa is causing large-scale neglect of the mother-tongue, and this in turn, is a cause of the disappearance of the fine details of the language. It is true that most Xhosa men no longer know the exact names of particular parts of the carcass of an ox. He gives many exact names of these on pages 30 - 31. On page 36 he gives exact names of certain animals. On page 76 he gives a number of specific names of wild edible bulbs - all in an attempt to preserve these names for future generations as quite a number of Xhosa people grow up in urban areas and have never seen nor eaten these bulbs on which their ancestors survived in times of adversity.

Another dimension of Mjamba's usage of particular words is that he can trace the origin of some words in a humorous but sensible way. It appears that he lets his mind play with the word, in the process he conceptualises in more and more confidence the situation from which the word originates or the particular word from another language from which the word is borrowed. The sounds, as they fall repeatedly on his ear, give him the clue as in the case of the Xhosa word

"uronta" (p72)

which is borrowed from the Afrikaans word, "rond" (p72). A very interesting example is the one where he shows how two words have shrunk, by elision into one word itheko:

"Ikho into > int' ikho > int' ekhoyo > int' ekho > ithekho". (p61)

He also traces the origin of Xhosa idiomatic expressions as in this example:

"Kukho intetho ethetha ngokugabula izigcawu. Isuka ke leyo ekuhambeni, athi omnci ahambe ngaphambili komkhulu ngakumbi iphakathi nenkosi, kusenzelwa ukuba lowa uza ngasemva angenzakali, athi ameva nezigcawu ezisendleleni azisuse atsho omkhulu ahambe kamnandi." (p28)

(There is a saying which means paving the way. It originates from travelling, the younger one used to be in front of the older one as a councillor would walk in front of his chief; the purpose was for the protection of the one coming behind. The one in front was there to remove thorns and spiderwebs from the way so that these did not hurt his senior.)

Such a strong tendency to give origins of things might also strengthen the feeling that Mjamba does some research before writing on a topic. Where he deals with celebration of Christmas he gives a percentage - "75%" (p68) - of the world population that do not celebrate on Christmas day and he also gives the reasons and specific names of those countries that do not celebrate on this day. The biblical language on the same page -

"Kanti ke lo mhla usiphathele uzuko kuThixo enyangweni, inkolelo ebantwini noxolo emhlabeni." (p68)

(Yet this day brings to us glory from God on high, faith in people and peace on earth.)

and the quotation from Mqhayi on page 54 and repetition of the same on page 76 (already quoted above) are further proofs of research done by the author.

As shown already, Mjamba uses quite a number of combinations to express his thoughts. He coats many of his points with sugar where he uses humour, and in doing this he uses any of the following items or a combination of some of them: a colloquial term, exaggeration, personification, sarcasm, metaphor, simile, piling information in close proximity or in a sentence, an ideophone or synonyms as in the following extract:

"La manquma athi ukuba anezihlunu nezoso abe neentloni ezingummangaliso. Bazimisela ukuhamba begil' imikhuba bengamanquma azingela njalo ngokweengcuka. Baphatha iintshuntshe namabhoso amade nabukhali, bangahlambi, bangachazi, badlakazele, bathuke, bathethele phezulu ngokweenkuzana zobubi kanye." (p40)

(When these gangsters are tough they cause havoc. They go in groups like hunting wolves intent on making mischief. They carry long and sharp spears and knives, they do not wash themselves, they do not comb their

hair, they are in rags, they use vulgar language, they make barbaric noise exactly like bullocks of wickedness.)

The synonyms anezihlunu nezoso vivify the picture the author is drawing. The reader is enabled to imagine the toughness of these thugs and the damage they are capable of doing by use of exaggeration. The two similes ngokweengcuka (like wolves) and ngokweenkuzana zobubi (like bullocks of wickedness) suggest the ruthlessness of such young thugs. These paint the picture of the activities of these barbaric youngsters. Though this is a sad situation the author is still capable of expressing this in humorous terms. The humour lies in the comparison of these with hunting wolves, it also lies in the diminutive in the second simile. Both of these sarcastic comparisons express derogatory humour. While these thugs think they are wiser than all the other people, to the author they are just as foolish as folktale wolves and they are just suffering from a mental disease of youthful stupidity.. More humour lies in his repetition of the queer word manquma (which is also a depersonification) to refer to these groups of gangsters; the normal word is isighu. The latter would, however, give respectability to these irresponsible marauders; whereas manquma effectively expresses the distinctiveness of these groups and his and society's dislike of these groups. The word, manquma also implies that these groups are treated by society much like outcasts and he prefers this word because it describes them with ridicule as objects of laughter in the end in spite of their blind destructiveness. For similar reasons Mjamba uses a number of words that might be called by any of these terms: bombastic, local, colloquial, archaic, rare; and manquma falls into one of these categories. The piling of details in the last sentence of this quotation puts finishing touches to the whole picture of hooliganism described here. These are Mjamba's strategies which he uses to attain clarity, not only in this quotation but throughout his section of this collection.

The following is another example where Mjamba uses other tools for clarity in close proximity: a term of his own creation, sarcasm, an ideophone and an idiomatic expression:

"Abakho oohamba-bodwa bekhwele iibhayisekile neembongolo neemoto. Ayikho tu loo nto. Umntu ngumntu ngabanye abantu." (p62)

(There are no go-by-themselves who travel on bicycles, donkeys or cars. Such a thing does not happen. A person enjoys full life only in the

company of other people.)

Such compound nouns as oohamba-bodwa are only creations of Mjamba, and such a word is just the right one in this context, and though a rare word it makes good sense to the reader. The second sentence is representative of some of his very short sentences, and is made more striking by the short fascinating ideophone tu - a highly descriptive ideophone which strengthens the author's confidence which he has already built with two negatives, Abakho... and Ayikho... He depicts in the third sentence a situation of harmony where people with perverted minds are not even known to exist, by use of a low tone of confidence and a well-known idiomatic expression in whose structure harmonious consonance and assonance dominate - repetition of the m, n, g, ng, nt, b (consonance) - and repetition of u and a (assonance):

Um <u>ntu</u>	ngum <u>ntu</u>	ngabany <u>e</u>	abant <u>u</u>
Um <u>ntu</u>	ngum <u>ntu</u>	ngabany <u>e</u>	abant <u>u</u>
Um <u>ntu</u>	ngum <u>ntu</u>	ngabany <u>e</u>	abant <u>u</u>
Um <u>ntu</u>	ngum <u>ntu</u>	ngabany <u>e</u>	abant <u>u</u>
Um <u>ntu</u>	ngum <u>ntu</u>	ngabany <u>e</u>	abant <u>u</u>
Um <u>ntu</u>	ngum <u>ntu</u>	ngabany <u>e</u>	abant <u>u</u>
Um <u>ntu</u>	ngum <u>ntu</u>	ngabany <u>e</u>	abant <u>u</u>
Um <u>ntu</u>	ngum <u>ntu</u>	ngabany <u>e</u>	abant <u>u</u>

On the other hand, the repetition of the o sound in the first two sentences where he refers to people with perverted minds calls to mind a picture of a man crying, O!O! - a man who is appalled by the very sight of such people:

Abakho oohamba-bodwa ... neembongolo neemoto. Ayikho tu loo nto.

His sneering (sarcasm) can also be imagined from his new term: oohamba-bodwa.

Closely related, in effect, to the dramatic short sentences he uses, are his exclamations and rhetorical questions:

"Ngubani othi iiminethe azifundwa etywaleni? Utsho phantsi. (p56)

(Who says minutes are not referred to during a beer-drinking session? He is lying.)

He stresses the fact that in beer-drinking order is maintained by giving explanations as to why so many beakers of sorghum beer are served. The explanations will entail comparisons with other beer-drinking sessions prior to that one - comparisons which the author rightly calls minutes (though unwritten - which is a quality of tradition where everything used to be handed down orally). The humour and the emotion of confidence sparkling in such a brief rhetorical question and a two-word sentence cannot be missed, and this point will not be easily forgotten by the reader. And that is what the author wants. Of course, he does use sentences of medium length and long sentences, just like his predecessors for particular effects. Just like Mtuzø, he also uses one-sentence paragraphs but not to the same (sometimes ridiculous) extent:

"Iyafuneka indoda eligcisa ekuphatheni itheko, ingalishiyi phakathi itheko, iligqibe iligqibisise ngokwanelisayo, ibe neliso, ingakhethi."  
(p63)

(It is necessary that in a celebration there should be an experienced master of ceremonies, a man who will stick till the end to the satisfaction of all, a man with a sharp eye.)

Mjamba in his sentence variation is also fond of playing with language using an anti-climactic arrangement as well:

"Isabelo soqala sisikhulu ukusukela kwiingwevu siye sinzonza ukuya eludodaneni, siphume sesingumnwe emakrwaleni." (p54)

(The very old men's share is quite big; that of middle-aged men is not so big; that of the newly-circumcised is just as big as a finger.)

In fact, in the rest of this paragraph Mjamba remarks that the share of the newly-initiated is just enough only for two or three of them; and still the author goes to the lowest rank and refers to the boys, interestingly ending on a rhetorical question.

It is also interesting to note that the influence of tradition on him also shows itself in the sphere of riddles. One introduction (in the essay, Ingqondo (pp64-65)) above has been described as riddle-like, because of its complexity and form. Mjamba's creative mind is capable of creating its own riddles - riddles which are not in the old stock that is preserved in Xhosa

traditional literature. One such expression has the form of a short riddle, and, like such riddles, has a hidden meaning:

"... kwaba batsitywa ziinkawu ..." (p66)

(... those things in which monkeys play ...)

In creating this expression he is definitely influenced by his knowledge of riddles. This riddle can only be decoded by people who know that the natural abode of monkeys are the trees. Besides that those people should also know that the sticks used in stick-fighting are cut from trees. Then they would know that the game referred to here (in the context) is stick-fighting.

His emotional involvement is evident in the points that he raises in his essays. Mjamba, like Mtuze and Tamsanqa, uses personal details where he refers to his own experiences. This gives immediacy to the account:

"Mna ndize kuwubona lo msila ngoku sendilizingela nam." (p36)

(I saw this tail only at the stage when I was a hunter.)

Just as in the case of his predecessors, Mjamba's work is also characterised by political statements (as against religious quotations from the Christian religion); his essays serve as outlets for political frustrations; there is in them a strong undercurrent of humanism, communalism and socialism and a scathing attack on selfishness and capitalism. Statements like the following are meant to serve that purpose:

(i) "Kusemiwe, indoda esengayo ... (i)bijonga imizi yoononyembezi apho kukho iintsana kodwa kungekho masi(i)se imazi ...." (p56)

(When the Africans/Xhosa were still affluent a man who had a number of cows would look around to see if there were any poor people where there were babies without sour milk and voluntarily send a cow there.)

(ii) "... kunqabile umXhosa uze ufike ethe mpu isisu yedwa ngathi ngumLungu." (p54)

(... It is very rare to find a Xhosa selfishly filling his own stomach only (eating alone not sharing with others) as if he is a European.)

These statements emphasize the communal character of the African way of life which he lost through acculturation, economic and political subjugation. A very clear example of his political awareness is his reference to the brutality practised by farmers on Black servants on their farms where they are treated more like sub-humans - a topic which Budaza (below) also writes on:

"Zizindlu ezi ezilungiselelwe ukuba athi umnini-fama akuthi umqeshwa wakhe makaphume aphelele efameni yakhe ancothule yonke loo nto, ayithwale anakho ukuyithwala nabantwana bakhe, ayishiye angenakho, iinzwane zijonge esangweni singadanga sadawuza isinyithi somntu oMhlophe." (p73)

(Such constructions/dwellings are built in this manner so that the servant can easily pull off the whole structure, carry away what he can with the help of his children, and leave what he cannot take on the day when he is unceremoniously ordered by the owner of the farm to leave before the booming of the White man's gun (i.e. before he gets shot).)

Though this is a sad situation Mjamba can still afford to put it in humorous terms because this is a work of art. The humour in this long sentence lies in the onomatopoeic repetition of nga and da which echo the booming of a big gun repeatedly, in singadanga sadawuza. The visual image created is that of a Black man and his family frantically running for their lives with clumsily bound parcels on their heads and shoulders while a trigger-happy smiling White farmer stands ready to scare them away with gunshots.

These are the qualities of Mjamba as an author, though, these cannot be confirmed by reference to other works of his of this level because none are known to me; and this is to be regretted because his style is rich and he is now ageing.



CHAPTER 5

AN ANALYSIS OF THE STRUCTURE AND STYLE USED IN THE ESSAYS IN THE FOLLOWING WORKS:

- (a) IPHULO - K S BONGELA
- (b) KHAWUFAN' UCINGE - IZINCOKO/IZIVUSANGCINGA ZESIXHOSA - G S BUDAZA
- (c) UCAMNGCO - L L W SEBE

K S BONGELA - IPHULO

IPHULO was published in 1977 in the same year in which Mtuze's INGQAGABA appeared. Bongela's work is also characterised by certain preoccupations. He shows more concern and interest in the socio-cultural affairs of his people as most of his essays are on topics of this nature. But his continual reference to isizwe (the nation), ubuzwe (nationhood) and umzi oNtsundu (the Africans) also indicates his concern on the political situation of his people. Much like Montaigne, the "father" of the essay-genre, he writes about himself; on pages 75-76 he gives an account of his personal experience, where he even describes his personality:

"... nanjengoko ndingakuthandiyo ukuthetha phakathi kwabantu ..." (p75)

(... as I am shy to speak in a crowd ...)

Quite a number of things in his style remind the reader of Tamsanqa. There are unavoidable English or Xhosaised words which are not noticeable in other essayists' works. The first perusal of this work reveals the wide knowledge Bongela has on his topics and also the fact that he does some research before writing an essay. On pages 1-2 he refers to newspaper reports from America and England which effectively give that essay a wide and universal appeal.

THE TITLE, INTRODUCTION, BODY AND CONCLUSION IN BONGELA'S ESSAYS

The titles of Bongela's essays are not striking, they are mere labels, but this does not mean that the essays themselves are dull and uninteresting. Perhaps an exception which is attractive in his titles is Izithethe ezimangalisayo (Amazing practices) (p45) - attraction lying in the incongruity of these two words. Izithethe are acceptable practices. Why then should they be qualified by a word which means that they are surprising? In the

conclusion of this essay this title is split up and repeated - a repetition that displays the author's indignation at the new abhorrent practices. From this we realize that this title was actually not only paradoxical but very sarcastic and scornful.

Most of Bongela's introductions are what may be called quiet invitations to explore the topic together with the author. But there are three very striking introductions. In his first essay, Isenzo sobutyobo (Vandalism) (p1) he attracts the reader's attention by describing first callous chaos, indifference to consequences of property violation and gross misbehaviour:

"Siqinisekile ukuba umntu ngamnye selekhe wathi ehamba nokuba uyaphi na, wadibana neengceba zebhotile zithe saa esitalatweni apho kuhamba iimoto nabantu. Maxa wambi omnye ukhe athi ehamba ngemoto nokuba nguloliwe, abone indlu engasahlali mntu ikrotyozwe iifestile, yakhutshwa okanye yaphulwa iingcango, isilingi, nemigubasi, njalo njalo.

Abahambi ngeenqwelo mafutha bona boyikhumbula ngokumhlophe into yokuba kuye kwenzeke ngamaxesha amaninzi bathi bakufika esiphambukeni seendlela, bathi bakukhangela ephikweni elalathisa indlela bafike laphuliwe okanye ligqojoziwe. Zininzi nezinye izinto esingazibalayo ezinjengokuwiswa kwamagqongo agcina iinkunkuma, ukususwa kwesalathiso esixela ukuba indlela ivaliwe, ukwaphulwa kwezibane zasezitalatweni, ukubhalwa kweendonga kwizindlu zangasese okanye kwizakhiwo zikawonkewonke, njalo njalo." (p1)

(No doubt everybody has seen on his way, wherever he goes, pieces of broken bottles strewn in the street which is used by cars and pedestrians. Or one, while travelling by car or by train, would see a deserted house with broken windows, with missing or broken doors, ceiling and door frames etc.

Travellers by road vehicles would clearly remember instances where they had found a direction sign at a road junction, broken or full of holes. Numerous cases of this nature can be mentioned: tipping over of dirt bins, removal of road signs which indicate that the road is closed, breaking of street lights, writings on toilet walls or on public buildings, etc.)

In an essay which is filled with humanism, Ukubaluleka kwemibutho (The importance of organisations/societies) (pp14-18), he opens with two rhetorical questions which set the reader's mind rolling:

"Kanene mingaphi imibutho olilungu layo? Ingaba umsebenzi wakho uyintoni khona kuloo mibutho?" (p14)

(By the way, how many organisations do you belong to? What are your responsibilities in them?)

In Ukhomokazi namhlanje (Womenfolk these days) (p50) he opens with a long narrative introduction which creates suspense where he gives an account of a restless crowd milling around a restless and aggressive owner of a homestead, where the children of the place were hiding now and then behind these restless people who were trying to calm down the anger of the owner of the place. This keeps the readers on tenter-hooks and very attentive - a state which does not flag down till the end of this essay. All these introductions have this effect.

The study of the bodies of Bongela's essays reveals three devices: streamlining; breaking the body into two; and literal-to-metaphorical level device. The majority of his essays are streamlined (twelve of them), that is, the body is a straightforward account or description which is not marked by comparison. But in Udliwano-ndlebe noMthandazeli (An interview with a faith-healer) (pp66-71) Bongela uses the question-and-answer method and the essay, as it progresses, moves comfortably on these wheels. Direct speech is used abundantly. In a few of his essays (five) he breaks the body into two giving attention to one aspect in the first half and to another aspect in the second half. (The halves are not equal, however.) In Amahashe (Horses) (pp5-8) he tells the reader first how Africans use horses, and in the second half he shows the reader how Europeans use horses. However, this essay is more expository than comparative. In Ikhonsathi (A concert) (pp35-40) unlike in the three above, he uses block comparison. He describes the orderly European concerts against the noisy disorderly Black concerts. But he ends on a positive note on the improving standard of Black music and concerts. In this type of essay special mention should be made that in Ukhomokazi namhlanje (Womenfolk these days) (pp50-55) Bongela uses a beautiful mixture of alternate comparison and block comparison. In the first portion of the body he outlines the duties of women in the olden days and shows how men have, almost

unknowingly, taken those duties from women these days. In this portion he uses alternate comparison within a paragraph. Look at the following two paragraphs:

"Umfazi wayelindeleke ukuba athuthe amanzi ngentloko okanye aqengqe ifatyi yamanzi. Namhlanje umfazi uyalela indoda ukuba mayifune itanki lamanzi okanye eze netephu yamanzi endlwini. Uya kuyibona indoda isenza unakonako ifuna ezi zinto, de zibe kho.

Umfazi wakudala wayelindeleke ukuba atheze iinkuni namalongwe ngokwakhe azithwale entloko eze nazo. Owanamhlanje usuka athi, "Yise kaBani, iinkuni ziphelile, nepalafini ayikho." Uyibona indoda ikekelela ngasedolophini okanye kwindawo ethengisa iinkuni. Iza kuza nazo izithi ntimfa phambi komfazi ingathethanga. Ukuba indoda yeyasezilalini, iza kuthabatha izembe ize nehlahla okanye imiqobo ekuthiwa sisitakhi."  
(pp52-53)

(It was the duty of the woman to fetch water using a bucket or a barrel. These days the woman instructs her husband to buy a water tank or to install (water pipes with) taps inside the house. The man will try everything in his power to get these things.

In the olden days the woman was expected to collect firewood and dry cowdung, put these on her head and bring them home. These days the woman just says, "Father of So-and-so we have no firewood and paraffin." There and then the man goes to town or to a depot to buy firewood. He will bring these to his wife. In the rural areas the man will take an axe and bring a stack of big branches of trees or stacks of stumps of trees.)

The first block is followed by another one outlining areas where women these days have infiltrated positions formerly held exclusively by men as in government circles and administration in a number of concerns. This essay is broken at this point:

"Eli xa wona amadoda ..." (p53)

(While men ...)

The third device - literal-to-metaphorical level - is used in Isitshixo (The

key) (pp26-29). He describes the way the lock and key are used and other ways of locking at a literal level first. Then as he goes on this word assumes metaphorical meanings: head of a family; education (key to success); prayer (key to heaven); and hard work (key to a better political position).

The conclusions of his essays round them off satisfactorily. In the three essays: Ihostele yesikolo (A school hostel) (pp78-82), Ukutya (Food/Kinds of food) (pp83-88) and Umdla ezintweni ezithile (Hobbies) (pp89-92) the problem or the greater message of the essay is carried in the conclusion after a long exposition. There is more information also in Kwetana's BA (Hons) article (1982: 49-50).

#### OTHER STYLISTIC QUALITIES

Bongela is always conscious of the topic. Ukuzalwa kwesikolo (Erection of a school) (pp30-34), for example, stretches over five pages, but there is no deviation from the topic at any point. Ikhonsathi (A concert) (pp35-40) stretches over six pages, but there, too, there is no point where the reader feels that the author is out of topic. In these examples and in other essays Bongela keeps this consciousness alive by repeating the title as it is or in broken parts. On page 49, in the last paragraph he does the latter. Because of this the reader gets down to the gist of the essay without much difficulty, and thus Bongela easily achieves his aim. In the first paragraph of Iintwana ezincinane (Small things) (pp41-44) the gist is expressed by an opposite (by suggestion):

"Abantu abaninzi ... banenkolo yokuba izinto ezinkulu zezona zibalulekileyo apha ebomini." (p41)

(Most people believe that big things are the most important in life.)

In Ukhomokazi namhlanje (Womenfolk these days) (pp50-55) he brings out the gist in four rhetorical questions:

"Ekuyicingisiseni kwam le mpendulo yale nkosikazi le yokuba uNxekenxeke uyitsalela kumaxesha ooNongqawuse, ndiye nam ndazibuza umbuzo wokuba kanene mangaphi amadoda acinga ukuba asaphethe emizini yawo? Mangaphi wona arhuqwa ngenkani kweloo zwe looNongqawuse athuthunjiswe ukuziswa kweli leziphekepheke zasemoyeni, okanye i"Detente"? Mangaphi wona

angafunga agqibe ukuba umfazi ngumfazi kwaye indawo yakhe kusekhitshini? Mangaphi wona angafungayo namhlanje ukuba akathezi, akathengi kutya, akahlambi, akenzi yonke into elixa yena umfazi esenza izinto zakhe?" (p52)

(When I pondered over this woman's reply that Nxekenxeke is dragging her backwards into the times of Nongqawuse I asked myself this question; How many men still think that they are the actual rulers in their homes? How many men are forcefully dragged from the (backward) land of Nongqawuse's times and mercilessly brought to the world of spacecrafts and Detente? How many men can confidently vow that a woman is a woman and her place is only the kitchen? How many men today can say truly that they do not bring firewood themselves, they do not go to buy groceries themselves, they do not do washing themselves, they do not do everything themselves (formerly done by women) while the woman is doing other things of her choice?)

Furthermore, to achieve more clarity for his message he uses a number of examples to support his points. As on page 79, the paragraph beginning:

"Kodwa xa le ngqeqesho ingakhange yendele, kulula ukubona ubundlobongela ..." (p79)

(But if discipline was not firmly instilled it is easy to see bad behaviour ...)

In this paragraph he gives a specific case of hooliganism which happened in a school hostel (the essay is Ihostele yesikolo (pp78-82) - a general treatment of school hostels) where drunkenness among the boys was rife resulting, one day, in the death of one boy from stab wounds, which was an act of extreme hooliganism. This illustrative example strengthens his assertion and leaves the reader satisfied. Bongela does this all over this book.

Bongela's use of stories to illustrate points is reminiscent of two essayists, Tamsanqa and Jolobe. Furthermore, Bongela in Iintwana ezincinane (Small things) (pp41-44) refers to the beauty of a spider's web:

"Wakusondela wofika loo mbethe uthe wambu ingubo yesigcawu ethi kwangoko ijike ibe sisihombiso." (p42)

(When you look closer you will see dew on the spider's web which turns it into a decoration.)

Tamsanqa does the same in his essay - Ukusela umoya (Taking a walk) (p4):

"Khangela indlu yesigcawu. Ngubani ongaxelayo ukuba obunje ngobesigcawu ubugcisa bokuluka indlu buvela phi?"

(Look at a spider's web. Who knows the place where the spider learnt such art?)

Bongela also refers to the grass-warbler

"... wophulaphula ukunqanqaza kwegqaza." (p43)

(... he will listen to the flapping of the grasswarbler's wings.)

Tamsanqa, too, had done so in Ukusela umoya (Taking a walk) (p3):

"... kwavuka le ntaka kuthiwa ligqaza ... yantinga yabheka phezulu."

(... a grasswarbler came up ... it flew up into the sky.)

The humour that fills the essay - Uloyiko (Fear) (pp60-65) is similar to Tamsanqa's humorous anecdotes. One of Bongela's best examples here is his description of the reactions of a cheeky boy who, when receiving punishment, displayed paralyzing fear of the cane:

"Kwafuneka ukuba umfo lowo agobe ukwenzela ukuba iimpundu ezi zivele kakuhle xa inziniya ihla inyuka kuzo. Umsebenzi wokutywatyusha unikelwe kwisekela lenqununu. Uthe esawaphakamise kabini amakhwapha, ndaphawula ukuba umnene lo untlinintlini, buphelile nobuya bugagu ebenabo ngokuya ebebetha intombazana, nangokuya besixoxa ityala lakhe. Ucace ngokumhlophe ukuba ufikelwe kukoyika okuthe kwagxotha ubugagu. Kuthe naxa bekububanda phandle, ndaphawula ukuba yena ushushu, kwaye uye ebila ngokubila. Umlomo ubungavalwanga mpela. Ibininzi into ebiphuma kuwo: izicengo, izingxengxezo, izithembiso." (p61)

(That boy had to bend so that his buttocks protruded clearly for the cane

to work well. The vice-principal was to mete out the punishment.

After receiving only two lashes I realized that the boy was beginning to cry, the bravery he had when he was beating the girl and when we were examining his case had also vanished. It was clear that fear had overcome him, fear which replaced bravery. Although it was cold I noticed that he was feeling hot, and he was perspiring more and more. His mouth was clumsily open. Much was coming out of it: pleadings, apologies, promises.)

Another point of similarity between Bongela and Tamsanqa is the significance they attach to names. Bongela refers to the fact that people who give the names Monde (Patience - Male) and Nomonde (Patience - Female) to their children normally have great ambitions (in Umonde p72). Tamsanqa had devoted a whole essay to this - Ukuthiya igama (Giving a name) (pp60-68), where he shows how much trouble he took in trying to find a suitable name for his collection of essays.

In the treatment of other essayists it was pointed out how they combine special elements in order to create a certain atmosphere or to achieve a certain effect. Bongela, too, is not lacking in these combinations. In the following extract he has combined ideophones, climax, onomatopoeia and synonyms to create humour which would make even the hardest heart to laugh heartily:

"Ngenxa yale yam imeko andiqondanga msinya ukuba umfo lo usecaleni kwam waphelela ziindaba kudala. Ndithe ndakumthi krwaqu ndafika ejike wamdaka. Izandla zakhe bezithe nkwa apha kum. Kuthe ukuba kugqitywe ukulayishwa, hee lahuza ivili ukujikeleza. Umhlobo wam uqale ngesingqala waza emva koko waneendawo ezinembombo endingazi nokuba wayethandaza na. Lithe njengokuba liqinisa ivili, lithi liphantsi libe liphezulu, wavaxala endibongoza ukuba mandithethe nomqhubi ukuba alimise wanele. nangona bendiziqonda ukuba nam ndikwembi imeko, intsini iye yandiphatha, ndayidela le yam imeko.

Ndithe ndakungahoyi, yasuka yatsho ukukhala, indoda oko kubhonga ngelizwi elibi elirhwexayo. Okona ndimdlikizayo ukuba ayeke ukufundekela kokukona aye endibamba. Inginga endibe nayo kukuba azi abantwana balo mfo baphi na khe babekho babone xa ebhongiswa livili." (p62)



(Because of my preoccupation with my own fears I did not notice quickly enough that the man sitting next to me had stopped talking long ago. When I took a quick look at him I found that he had turned brown in his face. He was holding firmly on to me with both hands. After everybody had jumped in his seat the wheel was started and was soon revolving faster and faster. My friend at first made heavy hysterical sounds and these turned to mumbling which I could not understand - probably he was praying. As the wheel kept on turning taking us up and down faster he asked me to inform the controller of the wheel to stop it because he had had enough. Though I was also in the same predicament, I felt that my problem was lighter than my friend's, I just could not help laughing at him.

When I did not respond to his request this man started crying aloud howling in a cacophonous and rough sound. The more I shook him to stop him from making that terrible noise the harder he clung to me. I thought about the children of this man and I wished they were there to see their father crying in that revolving wheel.)

The two dramatic ideophones are krwaqu (look quickly) and nkwa (hold firmly), and in this situation the author chooses these, to make the reader laugh from that very point. The onomatopoeia lies in lahuza (revolve with deafening noise), also a mirthful word. The synonyms are ukukhala (to cry) and (u)kubhonga (to roar) - the very order in which they come creates great humour, more especially because this is a man who is crying, not because he is in danger, but only because it is the first time that he has been to this type of play. The climax also lies in these two synonyms. At first this man was just afraid and asked his companion to ask the controller of this wheel to stop, but as this was not done he then started crying which escalated to loud roaring. Even the remark that the author also started laughing at this man influences the reader to laugh more and more, and this makes this essay enjoyable reading. Just as Bebbington (1948:132) says, an essay is 'lighthearted' and 'a fireside chat'. This humorous incident looks like a fireside chat, and this is achieved through the combination outlined above.

There is yet another humorous combination of an exclamation, an ideophone, climax and short sentences:

"Umhlobo wam uthe esithi le yiHertzog Tower .... wabe elungiselela

ukufumana amatikiti okuba sikhwele size kubona yonke iRhawuti ngaxesha nye. Tarhu Bawo! Umnqweno wona ukho, kodwa ukoyika kuthe vale ngaphambili. Amehlo am ngeli xesha selendibonisa ukuba le pali kuthiwa masinyuke ngayo iyashukuma kwaye akukudalanga iwe. Kwaye iza kuwela ebantwini. Ilishwa akulazi. Bathe aba bantu ndihamba nabo ndibabona ukuba bonwabile yintsini emizimbeni naxa bengafuni kundibonisa, ndaqonda ukuba abandazi kanene. Mna andonwatyiswa ziipali. Ndikhawuleze ndacinga icebo. Ndikhawuleze ndabaxelela ukuba asinakho ukungena sonke kwesi sikotilana ngaxesha nye. Mabakhwele, nam ndakulandela kwiqela lesibini.

Lithe lifika elam ixesha bafika sendigula sisisu esisuke sandiqubula. Ndiye ndakrokrela laa ntlanzi besiyithenge kwenye yeekhefi.

Uyabona ke, abantu abafani. Le nto ikukufa kum komnye yinto yokudlala."  
(p64)

(My friend told me that that was the Hertzog Tower ... and he arranged for tickets for us to go up the tower to take a view of the whole of Johannesburg. Good Heavens! The wish is there, but terrible fear forbids me. To my eyes that pole which we were going to go up was unstable and it seemed to me it could fall at any time. And it was going to fall on people. Nobody knows when bad luck is coming. I felt that my companions were very happy at heart though they were hiding this from me; I vowed within myself that all of them do not know me. Such poles are not things to play with. I quickly thought of a plan. I told them that that cab could not take all of us at the same time. I told them to go first, I would follow them with the second group.

When my turn came I pretended to be suffering from a sudden stomach ache. I told them that I suspected the fish which we bought there from one of the cafés.

You see, people are not the same (do not have the same tastes). What looks dangerous to me is a toy to another man.)

The exclamation is Tarhu Bawo! (Good Heavens!), and at that point it shows the author's fear, and the reader starts smiling in preparation for laughter. The ideophone, vale (completely) shows how great this fear is, and the reader begins to laugh. The climax lies in:

Anehlo am ... selendibonisa ukuba le pali ... iyashukuma kwaye akukudalanga iwe. Kwaye iza kuwela ebantwini."

(To my eyes ... that pole ... was unstable, and it seemed to me that it could fall at any time. And it was going to fall on people.)

This also shows this man's fear which borders on hallucinations. After this climax the short sentence -

"Ilishwa akulazi."

(Nobody knows when bad luck is coming.)

sets the reader bursting with laughter. His quick reactions and thinking from this point are also expressed in short sentences thus enhancing the effect of the humour and provoking more laughter. Such choice of words as sikotilana also provokes laughter. And the readers laugh more at the realisation that through his tricks he succeeded in avoiding going up the tower. The fact that his friends were also hiding some nearly obvious laughter in their faces also makes the readers laugh more and more. Another thing which provokes and maintains this laughter/humour is the fact that it is the author himself who is the subject of this "ridicule".

In examining facets of style individually one finds that Bongela uses most profusely the fascinating ideophone, humour, piling, compound words, use of the same stem twice to form a phrase, short sentences and the rhetorical question. Where these are used they reflect the author's tone or fulfil the desired purpose effectively as we shall see below in the few examples that will follow.

As pointed out in the treatment of the other author's styles above, among the parts of speech that exist in Xhosa, the ideophone has, strangely enough, very special powers of appeal, because of the drama that lies in it. Another reason could be that an author/speaker can create a new ideophone fitting the situation handled. This gives the essay that "essential" light-heartedness, while at the same time giving a vivid picture of the situation. In a paragraph where Bongela describes the abhorrent and disrespectful handling of funeral services in the African townships he has this sentence:

Wobona mhlawumbi abantu bebane bahlanu bephethe ibhokisi bayithi qithi ecaleni kwalo wenu, kowabo phofu." (p48)

(You would see four or five people carrying a box (coffin), drop it near your hole but close to theirs.)

That ideophone, qithi (just drop) is climactic in this account and reflects clearly the author's indignation against such behaviour. The normal practice is that a person is buried by a group of people in Xhosa society with great dignity. But here he says it does happen that only four or five people hurriedly carry a "box", put it quickly next to its grave, quickly put it into the grave and quickly bury it. What builds up to this climactic ideophone is his choice of numbers bebane bahlanu (four or five) and use of ibhokisi (box) instead of a more respectful term, umkhumbi (coffin). These already show how he abhors such disrespectful behaviour. Then he uses qithi (just drop); in this context this ideophone equates the body of a man - the temple of God - to an insignificant and a worthless thing which falls with a small thud. He finishes off this account in the following paragraph where the effect of qithi demonstrates itself:

"Kongena babe babini bamkele ibhokisi baze ababini bayithobe. Ukuba kuthe kanti umfundisi wale yenu usondele kulo wabo umngxuma wova, "Ekskuus, broer, gee pad. Sirashile tu. Dit is nie tyd om to praat nie. Lo Mac mos ufuna ukudibana neGroot man yakhe abencanywa yiyo." Kutsho itsotsi ithoba ibhokisi, igqubelela. Eli xa ithetha olu lwimi lwayo icacisa ukuba umfundisi wale iCawa ingcwaba omnye umntu, makadede kuba bona bangxamile kwaye abazimisele kuchitha xesha ngakuthetha. Nalo mfo bamngcwabayo futhi ungxamele ukuya kudibana neNkosi yakhe le ebeyikhonza esesemhlabeni. (p45)

(Two would get into the hole to receive the box (coffin) while two lower it. If the priest officiating in your ceremony is standing closer to their hole one of them would say, "Sorry, brother, give way. We are in a hurry. This is not time for speeches. This guy wants to meet the Great man that he loved so much." One of the tsotsis says this while busy filling up the hole. What he says is that the priest of the denomination burying the other person must give way because they are in a hurry, they do not want to waste time with speeches. And the fellow they are burying is in a hurry to meet the God he was worshipping during his lifetime.)

Bongela exploits the ideophones to such an extent that he piles up to four of them on one page:

... hlasi (take quickly) ...  
..... vu (sit down) ...  
.....  
ngcwale (getting dark) ... cwaka (become quiet) ..." (p44)

However, justice to his use of the ideophones can only be done when a whole chapter is devoted to this.

In a very interesting treatment of types of foodstuffs and the attitude of different people and sexes towards these types, Bongela exploits humour to the full. To demonstrate its effect clearly as a tool in expository writing at least five quotations from one essay - Ukutya ( Food/kinds of food) will be used:

- (1) "Phofu nangona umntu efungile ukuba into ethile akasoze ayitye okanye akayityi, akangekhe aqiniseke kakhulu kuba maninzi amagama okutya asetyenziswayo ukuchaza iindidi ngeendidi zokutya. Amanye kuwo abhalwe ngesiFrentshi. Kukaninzi ndifika ehotele okanye kwiRestaurant ndibhidwe ngamagama okutya abekwe kuluhlu lokutya (menu) okuthengiswayo, nditsho ndincame ukufumana ukutya endikufunayo kuba kaloku ndibhidwa ngaba "spaghetti", "macaroni", "omelet", "hamburgers", "hot dogs", njalo njalo. Uyabona ke thina bangazityiyo izinja, uthi wakufika kubhalwe "hot dog" uqonde ukuba mhlawumbi inokuba libhaku eliza selishushu." (p86)

(Though a person may boast that he does not eat a particular type of food, he may not be certain that he does not, because of the vast number of names of foods. Some have French names. Many a time I have been to hotels and restaurants where it was difficult for me to get the food I wanted, because I did not know the names on the menu - names like spaghetti, macaroni, omelet, hamburgers, hot dogs, etc. We, who do not eat dogs, think we will be served hot meat of the type of dog which has long drooping ears when we see the word, hot dog.)

- (2) "Kodwa ezinye iintlanga zinokwazo ezikutyayo. Wena mntu ungakuqhelanga awulungi.

Omnye umfo wakha wahambela eMelika. Apho waqhelana nomnye umfo ngokudibana emsebenzini lo wayeze kuwo. Ngenye imini lo mfo wafumana isimemo esivela kulo mhlobo wakhe simcela ukuba makaye kufumana idinala nabo. Yaba mnandi le nto. Enziwa onke amalungiselelo yinkosikazi yalapha. Nanjengoko ummenywa lo wayengumXhosa, wothuka kukubona inkunzi yesele eqhotsiweyo ibekwe etafileni iyeyonanto kujongwe ukuba yeyona nto aza kuyithanda kakhulu njengoko kudla ngokuba njalo xa umntu ephikelwe inkuku. Wakha wazama ukuthi cwe empundwini yesele, hayi bo woyiswa. Badana noko abahlobo bakhe kuba bona babecinga ukuba bamenzele esona sidlo siphucukileyo." (p86)

(Other nations have their types of dishes they relish. People who are not used to these will not eat.

One man went to America. He became acquainted with a fellow-worker in his job. One day his friend invited him to have dinner at his place. This man was glad. His friend's wife made all the preparations. The invited man was a Xhosa, he was shocked to see a fried bullfrog on the table with everybody there thinking that that was the thing he would like most, much like he would like chicken. He hesitantly cut a small piece from the hind-leg, he could not finish it. His hosts were disappointed because they thought what they prepared was the dish for the most sophisticated.)

- (3) "EsiXhoseni zikho iinyama ezabelwa amakhwenkwe ethelwa nqa xa indoda okanye umfazi ezitya. Egusheni, intamo nondonci zezamakhwenkwe. Ehagwini, intloko ... namadelem zezamakhwenkwe. Enkomeni ngamacongwane. Enkukwini yintloko intamo namathumbu. Abafazi kwaXhosa abayityi intloko yegusha ityiwa ngamadoda omzi." (p86)

(According to Xhosa traditions certain parts of an animal carcass are reserved for boys, and it would be a cause for concern if a man or a woman ate those parts. In a sheep the neck and the fat intestine leading to the rectum are for the boys. In a pig the head ... and the intestines are for the boys. In a cow it is the hind-leg steak. In a fowl it is the head, the neck and the intestines. According to Xhosa traditions women do not eat the head of a sheep, it is reserved for the men of the homestead.)

- (4) "Kunzima ukuthi eli siko lokwaba iinyama lisagciniwe namhlanje kuba ngoku oxhela eyakhe akabuzwa. Kulula ukuthi njengokuba singabasebenzi nje sithi apho sigqibe ekubeni sixhele nokuba yigusha, ubone abafazi sebeleqa entlokweni okanye bambombozele bakungasikelwa kwisandlwane. Nabathengisi-nyama abasayinanze nganto le nto yolu calucalulo lweenyama."  
(p87)

(It is difficult to say that the traditional reservations practised in sharing meat are still kept these days, because it is now a free-for-all. It is a common sight today to see women eating the head of a sheep or to see them grumbling if not given a piece from the manyplies when a sheep is slaughtered as we often do as workers. In fact, even butcheries/meat sellers no longer bother themselves on the question of traditional reservations pertaining to certain parts of meat.)

- (5) "Omnye umfo wasuka apha esiya ekhosini eWales, wathi kungeveki zingaphi efikile wabhalela ekhaya ecela ukuba makathunyelelwe ingxowa yomngqusho nomgubo wombona kuba yena ukruqukile kukutya into angayithandiyo kule hotele nakubantu ahlala nabo. Watsho esithi uza kuziphekela ngokwakhe."  
(p88)

(One fellow left for Wales to attend a course; within a few weeks he wrote a letter home requesting them to send him a bag of stamped mealies and mealiemeal because he was tired of eating hotel meals and meals prepared by his hosts, both of which he did not enjoy. He added that he would be cooking his own meals himself.)

The effect of humour here is wonderful. While the treatment is light the abundance of the humour makes Bongela's point sink that different cultures have different special foodstuffs and that cultural taboos prohibit the different sexes from partaking of certain foodstuffs, while at the same time effectively pointing out that modernity and acculturation has forced changes. A more serious/sombre tone on different types of foodstuffs would not have achieved what humour has achieved here. While the reader knows most of the foodstuffs/points raised here humour makes them fresh, new, appealing and memorable. Such ideophones as cwe (take just a piece) in quotation (2) and nqa (shocked) in quotation (3) raise their heads again with dilating eyes and express real awe in these quotations, adding more humour much like jesters. And, that cheeky idiomatic expression, oxhela eyakhe akabuzwa (nobody

challenges the one who does his own thing) in quotation (4) humorously/ amusingly paints a picture of women boldly invading the world of men, demanding to eat the head of a sheep and the manyplies - breaking all ties of taboo! There is plenty of humour in this essay but this is enough to show what can be achieved through humour. While this essay looks conversational, filled with many anecdotes, it is a great lecture. Bongela sometimes uses dry humour (pp 4 and 6); he also creates humour by using "strange" names like Sasayi, Nasonti, Nqikilitye and Nokhontoni - all on page 29; and by using strong terms, the last four words in this quotation:

"Ukusebenza ngezandla yenye yezinto eziyimfundiso ebantwaneni. Abantwana abangayiqhelanga le nto kwasemakhaya, bayabonakala kuba umsebenzi bawuthatha njengesilingo esibazisela imbandezelo yomphefumlo nokuxhixhinjwa komzimba." (p79)

(Making children work with their hands is one of the greatest disciplinary activities. Children who are not used to this at their homes can be easily seen, because they regard work as a cumbersome task which is torture to their souls and bodies.)

In their contexts these quotations are amusing or have the desired effect. So much on humour.

At one stage the reader gets a feeling that the author's mind gallops and he writes so many things in one sentence or paragraph like a man gathering stones or a lot of vegetables which will develop into a heap, as a result the reader feels piling is a characteristic of that particular author because he does it frequently, just like Bongela, as well as the other essayists dealt with above. Bongela does this in fifty-six (56) out of ninety-two (92) pages, in some instances twice or thrice in a page! Here are some examples:

- (1) "Injongo yale mibutho xa iyonke yintoni? Kungani ukuba kufuneke ukuba wonke umntu abe lilungu lombutho othile? Imibutho eyilwe ngesiseko esihle iluncedo ebantwini kuba ilwa nobundlobongela, ububi, isithukuthezi, ubuvila, ubuqaba, ubudenge, ubutshivela nokuqaqadeka." (p17)

(What is the objective of all these organisations/associations? Why is it imperative that a person must belong to one of these? Associations



formed with positive aims as a goal are of great help to the people/community because they eliminate hooliganism, evil activities, boredom, laziness, ignorance, stupidity, misbehaviour and rowdiness.)

Here two rhetorical questions follow each other. Then in one sentence the author piles up eight categories of evil which associations/organisations help to eradicate in a society.

- (2) "Imfundo yakudala nayo yayifunyanwa ngabo bantu bakwaziyo ukuzondelela. Izikolo zazikude, kufuneke ukuba umntu avuke ngentseni asenge athi akugqiba akhaphela iimpahla, okanye aye ediphini, kanti loo mntu uza kuya esikolweni. Ngelo xesha nesikolo siyakrakra kuba ootitshala nabo bafuna umsebenzi wabo kwakulo mntu uxakeke olu hlobo." (pp73-74)

(Education in the olden days was obtained by people who were extremely patient. Schools were too far, a scholar had to wake up very early, milk the cows/goats/sheep, take the stock to the veld or to the dipping tank, then he could go to school. Schooling then just became a bitter pill to take, because all the teachers demanded their work from the same scholar who was so busy.)

At this point of this essay the author explains why many impatient school children leave school. In this quotation the author's mind gallops and his blood gets stirred as he puts himself under the skin of a school boy whose school is too far, who is daily faced with many time-consuming duties at home before going to school; while at school the teachers demand 100% performance from this tired boy. Hence the author uses this phrase, nesikolo siyakrakra (schooling is a bitter experience). This piling of details in his quotation leads up to and justifies effectively why the school became such a bitter experience to the children of the time.

- (3) "Ngamanye amaxesha siphawula ukuba le mibutho ikhe imeme iincutshe ezithile zize kunika iintetho kuloo masebe zikuwo mayela nokupheka, umthetho, ukuqeqesha, ukwakha izimilo zabantwana nabantu abakhulu, njalo njalo.

Iingxoxo ngezintoyinto, amatheko oonobuhle, iikhonsathi, imidaniso, imidlalo, nayo yonke into eyonwabisayo, zizinto ethi le mibutho izenze ukwenzela ukuba ulutsha lube nento yokwenza ngexesha eluphume ngalo

emisebenzini.

Kwicala lezemidlalo, siyayazi imibutho yabadlali kwiindawo esikuzo. Singabala nje ibe mbalwa enjengoomaOrlando Pirates, oomaKaizer Chiefs, oomaBushbucks, oomaLeopards, njalo njalo. Kwibhola ekhatywayo nombhoxo siyazi ukuba phantse yonke impela-veki kwasoloko kudlalwa kumabala ebhola, iitumente, imidlalo yobuhlobo. Kukhe ngamanye amaxesha kuye kukhutshiswana kwezinye iiprovinci kwimidlalo enjengeentenetya, qakamba, neminye imidlalo. Nangoku sesikhe seva ukuba iqela lombhoxo labaNtsundu selivela kwelaseIthali." (p16)

(We note that occasionally these associations invite experts to address them on their fields of interest/study - cookery, law, education, discipline for the young and the old, etc.

To occupy the youth constructively after work these associations organise debates on various subjects, beauty contests, concerts, dance competitions, games and many more interesting activities.

In sport, we know sports organisations in our areas. We (I) may mention a few like Orlando Pirates, Kaizer Chiefs, Bushbucks, Leopards, etc. When it comes to soccer and rugby we know that almost every weekend there is always a match, tournaments and friendly games. There are sometimes provincial matches in tennis, cricket and other games. Even now we know that a Black team went to play in Italy.)

From these three paragraphs we learn many things about the activities of associations/organisations, which are just clogged together. Such piling also helps in this persuasive essay, to prove that associations are as good as the title says. In the following quotations this piling is done intensely. In quotation (4) it is done three times on one page, and on page 84 it is done five times.

(4) "... kwenziwe iijezi, iminqwazi, izikhenkcelana zezitya, iingobozi nezithebe zezindlu ...

Unezinja ezininzi, iindidi ngeendidi; amangesi, amabhaku, amatwina, iingqeqe nendingazaziyo kakuhle zesiLungu.

...

Mna mntu ungenamdla ekuzingeleni andikwazi kuzibona ndityhobeka kula mahlathi, ndikrweleka, ndihlalywa ngameva, ndigrusulwa okanye ndikhubeka kula matye, ndiphepha iinyoka ndileqa inyamakazi nezinja, kanti noko andizi kufumana nto." (p90)

(... to make jerseys, hats, dishes, baskets and mats ...

He has dogs of all kinds: greyhounds, dogs with large drooping ears, mongrels, small kinds of dogs and other English/European dogs whose names I don't know.

...

Since I am not interested in hunting I cannot imagine myself bumping against trees in forests, getting bruises, pierced with thorns, bruised by or tripping against stones, running from snakes chasing wild animals with dogs for nothing.)

The effect of piling of this nature is that the reader becomes confident in the author's intimate knowledge of his subject much like use of synonyms makes the reader feel that the author knows his language well. This gives the reader confidence in the author, and that is a great achievement in essay writing.

Besides the ideophone there is another striking linguistic characteristic which also demands attention because it is exploited deliberately and used frequently, the compound word. Compound words are scattered all over Bongela's collection of essays:

- (1) "Enyanisweni zisekho iindawandawana apho kungekho luqhekezo lungakanani kodwa ezi ndawo zicutheke kakhulu." (p28)

(In fact, there are still places here and there where no breaking into someone else's property does not occur but such places are rare.)

The compound word iindawandawana (few places), supplemented by the diminutive suffix -ana reinforces the idea that in most places breaking into cars is rife, and also gives emphasis to the phrase ezi ndawo zicutheke kakhulu (such places are rare).

(2) "Kuwo onke loo magingxigingxi okungahoyi kwabantu nokuhamba kade kukaRhulumente, isikolo siyazalwa, sikhule, sakhiwe ekugqibeleni side sifane nezinye izikolo ezi sizaziyo ide ibe ngathi zange sibe nezi nkathazo sezichatshazelwe." (p33)

(In all those disheartening delays of indifferent people and the slow-footed government, a school is finally born, it grows and reaches completion like the other schools we know - a resemblance which would give the impression that it never had the troubles referred to above.)

In a paragraph where Bongela outlines at length the difficulties experienced and cumbersome steps taken in building a school in the rural locations he suddenly summarises the whole heart-breaking process by a suitable and heavy compound noun - loo magingxigingxi (those delays). This word refers to quite a number of things: In the building of a school the government is slow to make its subsidy available; the parents in the location do not co-operate, hence the principal is forced to use his scholars to build the school up to the roof! The principal's second problem is to get assistant teachers himself in most cases; if fortunate enough he may get one after a long time; he has to do this until he gets the required number. It is at the stage when the author thinks of the effect of all these hardships on this poor principal and his scholars that he uses this appropriately sarcastic compound noun. The reader feels in this compound word that rhythm of stop and go, stop and go as it happens under the conditions described above. Surely the material will fall short and the building will stop, to carry on when the material is available. This very compound noun is derived from two ideophones, gingxi gingxi, which are used to describe unsteady movement of a vehicle over a stony road or a road full of ditches; it has to go slow and is likely to suffer dents.

(3) "Ntlandlolo phambi kokuba ilizwe lirhintyarhintyelwe ngeengcingo, umsebenzi wokuqala womntwana oyinkwenkewe akuthi dlandlu, yayikukwelusa impahla." (p42)

(In the olden days, before the country was inundated with fences, the first responsibility of a boy was that of a shepherd.)

This compound word lirhintyarhintyelwe (inundate with fences) describes the Trust situation (in Transkei), the stage when the grazing land available for each rural location was divided into camps. This word is both metaphorical

and humorous. It is metaphorical in the sense that it equates the land with an ox facing slaughter; it is humorous in that it also brings out the resistance of the people (in Transkei) against the division and the fencing of their land. The length of this word also brings out nicely the fact that this fencing took a long time and the fact that many camps were created.

Bongela is also fond of a construction which is close to compound words: the use of the same stem twice in close proximity to form a phrase:

- (1) "Uvakalelo lomntu ngamnye lwaluvela kwinto yokuba iNkosi yeenkosi ithethile xa ithe yathoba ukufa." (p45)

(The reaction of each person was based on the knowledge that the King of kings had issued His command when He had imposed death on one.)

A well-known term like iNkosi yeenkosi (the King of kings) gains freshness in this context. It shows power which nobody else has, hence when He has called one to Him through death, that one lies still. It is in that stillness that His power is seen, hence the people who bury that one show great respect by being very quiet or at least by whispering. Hence even passers-by as the author says in this paragraph, also feel without being told that God has visited the place and show respect immediately. Chiefs/kings enjoy great respect, how much more the King of kings who has more power than the latter! The use of this term in this situation is well-timed and effectively indicates that there is no possibility of resistance against God's finger.

- (2) "Ezi mali titshala zivela kwiindawo ngeendawo zeli leRiphabliki yoMzantsi Afrika kubantu ngabantu endibancedayo ngokubaphilisa kwizinto ngezinto." (p68)

(These sums of money, teacher, come from many places in the Republic of South Africa, from different people I cured from various types of illness.)

Bongela's great love for this type of phrase is shown clearly here, where he uses at least three in one sentence. Here he is stressing diversity which tries to establish that this faith-healer has supernatural/ superhuman power to cure anybody from anywhere from any type of illness, and in a nutshell (one

sentence) he does that through these three phrases.

One could still write at length on how Bongela uses each of the following and their effect in their contexts: the diminutive, the metaphor, idiomatic expressions, giving personal details, research done, synonyms, onomatopoeia, strange words, short sentences, the rhetorical question, climax, exclamation, alternate comparison, contrast and use of anecdotes. But while illustrating certain points above these happened to be in those examples and were pointed out. The examples analysed above were the powerful combinations of these and those that are used frequently in this collection. However, there are other qualities which do not appear in such high frequency which also deserve mentioning even if briefly.

Personification is one of these, which, in the following example lies in the word, ixhaphe.

"Kukho iqela elithanda ukulima. Ungafika ezigadini nasemasimini kusoloko kuluhlaza yaka yimifuno kanti ke kumntu ongenamdla ekulimeni kulula, ukubona intsimi okanye igadi ixhaphe ukhula okanye ingalinywanga mpela."  
(p90)

(There is a group which likes cultivating. Their gardens and fields are always green with vegetables; whereas the field or the garden of a person who is not interested in cultivation will be found uncultivated and just full of weeds.)

This word gives a field and a garden the quality of a person - a dirty mouth (on the outside). There is also contrast here between a diligent person with a well-tended field and garden, and a lazy person with a garden and field full of weeds. The personification and the contrast coax the reader towards diligence in an essay on hobbies which the author says are found these days to be a source of income. The power of these two figures of speech lies in the fact that nobody likes to be called by this word, dirty, and nobody likes to be called lazy, even if he is dirty and lazy. Bongela has used here his psychological resources with great acumen.

In quite a number of statements and words Bongela's political awareness and experience come out as in this example:

"Njengoko kudla ngokungabikho budlelwane phakathi kwabaMhlophe nabaNtsundu, kodwa ngaloo mini babukho kuba lowo wayejika wathukwa ngumntu wonke." (p75)

(Though, normally, there are no good relations between White and Black, that day there were strong relations between the two, because everybody jeered at the one who was taking the turn (without indicating).)

This is a reference to the bad relations between the European and the African in South Africa which have always been a thorn in the flesh in this country.

Bongela also used a number of similes like this long and humorous one (underlined):

"Siqinisekile ukuba ukhe uthi uhamba uphazanyiswe kukunambuzela okwenziwa ziintambo zesigcawu. Ukuba uzinike ithuba wema wasikhangela wofika mhlawumbi sijinga sibambelele entanjeni enye sesingathi ngumoni egwetyelwe intambo." (p42)

(We are (I am) sure that while walking you had once felt the touch of a spider's web on your body. If you stop and look around for it you will find it dangling from one thread like a criminal hanging by a rope.)

Here is another humorous one (underlined):

"Abantwana bona babentanta okweenjana, sebemana ukusithela ngabantu." (p50)

(The children were fluttering around like puppies taking refuge behind people.)

It is things of this nature which reveal the "art of the essayist" which Gardiner (ed 1961:9) equates with that of "master of conversation" - "relaxed and genial". Hence Pritchard et al (1965:13) also say the essayist "entertains".

Though there is not much bombastic language examples can be pointed out. There are two striking, rarely used words in the following quotation which because they are in the early part of the book raise the standard of

expectation as far as language is concerned:

"Izikhakhamela zaseBritani zazidla ngokukhuphisana zodwa ekuthengeni la mahashe eli xa wona amakhathshakhowa angenamali ayesuka abambe ongezantsi ebukele." (p8)

(The British business magnates used to compete among themselves in buying these horses while the far less affluent used to look on in dismay.)

The two underlined words make a bombastic contrast; they make the reader feel the big gap between these two groups; even the consonance (with kh...kh sound in both) makes the whole sentence a beautiful expression and propels the reader forward hoping for more expressions of this nature. The idiomatic expression, abambe ongezantsi adds to the lustre of this expression.

"Isiqhamo saloo nto kukwakhiwa kwezindlu ezikekeleyo nezibundukunyiweyo." (p32)

(That results in the building of slanting structures which are not properly erected.)

The underlined word is a very powerful expression. It expresses strong condemnation of the evil sluggishness that he sees when a school is built in the rural areas; while also giving a vivid picture of a building which, though just finished, can fall at any time. Somewhere in this essay he remarks that the principal finally depends on children to make this building. On page 37, Bongela describes the music (classics) which he could not understand by this word (i)sithwakumbe (complete darkness) and the reader really feels and sees that Bongela was completely lost and enjoyed nothing in that music.

Another tendency close to the one treated above is his use of exaggeration;

(1) "Kufuneka angqokolele ukuba kughekeke indlu ukuba kukho indlela kuba invubu yohlala kuwo." (p11)

(They must produce that bass sound so strongly that it demolishes the venue/hut if they can otherwise they will be severely sjamboked.)

(2) "Ukuba namhlanje kusweleke umntu owaziwayo kophuma nosempelazwe, ibe ntle



ke loo nto, kuba iwenza mkhulu umngcwabo." (p46)

(If somebody dies, these day, people from all corners of the world will attend the funeral; which is good, because the numbers will be big.)

(3) "Seyiyinto eqhelekileyo kule mihla kweli laPhesheya kweNciba ukubona imiqodi yabantu abahamba ngeebhasi neemoto zizela ziphuphuma ukuya kwaMthandazeli." (p66)

(It is a common sight these days in Transkei to see buses and buses, cars and cars, full to overflowing (overloaded) going to the faithhealer.)

(4) "Uthi akuphuma nazo ufike ingumhlambi. Usuka aphambane kwakuthethwa ngokuzingela, umbone nje ukuba ukwelinye ilizwe." (p90)

(When he calls them (dogs) out they look like a big flock of sheep. He gets mad when about to go hunting, you can see that he is in a world of his own.)

The exaggeration lies in the words and phrases that are underlined. This type of exaggeration serves only to embroider his essays, and taken together with the bombastic language treated above they lift the standard of his essays to a far higher level than that of drab accounts and they make enjoyable reading like all fiction is meant to be. A remark on humour, which is also found in these quotations, has already been made, that humour also makes Bongela's essays quite a pleasant relish to feast on.

On further examination of Bongela's syntax it is noticeable that he uses the average sentence length which is not boringly long, except in instances of piling as on page 15 where he has a sentence of thirty-two words in the sentence beginning: Sikhe sive ... (We often hear). He also uses one word sentences: Heke (Ye-es) (p31) which also serve as a transitional technique; and on page 42: Qwalasela (Look closer). Such short sentences renew and/or invigorate the reader's concentration and are thus highly necessary and beneficial. He uses other transitional words with the same effect such as Kodwa ... (But) (p9) and Njengoko sesitshilo ... (As we have said) (p38).

Like his contemporary, Mtuze, Bongela also uses the one-sentence paragraph:

"Kwezinye ililali kuba nzima kakhulu ukuza kusebenza kwabantu esikolweni kangangokuba ida inqununu ibhenele ekusebenziseni abantwana besikolo."  
(p33)

(In some locations it is very difficult for the residents to come to help at the school to such an extent that the principal resorts to scholar labour.)

As this sentence stands alone forming a paragraph it boldly asserts the main problem on which the writer focuses his attention. As said above, Bongela expresses his indignation against this situation in very strong terms. This adds emphatically to that.

Another quality which can be mentioned is the link that is noticeable between certain essays. In the essay Amahashe (Horses) he deals with the way Africans use horses, then later in Abafana bangaphandle (Rural young men) he refers again to the way African (Xhosa) young men use horses on a marriage occasion (see p12). He also links Ihostele yesikolo (A school hostel) with Isenzo sobutyobo (Vandalism). In both he alludes to careless and stupid destruction of property. The whole of the first one is on this and then in the latter he alludes to this on page 82. There are other instances of this nature, which portray Bongela's main concerns to an extent and the fact that he does not lose his trend of thought.

In the introductory remarks it was stated that Bongela uses borrowed words - a quality which deserves a remark. These fall into two groups: some are well-known and are in general use though they may be replaced by proper Xhosa words. For example ititshala (p68) can be replaced by umfundisi- ntsapho. The word, ititshala is a direct borrowing of the English word, teacher. Such other generally used borrowed words are iimoto (p1) (= motor-car); iifestile (p1) (= venster); igadi (p90) (= garden). There are many others. The second lot are words:

namadelem (p86) = derms (Afrikaans)  
isitaki (p53) = stack (English)  
(i)sikotilana (p64) = skottel (Afrikaans)

Anyway no damage has been done by the use of both groups of these words; but it is a fact that Bongela's vocabulary is marked by this type of word in a way

which distinguishes him from other essayists, this is his trademark much like other essayists have their trademarks.

Bongela's essays prove that he wrote them when he was already mature. They also reveal that he has been in the educational field for some time. Though the essay is not necessarily a product of strenuous effort, the fact that Bongela does some research or rather the fact that some of his essays betray the fact that they are products of some research is pleasing to the reader. As has been noticed in the development of the essays of other languages, that they are on the whole concerned with the manners and changes in those societies where the writers belong, the reader finds that Bongela, while entertaining the reader, also tries to give direction to his people on crucial issues which will lead to a better quality of life. He is thus sticking to that principle of "pleasure and instruction".

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#### G S BUDAZA - KHAWUFAN' UCINGE - IZINCOKO/IZIVUSANGCINGA ZESIXHOSA

##### GENERAL REMARKS

A structural and stylistic analysis of Budaza's essays will indicate his characteristics, as is the case with other essayists. Style involves a number of things hence it is not strictly a literary analysis but includes morphological, semantic and syntactic matters. One important point is that many of his essays are not purely fictional but treatments and accounts of real situations; he was involved in some personally or as a witness. In such essays he appeals to the reader by his emotions. However, the literary quality of such essays is not diminished by this fact.

##### FEATURES OF BUDAZA'S ESSAYS

In the presentation he breaks some of his essays into two, just like his predecessor, Madala. This promotes clarity. Budaza's essays can be classified, according to structure, into broken and streamlined essays.

##### (a) Essays with body broken into two:

The body of the following essays is consciously broken into two: Ubusuku

(Night Time) (pp4-8), Ukufa (Death) (pp23-25), Iggabi (A leaf) (pp26-28), Hay' le ntombi kaLudiza (Liquor/Sorghum beer) (pp36-38), Umqweno/ Inkanuko (Earnest wish / Sexual desire) (pp78-80), Izihlobo (Relatives) (pp95-97), and Ilifa (Inheritance) (pp100-101).

In Ubusuku (Night time) (pp4-8) the writer gives positive and negative points about night time, using direct address to the reader. The second part consists of anecdotes and details indicating positive and negative aspects of night time.

The essay, Ukufa (Death) (pp23-25), which is not well co-ordinated is broken at this point:

"Masize apha kwaNtu." (p24)

(Let us take the case of the African.)

He looks first at the attitude of Christians towards death and later at the way Africans, in their religion, look at death. Iggabi (A leaf) (pp26-28) is broken at this point:

"Mandize ke ngoku kuwona mthi unamagqabi angawona ashwatyulelweyo anyenjwe ngabantu abaninzi ehlabathini." (p28)

(Now I want to say something on the tree whose leaves are most cursed and condemned by many people on earth.)

He gives first the useful types of and general functions of leaves; and then later types of harmful leaves are outlined. He consciously breaks this one: Hay' le ntombi kaLudiza (Liquor/Sorghum beer) (pp36-38) at this point:

"Ngelabo icala abaseli botywala nababuthandayo abathanga tu ukubuthethelela ngemisebenzi yabo emihle." (p37)

(Liquor consumers, on the other hand, vociferously point out the positive effects of liquor consumption.)

He treats liquor here and gives both sides of the matter - the positive and the negative. Then in his concluding remarks he says:

"Nango ke omabini la macala." (p38)

(Here are both sides of the matter.)

Umqweno/Inkanuko (Earnest wish / Sexual desire) (pp79-80) is broken at this point:

"Kodwa ke mawethu mandinganizobeli umfanekiso ocalanye, kuba ubom nobuntu abunjalo." (p80)

(Eh! Comrades, I do not want to give you a one-sided picture because life and the nature of a human being is not like that.)

Kodwa is a good transitional term which indicates a contrast or contradiction, even in conversation. In the first part of this essay Budaza outlines aspiring for higher things and use of positive methods; in the second part he outlines aspiring for certain things and the use of negative methods.

In Ilifa (Inheritance) (pp100-101) the contrast here is drawn by the use of two narratives: The first one is an account of a positive and sensible way of "spending"/using inheritance; the second one is an account of a negative and foolish way of "spending"/using inheritance. Izihlobo (Relatives) (pp95-97) is also broken into two in order to deal with another aspect, but not for contrast.

There are many more essays where a comparative approach is used or some kind of weighing which will display the author's awareness of the two sides of the matter, even if the body is not broken into two. Such essays include Iindaba (News) (pp66-69), Usokhaya nekhaya (The head of a family and his home/house) (pp63-65), Ingxolo (Noise) (pp29-31) and Ubuthongo (Dreaming/ Sleep) (pp76-78). In the essay: Ukuhleka nokuzihleka (Laughter and laughing at oneself) (pp19-22) the approach is classificatory but the underlying idea is comparative. The body here is broken into three parts. The author deals first with normal laughter; at second level he deals with abnormal laughter; and lastly he deals with good/beneficial type of laughter. As said already, this breaking of essays gives the reader a fair picture of what is dealt with as each aspect is given fair attention.

The following essays are all streamlined, but some of them (in groups) have a

striking feature in the introduction and/or conclusion. Since that feature characterises other essays this must be mentioned in the analysis of his style.

(b) (i) Streamlined essays

Kwalambatha (A place of ignorance) (pp9-12), a descriptive essay in essence but an essay which takes a narrative form, is an account of a visit to a very rich man by a "poor" man who, at least, had a car. The remarks on time wasted and the meticulous way in which each step in the "tour" of this rich man's property is described gives this essay a very tight coherence which is retained to the end. This is one good example of this sort. Other essays like it in being streamlined are: Ubulolo (Loneliness) (pp59-62), Usokhaya nekhaya (The head of a family and his home/house) (pp63-65), Amangcwaba (Graves) (pp73-75), Intetho (Speaking) (pp89-90), Inkokeli (A leader) (pp91-94), and KwaYekela (Sodom) (pp98-99). Budaza's clarity in such essays is achieved also by use of a guiding principle as in Ubulolo (Loneliness), in the sentence:

"Uze ukhe ubambe amahobe asendle nokuba linye nokuba mabini, uwagcine endlwini ekhaya." (p59)

(Take wild doves, one or two, and keep them in a room at your home.)

But the guiding principle, which gives the essay-idea, is beautifully used in an essay outside this group - Ubuhlobo (Friendship) - in the sentence:

"Mandithi phambi kokuba ndiqhubele phambili, mandilitsolise ndithi andikholwa ukuba ikho into ebubuhlobo benene kulo mhlaba unganeno apha kwengcwaba." (p70)

(Before I carry on let me say it clearly now that I do not believe that there is such a thing as true friendship in life.)

This essay-idea is given early, in the introduction, and repeated in other words in the conclusion, giving compactness to this essay. On page 66 another example of a guiding principle is noticeable. In fact, the author states the gist of an essay in clear terms in no less than eight of his essays. (As this is his tendency this must be mentioned in the analysis of the structure of his essays hence this little deviation.)

(ii) Essays with a striking introduction, by

- a short narrative: Intombi (A girl) (pp32-35), and Iincwadi (Books) (pp52-55);
- dialogue: Unqulo (Religion) (pp13-18), Ingxolo (Noise) (pp66-69), Esikhululweni seebhasi (At a bus terminus) (pp84-86), Intonga (A stick) (pp87-88). Dialogue is used in these examples in the very first paragraph or in the initial stages of these essays. This dialogue is a strategic prelude to the body and the gist of the essay. A good example is that of the "noisy" ideophones in the essay which deals with noise/sound - Ingxolo (Noise).
- quotations:

(1) from an authoritative work - the Bible:

Ukuzigwagisa (Haughtiness) (pp81-83) and

(2) from a man whose renown is world-wide - Shakespeare - in Ubuhlobo (Friendship) (pp70-72). These quotations give the essay a heavy weight right from the beginning.

(iii) Essays with striking conclusions

Budaza's very first essay, Hay' inkohlakalo yomnt' emntwini (Untold brutality of man on man), ends dramatically with a very short sentence followed by an exclamation:

"Qha ke. IsiXhosa asitolikwa Lawundini!" (p3)

(That's all. I am not going to interpret Xhosa to a Xhosa!)

The effect of this is that it forcefully directs the reader to link immediately the quotation he took from Jobe with the details of the rest of the essay, and the gist of the whole essay, which at first sight looks like a story, stands boldly out to be seen. Readers normally go back to a poem for the beauty of its language, but Budaza's exclamatory conclusion brings out clearly the fact that this special poem (on page 3) is not only a play with words but has a lot more in it: philosophy on race relations. The essay

itself is on race relations, the attitude of Afrikaners towards the English and how it affects the Blacks. It is this conclusion which makes even the less observant reader see the link between the two. Other essays ending on a (short) exclamation like this one:

Igama (A name): "Nantso ke!" (p47)  
(There you are!)

Esikhululweni seebhasi (At a bus terminus): "O! Hay' umntu endinguye! Kodwa ke mandiyeke." (p86)  
(O dear me! Alright I leave things at this.)

Intonga (A stick): "Hayi torho! Ungatsho ukuthi, "Ibhong' ilele." (p88)  
(O no! Don't think I'm useless.)

Izihlobo (Relatives): "O! Mandiyeke kudala ndilindelwe ebukhweni kuba sekukho nabathi ndaginywa bubo. Kanene asizozihlobo bona?" (p97)  
(exclamation + statement + short question)  
(Alright! Let me stop. After all my in-laws are waiting for me, as some people already say (disparagingly), I am swallowed by my in-laws. Are they not my relatives?)

Ubufazi (Womanhood): "Asilengalengi na? Kwawubhek' ezantsi." (p58)  
(short question + short challenging statement)  
(Have we not lost our way? Think.)

The effect of all these short conclusions is similar to that of an ending of a song which ends abruptly on a high note, leaving a lasting impression on the audience. This is what Budaza has achieved by his dramatic and lively conclusions which make the reader stop and reflect seriously on the ideas that have been exposed to him, hence the sub-title of this book:

IZIVUSA-NGCINGA ZESIXHOSA (Xhosa thought-provokers)

His idea was to provoke the people addressed to think on their situation.

As in other cases dealt with above, this author consciously planned the last essay to be a closing essay of the book. Jolobe, Madala, Tamsanqa, Mtuze did this and now Budaza does it. This is evident in Budaza's case in his metaphor



in the conclusion of this essay:

"... mzukulwana wam." (p101)

(... my grandchild.)

in reference to the whole book. This is also evident in the very last two words of this book which he puts in inverted commas:

"Qingqi mntwana." (p101)

(Stand firm, my child.)

This refers to the whole book, not only to the last essay. These are the very words which A C Jordan uses to close his classic, INGQUMBO YEMINYANYA (THE WRATH OF THE ANCESTORS), which, like Mqhayi's works, has exerted great influence on modern Xhosa writers.

Another tendency which strikes the reader in many of Budaza's essays is a sentence which is not directly connected with the contents of a paragraph. In such a paragraph an idea is developed and suddenly at the end of it a new idea is put in a sentence and not developed. This is done much like in a manner of a socially inhibited man who delights in making himself a special genius by not finishing his speech or ideas deliberately so that the listener may not understand him, thus transferring his social inhibition onto the unsuspecting listener. A good example of such a sentence is this one:

"Kodwa ke masiyiyeke loo ndawo, kuba nayo inkedama ikwangumntu onochuku."  
(p100)

(Let us not pursue this further, because an orphan is fussy.)

The question of the orphan's fussy nature in this sentence is a new issue which is thrown in at the bottom/end of the paragraph, it is not elaborated upon in the paragraph where it occurs nor in the paragraphs that follow.

On a point where he feels he must make his characteristic deviation Budaza goes to the extent of coining a sentence where the concords make a discord in the first place, where, secondly, there is no main verb for the first bulk of

the sentence. Then he simply appends the words he has been rushing for, the last two:

"... makaphumle ngoxolo." (p101)

(... let her rest in peace.)

The sentence as it is reads:

"Uthe ebhubha sele egqithile kwiminyaka emashumi asithoba ubudala, kodwa elifezile idiniso lakhe, makaphumle ngoxolo." (p101)

(At the time of her death over ninety years old, but having fulfilled her wishes, let her rest in peace.)

This could have been made two different sentences, but he was rushing helter-skelter for this unconnected appendage:

"... makuphumle ngoxolo." (p101)

(... let her rest in peace.)

because there is a sting and humour in it.

Sometimes such appendages come as a biting twist at the end of the paragraph. The example above is a twist, here is a more biting one:

"... Ndakuhlamb' ezantsi kwakho. Kodwa ke lumka mhla wabhaqwa." (p71)

(... I wish I were you. But the day you get caught!)

This is a twist at the end of an argument on the fact that the concubine of a married man is really a slave rather than a truly loved one. Their relationship is just a long period of slavery. Then he ends off by saying to such a man he must carry on but woe unto him the day his wife discovers the affair. At the end of the third paragraph on page 76 and the second paragraph on page 88 there are other examples.

On the biting twist at the end there is none more biting than the conclusion

of the essay, Izihlobo (Relatives). Here he turns like a vicious boxer who sees that his opponent is almost finished and must be finished and not given a chance to recover. This comes at the end of his lambasting points on misuse of one by one's relatives. He is personal first and starts off by a sarcastic exclamation of derogation, this is followed by a biting sentence whose effect is made more severe on the author's immature critics by a devastating terrible rhetorical question. Here is this dangerous and venomous conclusion, which also looks like a deviation:

"O! Mandiyeke kudala ndilindelwe ebukhweni kuba sekukho nabathi ndaginywa bubo. Kanene asizozihlobo bona?" (p97)

(Alright! Let me stop. After all my in-laws are waiting for me, as some people already say (disparagingly), I am swallowed by my in-laws. Are they not my relatives?)

This is one of the essays where Budaza displays great liveliness.

Sometimes such sentences come at the end of a paragraph as a dramatic short illustration of a point which is under discussion (unlike the unconnected ones), and here they provide humour and immediacy, while at the same time demand reflection from the reader to link such a sentence with the details that come before it. Here is one:

"Ibe ke sesomfundisi ode wawiswa lelinye lamagosakazi akhe. 'Kudala le nto siyibona, 'wova omnye umama webhatyi esitsho.'" (p68)

(That looks like the case of a priest who was successfully enticed into a love affair by one of his stewardesses. 'We saw this long ago,' one of the members of the Mothers Union would comment.)

The paragraph itself is on "stale" news. Then it ends with this quotation and these are nicely linked by the word Kudala (Long ago). The dramatic element is felt in the brevity of these sentences and the simulation of a dialogue where only one speaker is quoted. The very choice of a minister of religion ultimately falling from grace into an affair with his church stewardess, is highly humorous and sensational (and newsworthy).

In one paragraph Budaza points out the fact that domestic workers attached to

White families for a long time copy and adapt to the White civilization, and on Thursdays, in particular, they look very pretty when they are off duty. He suddenly ends this paragraph by a humorous warning to lady teachers which implies that with all their education and sophistication they can easily lose their "men" to these "kitchen girls":

"Lumkani zititshalakazi nashiyiselwa." (p49)

(Lady teachers, be careful lest you be left behind.)

The brevity of his type of conclusion again here gives it drama and force, and demands wider reflection.

These sentences, whatever they serve, are not developed. They are just attached to the end of a paragraph. But some of these sentences can only be viewed with negativity. On page 40 there is a strange sentence attached to the end of a paragraph. It is not only unrelated to the paragraph but its semantic content is extremely unclear. It reads:

"Amaphepha ndawadungudelisa ngokudakisa umdla nethemba lam." (p40)

(I pretended lack of knowledge of the papers by frustrating my interest and my hope.)

The meanings of the first two words cannot be explained neither in the context of this sentence nor in the context of the paragraph where they occur. There is so much incongruity that this can only be called a non-sense sentence.

In such phrases as:

"... negeza eli ligagazayo ukugeza." (p62)

(... a mental case - the one that says, ga ga ga, at that.)

all we can feel is the author's over-enthusiasm and uncontrolled emotion (of course, fitting the incident described - memories of his eighteen days detention). But in a work of art like this we are bound to comment negatively on this phrase as we get the feeling that such a term as ligagazayo is inappropriate in this context.

Even the use of ulunqa (surprise) (p39) leaves readers confused except those who have a little bit of English who can translate this word to "surprise". But even then one feels it is forced. The use of umunyu (stinginess) (p79), too, instead of umona (selfishness) leaves the Xhosa reader in doubt and shaking his head in disbelief. Even the use of this hackneyed and abhorrent expression umqagoba wegaba (the most uncultured savage) (p79) (which Sebe also uses) encourages negative debates on Budaza's language, bundilile (p89) instead of bundilisekile (dignified), Ngelinye icala ... Ngelinye icala ... (On the other side ... On the other side) (p99) are also questionable.

These things really confirm uburhanuga (bakhe) (being a decultured Xhosa) which he confesses on page 96. Even his Bhayi/Khetshe example is inappropriate even if this is fiction. These two were not just friends but blood relatives. Moreover, they belonged to different generations. When traced genealogically they are called:

"UBhayi kaKhetsha" (Bhayi of Khetsha)

or

"UBhayi isihlobo sikaKhetsha" (Bhayi a descendant of Khetsha),

not

"umhlobo kaKhetsha" (a friend of Khetsha).

This element of unrelated sentences in his style goes on to affect paragraphs sometimes, creating paragraphs which are composed of uncoordinated sentences. That means the succeeding sentence is not a direct development of a preceding sentence. The reader even gets a feeling that there is a missing sentence. Its ruggedness is like that of a meditative essay. The sentences are not thrashing out a paragraph idea, though, they are relevant - their relevance lying in the fact that they still deal with aspects of the main topic. Here is an example:

"Kwakhona ezi zihlobo ziyaludala uchuku nenqala phakathi kwabazalanayo ngakumbi phantsi kweemeko zempucuko, nemfundo nobutyebi. Kukho abantu endibaziyo abaphucukileyo nabafundileyo abangafuni ukuba baziwe ukuba banezihlobo ezingafundanga okanye ezingaphucukanga. Bade abanye

bakhanyeke nabazali ngenxa yezi meko. Noko ke esi similo sona andihambi naso tu kwaphela kuba mhlawumbi ngaba bazali ababange ngemizamo yabo ukuzisa loo mfundo naloo mpucuko kwabo ngoku banayo. Apho izihlobo nezizalwane ziyona khona le meko, kuxa zisuke zinyembe zicukuceze konke okubhekise emfundweni nasempucukweni. Andinakusivumela isizalwane sam nokuba sesisondele kangakanani na, ukuba sitshicele phantsi okanye siqongqothele inqawa yaso phantsi, kuba ezo zinto azikhangeleki lungileyo kula maxesha ethu." (pp96-97)

(Furthermore relatives cause friction and grudges among themselves especially in these days of civilization, education and affluence. There are people I know of who do not want to be associated with their illiterate or uncivilized relatives. Some even go to the extent of dissociating themselves from their parents because of these conditions.

Personally I do not like such behaviour because it might happen that it is these very parents who brought, through their efforts, that education and civilization to those who now have these things. Where friends and relatives spoil the whole thing, is when they arbitrarily condemn education and civilization. I will never allow my relative, no matter how closely related we are, to spit on the (my) floor or to empty his pipe on the (my) floor, because those things are unhealthy these days.)

The ruggedness of such a paragraph is not a flaw as such, but it reminds one of other real errors which give one the impression that this work did not receive full editorial attention before publication.

There are many typological errors and omissions which mar the author's diction. The very introduction of the essay, Ukuhleka nokuzihleka (Laughter and laughing at oneself) is spoilt by this very fact.

"Ukuhleka sisiphiwo esadalwa kunye nomntu, ukuze abe nakho ukuzikhulula kwiimeko ezibuhlungu, ezilusizi okanye ezingathwaleki iimeko awayekuzo wabhenela ekuhlekeni kusasa, kwayintlazane ehleka, yaqina imini ehleka; enaba amathunzi okuhlwa esahleka. Yaba sisiqalo sokuphambana kwakhe eso." (p19)

(Laughter is a natural talent to a human being for him to relieve himself when in painful, sad and unbearable conditions, conditions in which

she/he was forced to laugh from morning she/he laughed till after sunrise, she/he laughed till midday, she/he laughed till late afternoon. That was the beginning of her/his madness.)

There are abhorrent spelling mistakes in ezingathwaleki (= ezingathwalekiyo) and in enaba (= anaba). Secondly, between ezingathwaleki and iimeko quite a number of words have been erroneously omitted. What is worse is that the omission contains a name/word to whom w- of wabhenela refers - a further handicap to the reader. Another thing is that the reader can sense that his paragraph smells like Jordan's words in INGQUMBO YEMINYANYA (THE WRATH OF THE ANCESTORS) where he describes Thembeke's behaviour the day she saw lobola being driven out to Bhacaland for the acquisition of a second wife for Zwelinzima. Then the reader gets lost. This mistake has caused a big damage more especially because it is in the introduction. Another big damage lies on page 99 where, in the middle of a fine expository paragraph on a crucial issue readers suddenly come to a possibly misspelt word, entlaluzelayo at the point where some words have been omitted:

"Wakhe wathi omnye umntu, xa ingqondo yomntu ikhe yabhetywa-bhetywa phakathi kwethemba nokuphelelwa entlaluzelayo ukwazi okona kulungileyo okanye okona kubi kunokwenzeka." (p99)

This sentence cannot be translated, as explained above

The last, but now positive, note on Budaza's deviations comes. On many occasions his deviations in the last sentence of a paragraph or half-way through a paragraph provides liveliness and humour to the account. In a well-controlled, seemingly formal essay, Ubulolo (Loneliness) where he gives a condition of loneliness/boredom, one case after another, he deviates in the middle of one paragraph and explains his own determination to fight such a state of boredom not to overpower him to madness which leads other people to suicide. He strongly vows to resist a feeling of boredom born of a guilty conscience from this point in this paragraph:

"... Mna noko andikacingi ndingakholwa ukuba ndoze ndicinge ngokuzibulala

ngenxa yeengxaki. Ndinazo nje ndinazo. Into endiyenzayo kukuzixakekisa ngokuzilwa, ingekuko ukuzilibala, ndide ndizoyise zonke nokuba ndishiyeke ndingumcinga lo ukubhitya." (p60)

(I, for one, have never thought, nor think I will ever contemplate suicide because of problems. It is a fact I have them. What I do is to fight against them tooth and nail, not to try to forget them, I fight till I overcome all of them even if it means the fight leaves me so lean that I look as thin as a grass stalk.)

The terms he uses in describing this problem provoke laughter: Kukuzixakekisa ngokuzilwa (to fight tooth and nail against them). Again the terms he uses to describe the fact that this fight with his problems might be so prolonged that it will leave him frail, lanky and almost finished physically are also very humorous:

"... nokuba ndishiyeke ndingumcinga lo ukubhitya."

(... even if I am left as lean as a grass stalk.)

As said in the introductory paragraph, Budaza's essays have a high personal element. He goes so far as to give an experience he had, for example, his detention for eighteen days in Ubulolo (Loneliness). This personal involvement is also felt in his use of the apostrophe, mfo kaSolo (Son of Solo) and in his abundant use of direct address (apostrophe) to the reader (as on pages 13, 15, 34, 47, 57, 68, 71 and 75). One may even say this direct address to Mfo kaSolo (Solo's son) is a strong distinguishing feature of his essays, much as other essayists have their own trade marks stamped on their essays. At a stage when he gets hot in his essay (or under his collar) he addresses this mfo kaSolo (for example on page 17), and, sometimes, repeats the sarcastic title of this book KHAWUFAN' UCINGE, (Fancy that/Just imagine) which he does several times - a device which binds this book together (as on pages 17, 27, 66, 75, 77, 82 and 95). His sarcasm is often tinged with insinuation (pp53 and 82). This exuberance and gaiety is also felt in his frequent use of the exclamation and rhetorical questions and crisp language at certain points in his essays (as in Ukuzigwagwisa (Haughtiness) and Esikhululweni seebhasi (At a bus terminus). (More exciting exclamations on pages 62, 82, 86, 87 and 90; more arresting rhetorical questions on pages 34, 38, 39, 57 and 71.)



This personal involvement further aligns his essay with short stories because of anecdotes he puts in here and there, but this close proximity between his essays and short stories does not end there. His very first essay, Hay' inkahlakalo yomnt' emntwini (Untold brutality of man on man) has a short story technique : naming/labelling - where characters are given names because of certain qualities they display. Mbezo, Them bani and Swaartbooi are such characters. The essay, Unqulo (Religion) starts off as a short story:

"Ngaminazana ithile ndahambela umhlobo wam ..." (p13)

(One day I visited my friend ...)

In the essay, Kwalambatha (A place of ignorance) there is a character whose name fits his behaviour and situation, Lambatha (an affluent man who has no generosity, according to the author, nor a knowledge of the things which he has in abundance on his property). Here the setting is also clearly described. In Ukuya akufani nokufika (Disappointment) there are such place names as Chele (= place of plenty) where many things are in abundance; Ncasa and Ziyolo - also names coined to express a quality of the place (= nice places). All these are basically techniques used in short story writing (of course, in novels and drama we do find these). This creativity further reveals itself in strange new words which he creates himself words like: antsambaze (be naked) (p17), a word he uses to invigorate his condemnation of the new and immoral denomination of nudists (ababhovuli) noomasibepha; bedolophi (city easy women) (p60); oobambiliwa (fools) (p98); and betyebe bengamaggenge-gqenge (plumpy and shining) (p17), in reference to Adam and Eve for humour and clarity.

Humour proves to be a great weapon of persuasion. It provides that "pleasure" which makes "instruction" effective indirectly - literary instruction not preaching, a situation which is taken to be an experience from which one can learn. Another example of pleasurable and instructive humour where humour serves to strengthen a point that the author is dealing with is on pages 21-22 where one lady is said to have "told" a well-known Nigerian writer straight to his face that he is as ugly as Satan. Humour abounds in this book in spite of the seriousness of the topics dealt with.

The pleasure in reading Budaza's essays is also felt in his short dramatic sentences and ideophones. One such sentence is in the essay, Ilifa

(Inheritance). It reads:

"Nabo ke ububi belifa." (p101)

(There lies the negative aspect of inheritance.)

Four short words! These words stand towards the end of this essay and at the end of a paragraph. Their effect here is manifold. This sentence reminds the reader of the essay-idea first; it demands reflection on all the details that come before it; it checks the reader's attention; and calls on him to argue with the author or to ponder on this matter together with the author. Another three-word sentence on the same page, addressed to the imaginary mfo kaSolo (Solo's son), but basically to the reader reads:

"Siyakhula ngoku mfo." (p101)

(We are ageing.)

This sentence comes at the end of the paragraph succeeding the one referred to above, after Budaza has just given advice to draw up a will to avoid inheritance problems which the children of the deceased often experience. The short paragraph that succeeds this one ends in a short two-word sentence:

"Qingqi mntwana." (p101)

(Stand firm my child.)

The position of these sentences, their proximity, and the decreasing number of their components - 4, 3, 2 words, respectively, draw attention and more drama is created in the last one by the use of an ideophone without the normal accompanying thi - a device which makes the ideophone more powerful. Moreover, the exclamatory nature of the last one of these sentences also draws more attention. So the overall effect of all of them, in their positions is to keep the reader interested. As they fall in the last three paragraphs of this last essay of the book they also have a slowing down effect.

Other short sentences with the effect described above:

"Yinyani naleyo." (That is also true.) (p37) and

"Ndiyayingqina naleyo." (That is also true.) (p37)

in the same paragraph stress the point so forcefully that the reader does not doubt the author's confidence, thus establishing a good relationship and an atmosphere of faith between the reader and the author. Further examples of one- or two-word sentences will be found on pages 40, 43, 54 and 70, with the same effects as described above.

Ideophones, as said already, have a special dramatic appeal and when carefully chosen they give the composition a special quality as in the "noisy" ideophones in the introduction of an essay on noise/sound, Ingxolo (Noise/Sound):

"Ntye ... Ntye ... Ntye ... (sound made by hunting dogs)

...

Ndi! ndi! ndi! ... (rumbling of thunder)

Gqum! lanyala! gqekre! ..." (thunder and lightning) (p29)

All these are concentrated in the first eight lines of this essay, and this opens this essay on a good note. This concentration gives vividness and vivaciousness to this essay. Almost every page of his book is decorated by one or more ideophones with that beautiful acoustic tingle and semantic pleasure.

Budaza's essays are also characterised by political, historical and religious references. These various references serve in the building of confidence and faith in the author - the reader gets the feeling that Budaza knows what he is dealing with. In the very first essay: Hay' inkohlakalo yomnt' emntwini (Untold brutality of man on man) he deals with race relations in South Africa. He says round about 1815 the Boers' anger was simmering under British oppression (p1). In this narrative essay he relates one incident on a Boer's farm where there was a party. As part of the entertainment one of the Black male servants was thrown into a hot oven with obvious fatal results. When that badly burnt body, with teeth exposed like those of a decaying dead dog, was taken out of the oven the owner of the farm looked at it, kicked viciously and hard at it while vilifying it:

"Jy lag nog, Kaffir!" (p3)

(You still laugh, Kaffir!)

This act was great entertainment to all the Boers at the party as they all, including children, burst out laughing when this pathetic corpse was kicked and abused (p3). This incident is described with great vividness that though it is such a horribly unbelievable act of the worst barbarism the reader is forced to believe that this is historically true. This is strengthened by the use of Kaffir which term was the most popular at the time. However, these details plus the quotation from Jolobe's poem are there for a purpose - the author actually aims at reconciliation, justice and fairness for all. Looking at this essay and many more one gets the feeling that many Xhosa essays are actually addressing a true situation directly. In the South African situation, in fact, this cannot be avoided by creative artists, because what they should be visualizing and imagining they experience almost daily.

Another political statement is made in an outline of the dispossession of the South African Black people of their land through the use of the government soldier and the religious soldier - the missionary who often preceded the government soldier in the process:

"Uthini na! uthi kwahlala kunjalo, kusenjalo nanamhl' oku. Hayi mfo, ubom buyajikajika. Lahamba ixesha, lada leza neemeko ezintsha. Wafika umLungu ephethe umbaxa ngesinye, imali ngesinye eshumayela iVangeli ngomlomo. Baba buyafika ke ubuKristu loo mhla. Yaqala apho ke iyantlukwano kwezonzulo nentlalo. Bashumayela besasaza iVangeli oonyawontle abamhlophe bagqobhoka abantu, aye evakala ngokuvakala amandla eVangeli. Zabonakalisa ukushukuma nokuqhaqhamba iziseko zonzulo lwakwaNtu, kuba kaloku aba bantu bakaMhlola babenamandla. Wathathwa, ngokuthathwa umhlaba wanga uyadlwengulwa kubaniniwo; kwangena ngokungena ukusetyenziswa kwemali, akhula ngokukhula amahlelo avezwa ngumlungu. Yangama-Tshetshi; amaWesile; amaLuthere; amaRhabe; amaMoriva njalo njalo ndisabala ntoni na. Oonyawo ntle sebencediswa ngamagqobhoka akwaNtu ngoku, baqhubela phambili bengayekanga ukulunyemba unqulo lakwaNtu. Bathi ongakholwayo uya kutsha naphakade esihogweni. Shu! bethu! bade bathi abanye abefundisi babo ngenxa yobuthathaka bentliziyo zabo kwiinkanuko zalo mhlaba, kusisono ukuya esikhungweni sikaThixo uhamba ze, kuba basuka baphandlwa ngamabele eenzwakazi zakwaNtu. Yeha ke!.

Lade lafika ixesha looSir George Grey; looNongqawuse, nooMlanjeni. Baye

busiwa ngokuwa ubukumkani bakwaXhosa, akhula ngokukhula amahlelo asekwawo ngoonyawontle abamhlophe, kwangena ngokungena ukusetyenziswa kweqhosha elingenamngxuma; wathathwa ngokuthathwa umhlaba kubaniniwo. Kodwa ke mntakwethu, lwanyamezela unqulo lwabantu bomthetho kamthetho, lwabantu ababekholelwe ukuba indoda iya kugwetywa, igwetywe nakwelesithathu izulu." (pp15-16)

(What do you say! Do you say, as it was in the beginning so it is today! No brother, things in life change. Time has been going on bringing in new conditions. A European arrived here carrying the double-barrelled gun with one hand, money in another hand, and preaching the Word of God with his mouth. That was the day Christianity came here. Disharmony in religion also started that day. The European dignitaries spread the Word of God and the (Black) people were converted, and the power of the Word of God was felt more and more. The foundations of African religion started shaking and cracking because these People of Magic were powerful. Land was taken from its owners bit by bit but in the manner of rape; people got more and more involved in the use of money; a number of demoninations, created by the Europeans, emerged: Anglicans, Wesleyans, Lutherans, Presbyterians, Moravians and so on and so on. These European dignitaries, with Black converts collaborating, carried on with their mission, condemning the African religion in the process. They said unbelievers will burn in hell forever. Is that so! Some of those missionaries, who were prone to succumb to worldly desires, said that it was a sin to go naked to a service held to worship God, because they were attracted by the breasts of the beautiful African girls. Shame!

As time went on it brought forward people like Sir George Grey, Nongqawuse and Mlanjeni. The Xhosa royal houses lost power bit by bit; the denominations created by the European dignitaries increased day by day; people got more and more enmeshed in the use of money; more and more land was taken from its owners bit by bit. But, brother, African religion, the religion of people who believed strongly in justice, survived that onslaught.)

This quotation is enough to indicate Budaza's use of material from political history, history in general and history of religion (Christian religion). For further references on his political tendencies relevant pages are 21, 40, 41

and 48 on different educational systems in South Africa; page 49 on Boer Nationalist Party political victory of 1948 and its educational policy leading to the dissolution of the Cape African Teachers Association (CATA) and on the 1976 riots; pages 51 and 52 on informers; pages 53, 54, 61-2 on detention; pages 66, 67, 68, 71-2, 80, 82, 85, 89-90, 91-94 on political leadership; pages 98 and 99 on the bleak future of South Africa, politically. There are also references to Napoleon, Hintsa, Hitler, Churchill, the Renaissance period, and the Mfecane period. All these put immediacy into his presentation, and the reader feels that Budaza's mind is broad and current.

For further religious references relevant pages are 7 and 12 on Judas Iscariot; page 17 for the comparison that he makes between finding the God of Africa, and God's instruction to Abraham to make a sacrifice for him of his son is so fitting that the reader feels how arduous the task of finding the God of Africa is; pages 23-4 for a reference to millenarianism; page 28 for a reference to the commandment demanding respect for God's name, and also these pages: 31, 33, 36, 44, 49, 56, 63, 70, 77, 81, 88, 90, 91 and 100. This points to the abundance of such references in his essays, which also shows another aspect of his personality - his religious side which would account for his keen sensitivity on whatever is evil and unjust, as shown already.

In his bid to achieve clarity Budaza sometimes uses language that borders on the offensive or even obscenity - a language that has been avoided by his predecessors or "cleaned" from the early Xhosa works: the repetition of Kaffir (p3), amangqonga (hair on private parts) (p5), inguthu (vagina) (p33), ukuthengisa ngesiqu (prostitution) (p34), isinyeko (sexual desire) (p40), (itolofiya) iyaqhinga (pricklypear blocks) (p47), ukuphipha (to clean) (p51), ukumithisa (to make pregnant) (p57 and 88), amaloyile (napkins) (p71), udlwengulo (rape) (p79), ukuvakalelwa yinkanuko (to have sexual desire) (pp80 and 81), undanyandanya (implication of faeces) (p88), intonga (penis and its sexual function) (pp87 and 88) and umbulo (incest) (p95). There are many other words/phrases which indicate some kind of sex obsession on the part of the writer - a carelessness displayed mostly by people living in urban slums - people who would not mind saying or even doing these things in the presence of children and the under-aged. Some critics might not object to this and simply say Budaza is just calling a spade a spade. In any case this really distinguishes Budaza from other Xhosa essayists and Xhosa writers in general.

Furthermore, clarity of expression is achieved through repetition and use of

synonyms. In the following quotation words are repeated and some are compound verbs derived from the same stem:

"Uhlala uhlale udinwe; uhambahamba uyiphinda-phinda loo ndawana ikhoyo yokuhamba udinwe; ulala kumrhaji olumayo ngomrhaji olumayo udinwe, uphindele ekuhlaleni kwakhona. Uziva ulambile, udla ngesandla loo papa iduma isoloko ikulindele; unxaniwe uza kusela loo manzi agqunywe luthuli. Ucinga ucinge uphelelwe zingcinga." (p61)

(You sit and sit and become tired of sitting; you go round and round, repeating the same spoor in the little space that is there and you become tired of moving; you sleep, with a dirty blanket full of lice, on a rough blanket also full of lice, and you get tired of sleeping, you wake up and sit up again. When you feel hungry you eat with your hand that tasteless thick porridge which is always ready; when you feel thirsty you drink that water which is always covered with dust. You think and think and despair.)

This repetition captures the multiplicity of problems experienced in solitary confinement/detention more than qualificatives could have done. The length of the period of detention is also implied with great effect by the very length of the compound words. The boredom of solitary confinement is also effectively and graphically expressed by the boredom of the repetitions in this quotation.

Synonyms, also used in close proximity as in this case:

"... ngokuzimisela, ngomonde nangenzonelelo." (p55)

(... by enthusiasm, patience and fortitude.)

have a great effect on the reader. On pages 48 and 96 synonyms are also used effectively in proximity. Such use of synonyms and the use of idiomatic expressions often reveal the stature of the author. Although faults have been detected and pointed out above in the use of some words, Budaza must be given his due on many matters of style. Quite a big number of his essays are beautifully decorated by idiomatic expressions. On page 15 the idiomatic expression ubhibhidla amazinyo ((to) blow teeth) is also followed by its meaning. These idiomatic expressions are not mere decorations, they add

weight to the idea expressed. Such expressions are scattered all over this book. He also uses a number of expressions which are not idiomatic expressions as such but expressions that are generally accepted to be true like:

"... akukho kwayama ngendoda elambayo." (p51)

(... it is not wise to rely on a poor man.)

More clarity is also achieved through use of piling details. To show his abhorrence of the cruelty practised on Swaartbooi by his master the day the innocent Swaartbooi was thrown into a live oven only for fun, Budaza paints Swaartbooi's loyalty to his master by piling all his "Baasboy" duties which he executed with great responsibility and diligence:

"Ndithi mna yayingumphathi wabasebenzi, umqhubi zimoto, umhloli mfuyo namasimi; ndithetha ntoni na, wayenguntozonke kuloo fama ..." (pp1-2)

(I mean he was the workers supervisor, the one who drove cars on the farm, the one who inspected the stock and checked on the fields, I mean everything was in his hands on that farm ...)

After these details comes the account of the day Swaartbooi was roasted alive, and the reader feels this even with greater pain than what Swaartbooi felt. This is what piling can achieve.

This piling of details in one place is also used effectively in KwaLambatha (A place of ignorance) where an ignorant and illiterate rich man hoards plenty of unused things and entertains lavishly. The author does this only to ridicule this type of man who really features prominently in the urban areas. Exaggeration and sarcasm are subsidiary instruments which add more mockery to this picture - a man who for tea time will bring cakes, scones, a hamburger and "many other things" - all to entertain one visitor who remarks with veiled scorn:

"Ndahlutha ndingekatyi." (p10)

(I felt full before I started eating.)



A man who has a big well-tended flower garden with various types of flowers of which he did not know the name of a single one (p10)! Here piling serves another purpose: mockery and poking fun.

In one essay he even piles idiomatic expression in the very introduction on an essay on liquor, Hay' le ntombi kaLudiza (Liquor/Sorghum beer):

"Kukuze kuthiwe utywala besiXhosa lubhelu lomsele, igqabi likaLonji, intombi kaLudiza. Bathi abangakuthandiyo ngudl'omdlayo." (p36)

(Hence Xhosa sorghum beer was named the yellow (water) of the deep hole, the leaf of the Cape canary, the daughter of the (kaffir-corn) stalk. Those who do not like/take it say it is the eater of the one who eats it.)

Four of them in one place - a rare occurrence which is often abhorrent, but here not at all! The way he puts them! As he puts one after another one feels like saying, "Ewe!" (Yes!) after each idiom. The reader feels right from the start that Budaza knows his subject well. Much liveliness is detected in the places where he uses piling of details and this characterises many of the essays in his collection. Because of the abundance of the instances where piling of information is used the reader feels that this is also one of Budaza's main favourite techniques.

This author also stimulates the reader by using, generally speaking, a number of reader-response stimuli like, Shu! bethu (Is that so!) and Yeha ke! (Shame!) - both on page 15! See also pages 35, 37, 42 and 46 for more exclamations, the emphatic "Hayi" (p5) and questions. In Unqulo (Religion) he starts off three paragraphs by the confident word, He! (pp14, 15 and 17). On page 14 this word serves as a transitional term. He moves from a treatment of other religions and switches over to Xhosa religion at this point, and no reader can miss this because of this word. On pages 15 and 17 this word serves to show continuation with confidence and it attracts attention with great force (which would not be there if this seemingly insignificant word was not there). In fact, the exclamation mark that accompanies it makes it more forceful and dramatic. Even the exclamation: Yhu! (My God!) (p35), in its context, attracts attention, but more than that, it magnifies and portrays the real feeling of the author as he exclaims, with disgust and surprise, on discovery, the following day, that the place he was enjoying himself in was a brothel whereas he hates prostitution.

Even such rhetorical questions as, Sesani bethu? (What caused it?) (p39), stimulate readers. Besides the rhetorical question he has a tendency to outline a point and then challenge the reader with a stimulating question which demands that the reader must pause and answer the question. Such a question comes after the author has outlined the tradition of taking a new-born baby, naked, and swinging it over a fire saying:

"Ungaz' uyitheth' inyaniso." (p44)

(Never speak the truth.)

Now the question that follows at the end of this paragraph is:

"Uthini wena?" (p44)

(What do you think?)

This is not a rhetorical question but a question challenging the reader more than a rhetorical question does. This adds to the direct address technique which is prevalent in the book. A rhetorical question is normally a question that expects no answer. For more examples of these challenging questions here is another one:

"Zisetyenziswa njani ezi ncwadi zifumaneka apho kugcinwa khona uncwadi?"  
(p53)

(How are the books kept in libraries used?)

Here this question draws attention and as it is nearer the top of this long paragraph it is a guide to the paragraph-idea which is a sub-topic idea of the essay-idea (which is a very good technique in an expository essay of this nature). Where the question is again used effectively is where, in an essay which is overwhelmingly condemnatory he uses a contemptuous question which reinforces and sharpens his condemnation:

"Kuyiwa phi ke?" (p98)

(Where are we going to?).

He says this in a paragraph where he lashes out at the lack of direction from which the parent and the child suffer on the political issues of today. This question shows that both groups are stupid. If we may add here, his feelings are also expressed in the type of word that he chooses - words like anggombyeke (come in rudely) (p99) are very strong; this one shows clearly his displeasure at the girls' practice of unauthorised sleeping out for a whole night.

One notices that Budaza intentionally links his essays by repeating the title of the book, by repeating references to mfo kaSolo (Solo's son), by such phrases as umhla nezolo (everyday) and exclamations like Shu! bethu! (Is that so) hence he deliberately calls this book in his last essay, his grandchild. In some places where he uses Lawundini (Brother) we are reminded of his predecessor, Tamsanqa. He also plays easily with such figures of speech like the metaphor, climax, anti-climax, contrast, simile and personification with great effect. He also shows great consciousness of the effect and the impression left by a diminutive and the augmentative. In reference to a young fellow whom he once taught and who was engaged in a pursuit far above his powers (leader in the Zionist Church), a fact the author realised and suspected, he uses two terms ityendyana (a little fellow) (p17) and umfana (a little fellow) (p17) in a derogatory sense. Indeed, this young man soon abandoned his "calling" and became a stage-director - a behaviour which disgusted the author - a disgust he expresses by repeating the sarcastic title of the book KHAWUFAN' UCINGE (Just Imagine) (p17).

The augmentative - kazi is used for clarity, exaggeration, mockery and humour in the word, kwa-itikazi (p11) where the author ridicules Lambatha - a rich man whom he earlier quoted as saying,

"Eat wena eat. I does everything in a big way - me American." (p10)

The reader cannot miss the fun meant for him by the author here.

For immediacy and a clearer expression of what is explained Budaza resorts to colloquial language/tsotsi language, too:

(i) "Masibe pha Baby." (p31) and

(ii) "... wayengengomxhaka." (p84)

(i) (Let's dig it, Baby.)

(ii) (... she was not inexperienced in city ways.)

Yes now one would agree that even on points where there is no elaboration, that Budaza had quite a large number of tools at his disposal when he wrote these essays. His originality is clear, his personality (awareness on sex obsession, political awareness, religious experience, concern for social evils, moods (humour and displeasure), obscenity - a man grown up in the urban slums) - all these things cannot be missed. The fact that his essays are written on the present situation affecting Blacks is also very clear.

\* \* \* \*

L L W SEBE - UCAMNGCO

GENERAL REMARKS

These essays appeared (1980) at the time when the people in Ciskei were being made to feel that Ciskei is a separate state. The author was the Chief Minister in the Ciskei at that time. In a publication of the Ciskei Department of Foreign Affairs (November 1981: 43-44) it is claimed that

"The period 1971 to 1981 saw a strong revival of the spirit of nationalism in Ciskei. Throughout this period the government followed a policy of keeping in close touch with the nation ... (There was a) rising feeling of nationalism and the nation (had a) desire to regain its former glory ..."

His choice of a number of Xhosa historical figures with Ciskei connections (Rharhabe, Sandile, Maqoma and Ntsikana), and essays on Mqhayi, Mt Ndoda, the milkwood tree and the Lovedale oak tree, which subjects are also deeply Ciskeian, and the attitude of the author in these essays give the impression that these were composed in the Ciskei political climate and, perhaps, for political reasons with Ciskei interests at the bottom of the author's heart. The author also writes on Xhosa customs in such essays as Idini (A religious celebration) (pp44-49) and Ulwaluko (Circumcision) (pp50-56). In all these the inclination of the author is towards instilling in the reader's mind the honour and nobility of being of national service, even in a religious essay

like UEstere (Esther) (pp77-78). This is pursued to the point of mentioning national flags and national anthems (Nkosi Sikelel' iAfrika, God Save the Queen, and Die Stem (p82) and the emotional attachment of each national group to its national anthem. The effect of both the traditional and Christian religious forms of worship shows itself in the writer's style equally with the political influence.

Secondly, many of his essays pass only either as shallow reviews (Kwetana 1982:5), or former lecture notes turned to essays, or a speech inefficiently turned into an essay (INTaba kaNdoda - Mt Ndoda - pp34-41) or a poem (UMhlekezazi uHintsa - King Hintsa - pp5-13) - all feebly parading as essays. As opposed to creative essays where the author largely depends on his own resources for the building materials of his essay, the essays here that pass as reviews look like skin-deep analytical essays which are detached treatments of the topics in point. In these supposedly analytical essays the author merely uses chunks of quotations; in many such essays, in fact, very little comes out of the author as his idea on the subject - it is just a matter of citation of a quotation after another. Amanzi (Water) (pp57-63), with no less than twelve quotations, is a good example here.

#### INTRODUCTION, BODY, CONCLUSION AND OTHER STYLISTIC FEATURES OF SEBE'S ESSAYS

What is said above indicates already the structure of many of the essays in this collection. Essays on historical figures like Rharhabe, Sandile, Maqoma, Mqhayi and essays on places of historical significance like Mt Ndoda and the (Peddie) milkwood tree are characterised by introductions with a historical colouration; while the essays on Ntsikana, a religious celebration, circumcision, water, the wild olive and Esther are characterised by introductions with a religious fervour.

In most of these essays the body is a concatenation of quotations, and the reader gets the impression that for such essays the author relies heavily on these quotations rather than on his original knowledge of facts. INTaba kaNdoda (Mt Ndoda) (pp34-41) as an essay, is badly constructed - one defect coming from the author's almost neurotic determination to insert quotations whether they are relevant or not - quotations which are so crucial to him much like a snail depends on its shell for the continuation of its life. This essay is a haphazard treatment that opens with a long quotation from Mqhayi (ITYALA LAMAWELE 1914:78-79) in which it is explained how Mt Ndoda and its

forests were acquired by the Xhosa from Hoho. Then the writer explains the origin of the word, patriotism, and dwells on patriotism in general (pp34-35) to a point where he explains the significance of European national flags. After quoting another extract (two stanzas) from Mqhayi's poem on Mt Ndoda (p36) he embarks on a long deviation (pp37-39) quoting, extract after extract, what Mqhayi wrote on tribalism, the origin of the practice of selling people of one's blood out, and the in-fighting among the Xhosa. At the end of this detour the author feebly claims that this was not a shift from the topic:

"Angathanda ukubuza umntu ongqondo ikrelekrele ukuba le ncoko ayiphumanga na emxholweni? Besingathethi ngeNtaba kaNdoda na? Iphango, ubuhlanga, ukukruthakruthana - zonke ezi zinto zinxulumene ngantoni neNtaba kaNdoda?" (p39)

(A critical reader might ask if this long explanation is not out of topic. Is Mt Ndoda not the topic? What has famine, tribalism and inter-wrangling to do with the topic, Mt Ndoda?)

This is, indeed, a deviation; the author's questions are actually confessions. The essay was once defined as "... an irregular and undigested piece: not a regular and orderly composition" (Lockitt - quoting Johnson - 1966:12), but this definition does not in any way cover nor justify the ruggedness of compositions of this nature otherwise anything would pass as literature, under essays, if it does not find a place under the stricter genres. This definition, in fact, fits the reflective type of essay, and INtaba kaNdoda (Mt Ndoda) is not.

After this deviation and confession further treatment of this subject (pp39-41) turns out to be the same technique used in the essays that come before it (see below): quoting extracts and analyzing those quotations. This essay is wholly based on Mqhayi's poem on Mt Ndoda (ITYALA LAMAWELE 1914:81-82) which the author quotes in full only in the ending, probably, to conceal the fact that he is entirely dependent on it to write this essay. One might further surmise, when looking at the short comments that follow this poem in this essay, comments which are brief observations based on the quoted poem, that this might have been a lecture or notes to students where analysis of the poem on Mt Ndoda was done - the lecture notes now converted into an essay by a hand that is not skilled in essay-writing:

"Masiqoshelise isincoko sethu ngokugxinisisa ezi ngongoma: Kumhobe "INTaba kaNdoda" uMqhayi usikhumbuza ngezidubedube ezadlulayo nobukroti bamaqhaji akwaXhosa ngenjongo yokufaka umoya wobugorha kwisizukulwana esisaphilayo.

Asibukhuthazi ubundlobongela kodwa asizincedi ekubeni sisiphulaphule isilumkiso sikaMqhayi sokuba kukhuselo lwelizwe lakho, umanyano yinto enokwenza ukuba amadoda abuncame ubomi bawo xa kukho ingozi enukayo.

Ukukhuselwa kwelizwe loobawo nenkululeko kubantu baio asinto ithengwa ngexabiso eliphantsi.

Kubo bonke abantu abadibene ngeenjongo zokulwela inkululeko yabantu bakowabo kwasoloko kujinga phezu kwabo ilifu elimnyama lokufa.

Ukuba abo babandezelekileyo ngexesha lezidubedube zobupolitiko batyebisa ilizwe labo okanye looyise, bakwatyebisa nabo baphantsi kwelifu elimnyama ngenxa yokufelwa kwabo. Inzuzo yesizwe iza nelahleko okanye imbandezelo kumakhaya ngamakhaya.

Kwesi sibongo "INTaba kaNdoda" sifumanisa ukuba uMqhayi usithabatha isimo sobukhalipha ngexesha lembandezelo njengobungqina bentobeko kwinkokeli kwanembumba yamanyama esizweni. Imbandezeleko phantsi kweentshaba zobupolitiki iyindlela ebhekisa enkululekweni yabanye abantu.

... nakuthi maXhosa nesizwe esiNtsundu jikelele, iNtaba kaNdoda sisilili seengcwele zeengcwele zamaXhosa." (p41)

(Let us now summarize our essay by highlighting the following observations: In this traditional praise poem, Mt Ndoda, Mqhayi reminds us of the historical clashes of the past and the bravery displayed by Xhosa heroes with the intention to instil bravery in the present generation.

We are not encouraging barbarism but we cannot help heeding Mqhayi's advice that in defence of one's nation the spirit of nationalism could force men to prefer to lay down their lives when danger threatens their nation.

Defending a fatherland and the freedom of the people is something for which a high price is paid.

A dark cloud of death is always hanging above the heads of those people who join hands to fight for the freedom of their people.

As those people who have given themselves up to pain during political disturbances are doing so for the benefit of their land or fatherland, they are likewise doing so for the benefit of those people who are in mourning for the loss of members of their families. What is of national benefit is achieved through losses and tribulations which befall many homes.

In this poem, Mt Ndoda, we gather that Mqhayi regards bravery in times of adversity as loyalty to the leader/chief/king and as a sign of unity in the nation; tribulations under the hand of political oppressors is a stage or an experience people go through on the way to political freedom.

... to the Xhosa people, too, and, in fact, to all Africans (in SA) Mt Ndoda is the holy resting place of the Xhosa holy of holies.)

The very first word of this quotation, masiqoshelise (let us summarize) indicates that a group of people was addressed. The brevity of each paragraph, some (four) being one-sentence paragraphs is similar to point by point arrangement of a lecture note - for example these are not similar to Mtuze's one-sentence paragraphs which served to check whether the reader is still attentive. As the writer himself says, all these points are gleaned from the poem quoted (and have been raised by the author earlier in this essay in a fashion which did not indicate that they were based on this poem).

That these were lecture notes turned to essays and that they were analyses of poems/extracts quoted from other authors can also be said of essays like URharhabe (Rharhabe) (pp14-19), UKumkani uSandile (King Sandile) (pp20-24), UMaqoma nokunxulumene naye (A few remarks on Maqoma) (pp25-28) and Amanzi (Water) (pp57-63) in spite of and because of the fact that the author hides at the back of the essay the main poem/extract on which he strongly relies for the details of the essay. In URharhabe (Rharhabe) (pp14-19) where he jumps from poetry analysis to history the details are largely based on quotations. These lines (Nkuhlu's) are identical to the author's supposedly own statements:



"Sapho labaThwa luzuz' isisele sombinza;  
.....  
Chukumis' iinkomo zomXhosa - yaz' ukuth' izwe lifile!  
Labinz' irkwane, mkhonto - yabinz' intshuntshe;  
....." (p16)

(The Bushmen thought they got free prey;  
.....  
Touch a Xhosa's cattle - you are asking for war!  
The short spear, the long spear - the sharp instrument pierced deep;  
.....)

The author's words that are similar to the quotation above:

"Imbali ithi awona masela aphambili eenkomo zikaRharhabe yayingamaLawu nabaThwa. Incoko ithi amadoda kaRharhabe ebesaya kugaleleka ngobusuku kwiimbiza zabaThwa xa kanye beyozoyozo kukozela yityhodama. Umfazi ke uya kukhatywa esiswini ashiywe epinapineka, ukuba mhle, uthwele lowo. Isiphelo sendoda yona likwana, isikhwili ikanye intshuntshe. Makube uW.W.M. Nkuhlu wayeqatshulwe zezi mbali ukuze abhale athi:" (pp15-16)

(The story goes that the worst thieves that were stealing Rharhabe's cattle were the Khoi-khoi and the San. It further goes that Rharhabe's armed men used to fall upon the San by night when they were heavily drowsy, with their stomachs full of cooked blood. The pots would also be on the same spot. The woman would be kicked in the stomach and left rolling in pain; if she was beautiful she would be abducted. The man would be pierced with a short spear or any other sharp instrument. So it was the sharp awareness of these stories which made W W M Nkuhlu to say:)

The same similarities between the supposedly author's own statements and his quotations from other authors will be found in the essays referred to above.

In support of the claim that one of these is a speech which was not efficiently changed colour with another paint to give it essay literary colouration one can quote surprising features in it. Firstly, the author, in INTaba KaNdoda (Mt Ndoda) does himself respect by writing his praise name:

"Aa Ngweyesizwe!"

after his proper name in this sentence:

"Ngomnyaka we-1973 unkosi uLent Maqoma okwisizukulwana sale ndedeba negorha lohlanga wadibanisa iKhabhinethi ephantsi kwenkulumbuso, uL.L. Sebe, Aa Ngweyesizwe!" (p27)

(In 1973 Chef Lent Maqoma, a descendant of this great man, and a brave man in the nation, called for a meeting of L L Sebe's cabinet, Aa Ngweyesizwe!)

This honour is shown in delivering a speech if a person of inferior rank than the one whose name is uttered had to utter the actual name of his superior, especially in his presence; he shows respect by shouting his superior's praise name (royal address name in case of people of royal blood) immediately after uttering his actual name expecting the audience to respond by repeating the praise name in a loud voice symbolically helping the speaker to cleanse himself from guilt of disrespect. What is strange here is that it is Sebe himself, the writer of this essay, who is citing his own praise name, a thing unheard of in Xhosa and unexpected in essay-writing. Secondly, Sebe could have used the first person instead of writing about himself in the third person, as if he was not involved; the essay genre is made more "realistic" when explicit personal involvement in the details is made known to the reader. The use of the third person and avoiding being personal raises suspicion on the authorship of this essay. The whole quotation sounds very much detached from Sebe.

Yet another surprise: In the body of UNtsikana (Ntsikana) (pp29-33) the author makes a few unsubstantiated statements on Ntsikana's qualities and brief empty references to Ntsikana taking it for granted that the readers know what Ntsikana did - a thing that can be done by a speaker addressing local residents on a local character:

"Ukhalipho lukaNtsikana alunambaliso." (p32)

(No words can describe Ntsikana's bravery adequately.)

Such a statement on Ntsikana's quality, without quoting instances of bravery and describing clearly the nature of the contest he was involved in and the strength of his opponents, is devoid of meaning and at worst, is misleading.

Statements of this nature abound in this essay. Secondly, the prayer, in the plural, in this essay, suggests that this essay was prepared for a gathering:

"Ewe Thixo, siphe noko indoda inye eyiyeyakho efuze uNtsikana ... Siphe indoda ethengwe ngegazi lakho ...; siphe umfo wakwaThixo ... aphakamise isizwe sakwaXhosa eluthulini ... Kuyo le ntlanganisela sikuyo zenyulele eyakho indoda eza (oza) kuyisebenzisa. Siphe amadoda aya kukwazi ukuphakama enyukele kuyo intaba yasebuThixweni. Nika abantu bakho amadoda aya kufanela ukuba eme ezintendelezweni zakho, Thixo. Siphe amadoda anjongo zawo ziqulethe lukhulu ngokubhekiselele kwikamva lesizwe ..." (p31)

(Dear Lord, give us one man of your choice, a man like Ntsikana ... Give us a man who has been redeemed by Your blood ...; give us a man of God ... to lift up the Xhosa nation from dust ... From these people who are attending this gathering choose a man that you are going to use. Give us men who will be able to rise and advance to the mountain of Your Glory. Dear Lord, give Your people men who will be able to stand in Your places of worship. Give us men whose intentions are fully charged with the future of the nation ...)

Thirdly, other pointers to the fact that this was prepared for a gathering are:

a) the phrase in the quotation above:

"Kuyo le ntlanganisela sikuyo"

(In this gathering in which we are)

b) "Ebesakwenjenjabo ke yena uNtsikana imbangi yale ndibano siyiyo apha namhla." (p32)

(Ntsikana, the main cause for our gathering today, used to behave that way.)

c) a rhetorical question which is popularly used in addressing a group rather than in writing literary essays:

"Ndingathini kodwa zinkosi zam? (p33)

(What else should I say, my dear colleagues?)

The objections raised so far on the body of UNtsikana (Ntsikana) and INTaba kaNdoda (Mt Ndoda) support the idea raised under general remarks on this author that he had a specific group of people in mind when these essays were composed. Secondly, these quotations are enough to illustrate that the body part of some of his essays bears witness to the claims made above: their reliance on quotations, their similarity to lecture notes, and the speech qualities in them. Umnquma (The wild olive) (pp64-66) and Ingoma (Music) (pp79-84) also fall under the category where heavy reliance on quotations in the body is noticeable.

But in the analysis of the bodies of these essays there is still a stronger case of similarity, if not borrowing without acknowledgement. The following is a page quoted as it is from Qangule's doctoral thesis that was presented at the University of Cape Town in 1979. Below it is an extract taken from UCAMNGCO (1980: 48-49).

"Idini"	The Bible
1 Inkomo indala (The ox is old)	
2 Ixhelwe ngokonakala komzi (The beast has been slaughtered because of existing conflicts between family members)	Genesis 3.15
3 Le nkomo yalathiwe ngooSiyazi (This beast has been chosen by those who have supernatural powers)	Isaiah 53
4 Injalonje le nkomo ibhungiwe (And also a discussion has been held about the beast)	Matthew 27.1
5 Lo msebenzi ufune umbingeleli, igqirha (In this ceremony the traditional doctor must officiate)	John II
6 Isenzile isikhalo ekujikeni kwelanga (The beast bellowed late in the afternoon)	Mark 15.34
7 Ixhelwe luhlanganisene usapho (It was slaughtered while the entire family is together)	John 19
8 Ithe yakukhala kwaqalwa kwanqulwa (When it bellowed the people started worshipping)	Matthew 23.47
9 Ithe yakuncwina bavuka ababesebelele phantsi (When it bellowed in subdued sound the dead rose up)	Matthew 27.52-53
10 Inxeba layo lisesiswini (Its wound is in the belly)	John 19.34
11 Yakuba ifile inyama yayo iyadliwa (When it is dead its flesh is eaten)	John 6.55

(Qangule 1979:83)

"La mazwi kaMqhayi akumhobe ongentla ayibeka elubala into yokuba inkomo yedini yamaXhosa isondele intsingiselo yayo noYesu owazenza inkomo yedini. Masicwangcise senjenje:

KwaXhosa inkomo yedini indala. KwiBhayibhile sifumanisa ukuba uYesu wayekho kwasekuqalekeni.

Inkomo yedini kwaXhosa ixhelwa ngokonakala komzi. UYesu wasifela ngenxa yokonakala komhlaba. Funda kwincwadi iGenesis 3:15.

KwaXhosa inkomo yedini yalathwa ngooSiyazi. UYesu Kristu waxelwa ngabaProfethi ukuba uya kuza emhlabeni afele thina bantu. Tyhila kuIsaya 53.

Inkomo yedini kwaXhosa iyabhungwa ngabathile. UYesu Kristu kwabhungwa ngaye. Tyhila kuMateyu 27:1.

Idini kwaXhosa liqhutywa ngumbingeleli, igqirha. Khangela ke kwiBhayibhile yakho uze ufunde incwadi yesibini kaYohane.

Inkomo yedini ithanda ukuvuka kusasa ime esangweni ikhonye kabini kathathu yandule ukusinga endle. Lakujika ilanga ibuya kuqala kunezinye ime enkundleni yenze esinye isikhalo yandule ukungena ebuhlanti. UYesu Kristu wasenza isikhalo. Khangela kuMarko 15:34.

Ixhelwa luhlanguanisene lonke usapho lomzi inkomo yedini. Lwaludibene lonke usapho xa babeza kumbulala uYesu. Jonga kuYohane isahluko 19.

Ithi yakukhala inkomo yedini amaXhosa aqale anqule, acamagushe. Wathi akukhala uYesu baqala abantu banqula. Phosa amehlo akho kuMateyu 23:47.

AmaXhosa akholelwa kwinto yokuba ithi yakuncwina inkomo yedini bavuke abalele phantsi. Khangela kuMateyu 27:52-53.

Inxeba lenkomo yedini lisesiswini. Funda ngenxeba likaYesu kuYohane 19:34.

Yakuba ifile inkomo yedini inyama yayo iyadliwa. Umthendeleko ongcwele ngumnqophiso wegazi nomzimba kaYesu. Thelekisa kuYohane 6:55."  
(Sebe 1980:48-49)

(Mqhayi in the poem above puts it clearly that the significance of the Xhosa sacrificial beast is similar to that of Christ who offered himself to be a sacrificial "beast". Let us tabulate our points this way:

The Xhosa take an old ox for the sacrifice. In the Bible we find that Jesus was there at the beginning of creation.

The sacrificial beast among the Xhosa is slaughtered when a family is experiencing troubles. Jesus offered to die for us because the world was not in harmony. Read from Genesis 3:15.

Among the Xhosa the sacrificial beast is chosen by spiritual doctors. Jesus Christ was announced by the Prophets that He will come to the world and die for us, its inhabitants. Turn to Isaiah 53.

Among the Xhosa the sacrificial beast is chosen in a discussion by those concerned. There was a discussion about Jesus Christ, too. Turn to Matthew 27:1.

Among the Xhosa a traditional spiritual doctor officiates. Take your Bible and read from John II.

The sacrificial beast develops a habit to wake up in the morning and bellow twice or thrice at the kraal entrance before it goes to the veld. Towards sunset it comes back first and bellows again at the centre of the household before it goes into the kraal. Jesus Christ also cried. Look up Mark 15:34.

The sacrificial beast is slaughtered in the presence of the whole family. It was the same when they crucified Jesus. Look up John 19.

When the sacrificial beast bellows the Xhosa begin to sing praises to their ancestors and to cry, "Camagu!". When Jesus cried it was only then that people started recognising his godliness and started worshipping. Turn your eyes to Matthew 23:47.

The Xhosa people believe that when the sacrificial beast starts "groaning" the ancestors wake up. See Matthew 27:52-53.

The wound is made at (the centre of the) belly of the sacrificial beast. Read about the wound on Jesus from John 19:34.

After the sacrificial beast has been slaughtered its meat is then eaten up. The Holy Communion is celebrated as remembrance of the blood and the body/flesh of Jesus. See John 6:55.)

Much as Jimba (s.a.:16-17) found it hard not to believe that UKUBA NDANDAZILE is not based on INGQUMBO YEMINYANYA, it is equally hard for me to distinguish between Qangule and Sebe on the issue raised above and the examples given above. The same points are raised by both writers, the same order of enumerating these points is retained, the same references to the Bible are given, even the wrong one: Matthew 23:47 is given in both quotations; Matthew 23 has only thirty-nine verses - Sebe could have referred us, perhaps to Luke 23:46-48 where the information referred to in this point lies. (Such inaccurate cases are also found on pages 20, 30, 48, 60, 61 and 64 and these are misleading.) A further comment on the body of this essay is that it is broken into sections with sub-headings as the author deals with different religious ceremonies.

UMhlekezazi uHintsa (King Hintsa) (pp5-13) which the author regards as an essay, is an epic poem which outlines Hintsa's manifestations of his humanism which he extended to certain ethnic groups and his involvement in wars for their sake. The length of this poem is no reason to say it is an essay, otherwise such long poems as the traditional praise poem on Tshaka (Cope 1968:89-117) would also pass as essays. It might have been written in recall of Hintsa's good deeds, not improvised in performance, but there are many praise poems that are composed in study rooms, not in performance, and that does not make them essays. Even the opening formula of this poem:

"Zifikil' iimini! Zifikil' iimini!  
Zifikil' iimini zokukhunjulwa kukaHintsa!" (p5)

(The days have come! The days have come!  
The days for celebrating Hintsa's good deeds have come!)

and the closing formula:

"Ncincilili!!!" (p13)



(There you are!)

are characteristics of traditional praise poetry, not of essays. What might have influenced the author to think that his is an essay is, perhaps, the discovery he made that in this poem the qualities of Hintsá are established point by point in a narrative manner on the whole and also by plain statements which describe Hintsá's appearance and nature. This does not make this poem an essay. What he discovered are actually essential qualities of traditional praise poetry, the epic element and the odic element, respectively. Here is an example:

"Akavelang' elo xeshan' uZanzolo?  
Wakhanyis' ubumnyama bagxothwa,  
Wolul' iphik' elide nazuz' umqolomba?  
Zehl' izibilini zaphel' izingqala?  
Aqal' amaxheg' enu anibalisela?" (p9)

(Didn't Zanzolo (Hintsá) come to your rescue at that time?  
And gave light chasing darkness away,  
And stretched his long wing making a cave for you?  
Stopping your fears and your hysterical gasps?  
At which point the old men among you started narrating stories for you?)

The reader feels that the author (Mqhayi) is referring to an incident - that is the epic element of traditional praise poetry; Zanzolo (Hintsá) is metaphorically said to have a long wing - that is the odic element which refers to Hintsá's hospitality/humanism and capability to protect as a king. Jordan (1973:111), a giant in Xhosa literature, also regards UMhlekezzi uHintsá as a poem:

"... we can be sure that the poem entitled UMhlekezzi uHintsá, instead of consisting of eight cantos disappointingly lacking in unity, should have been an epic."

The inclusion of this poem in this essay collection can be accounted for, perhaps, by harping on the suspicion that the author had the Ciskei people in mind when this collection was in its planning stage. The author might have been in search for all prominent historical figures who might have had an impact on Ciskei history in the past to boost the image of Ciskei. In the

shaping of Ciskei history Hintsa is also relevant for the author because the Peddie Mfengu group were wrenched from his kingdom and placed in the Peddie area where they took their historic vows under the milkwood tree which is also a topic for one of the essays in this collection. In choosing this poem and inserting it in this collection the author suspended the notion to write essays and satisfied the notion to collect heroes in Ciskei history.

The body of S.E.K.L.N. Mqhayi (pp1-4) is a review of Mqhayi's works where these are enumerated with the gist of a few given, and half-way through the author breaks off into poetry which takes the reader to the end of this essay. In this poetic part the author describes Mqhayi's qualities and talents - his political and social concerns, his vast experience and wisdom, his eloquence and deep religious inclinations. In INTaba enguMava (Mt Experience) (pp42-43), Ulwaluko (Circumcision) (pp50-56), Umqwashu (The milkwood tree) (pp67-70), Umntwana neeankile zobomi (The child and the anchors of life) (pp74-76) and UEstere (Esther) (pp77-78) the author followed the formal conventional style. A very interesting body structure is the riddle-like one which is a long personification of the oak tree, an essay which also ends with a riddle: Umthi ngobomi bawo (The autobiography of a tree) (pp71-73). In INTaba enguMava (Mt Experience) (pp42-43) the author also moved away from the ordinary; he tries to rise to philosophical levels, though much like in the manner of a novice. The transition from the concrete to the transparent abstract is attempted half-way through from this point in this essay:

"Kambe indlela esinga kwinkcochoyi yeNebo asikuko nokuba inyukeka nzima, luhambo lweminyaka." (p43)

(Indeed climbing to the top of Mt Nebo is an extremely difficult and tiresome task, it is a journey of years and years.)

When he says that climbing this mountain takes years the reader feels that the author is not talking in ordinary language.

The number of essays (ten out of seventeen) ending on poetry is another distinguishing brand of Sebe's essays when compared with those of his predecessors. Dramatic endings also characterize some of these essays:

- UNtsikana (Ntsikana) ends (p33) on an exclamation where the author calls

upon the readers never to forget what Ntsikana did for the Xhosa people;

- Umqwashu (The milkwood tree) ends (p70) on a rhetorical question which leaves readers weighing the details against this challenging question which seems to question the significance of the celebration in remembrance of the vows that were taken under this tree;
- UEstere (Esther) ends (p78) on a rhetorical question and two exclamations which enforce nationalism upon the reader - nationalism that is exemplified, in the body, by Esther's bravery which saved her father's nation; and
- INTaba kaNdoda (Mt Ndoda) ends (p41) dramatically with a short exclamatory sentence:

"Gqibi ke!"

(Thats all!)

The dramatic quality of this sentence is also heightened by the ideophone, ggibi, a linguistic part of speech which cannot be ignored in a literary analysis of vernacular works in African languages because of its vivacity and fascinating functions in communication between the author and the reader; here it shows the confidence of the author and is a very strong persuasive tool. Such short dramatic conclusions are reminiscent of Tamsanqa's favourite, equally dramatic and persuasive endings:

"Yiloo nto Lawundini."

(That's it, brother.)

in IMITHA YELANGA.

There is not much that is spectacular in the author's own use of language as a communicative medium except that one can glean from examples of bombastic/ archaic words, rare compound words and the author's metaphorical language that the author's vocabulary at the time of writing these essays was not simple. But he is inhibited from using his own language by the over-abundance of

quotations in this work to the extent that a critic can make bold statements about it.

In the praise poem that ends his treatment of Mqhayi's works in S.E.K.L.N. Mqhayi (pp3-4) the author shows his ability in singing praises fairly well; his language is fraught with the extremism of traditional praise poetry where excellence is celebrated in lofty terms and elevated style:

"Imbongi, iqhaji lakwaMqhayi,  
Ingcwangula, uxholovane wesiXhosa,  
Igcisa nengcaphephe kwiingcali,  
Inkunkqele, inkwenkwezi yombhali." (p3)

(A bard, the hero from the Mqhayi family.  
An expert, a seasoned Xhosa writer,  
A perfect artist who excels among the best critics,  
The most experienced, a star among writers.)

This extremism, in fact, is felt also in the prosaic part of this essay:

"UMqhayi wayeyinjojeli yembongi ...  
uqaqambashe wombhali." (p1)

(Mqhayi was the best bard ... the most glittering author.)

Such terms are also found in the other essays (outside the quotations), though they are not so many, but where they occur they impose themselves like towering giants over the simpler words used in their contexts (Kwetana 1982:57). However, when the language in the quotations he takes from other authors is also considered as part of this book, the language of the whole book can then be described as rich. The author's rare and archaic words can be taken as another distinguishing mark which differentiates this collection from those dealt with above. Other characteristics found in this poem are the ode and the epic elements: the qualities of the subject (Mqhayi) and some historical references are given, which add up to a good portrayal of Mqhayi. The metaphorical language used in this poem is also one of the three stylistic features worth mentioning in the author's style. The other two are use of synonyms and use of ideophones which have been touched slightly above.

The author's language borders on the poetic where he uses his metaphors. In fact, in the poem referred to above he goes for seven lines using beautiful metaphorical language without using a single word in its literal level:

Ngosiba ephepheni wayelima, ngeinki enkcenkceshela.  
Sisanda isivuno kuvunwa izikhwebu,  
Kudliwa oogazityeketye noogumdashe,  
Kuxhonywa kusenziwa iziswenye,  
Kuphekwa kusenziwa utshongo,  
Ihasa lijulelwa ihagu,  
Untlekentleke elilifa lezinja! (p4)

(He ploughed with his pen and irrigated with ink.  
The harvest was becoming more and more  
plentiful - we were picking cobs,  
We were eating mealies of all colours,  
We kept some mealies (by) hanging up, for future use,  
We cooked some, and roasted and ground some,  
The old corn of former years stored in underground tanks was thrown  
to the pigs,  
The broken grains were the dog's (free) share!)

All these lines in literal language mean the number of Mqhayi's literary works and, probably, his journalistic articles in newspapers. In the following example the author has actually coined a beautiful combination of a metaphor and personification to describe the topography of the Mt Ndoda area:

"Waba ulithengile uRharhabe ilizwe elihle, umhlaba ozikratsha ngeentshinga zeenduli nezithsaba zeentaba." (p17)

(That is the way Rharhabe bought that land, land which boasts of its hills which look like Xhosa boys' traditional head ornament of an animal's tail, and mountains which look like crowns.)

Such a description lends credibility and "realism" to the account: the reader is made to realize the human emotions involved, he sees for himself why Hoho fought so desperately for his land, and why Rharhabe, on the other hand, was so keen to get it.

In his use of synonyms the author can go so far as to use a metaphor and find another metaphor with the same or similar meaning as the first one, which is not easy:

"... uMqhayi uncoma amalinge eenkokeli eziNtsundu ezizama ukucumza ubuhlanga, imbewu kaSathana, isixhobo samagqwirha." (p38)

(... Mqhayi commends the attempts made by Black leaders to crush tribalism, Satan's seed, (and) the weapon of the wizards.)

The underlined metaphorical phrases are synonymous, or if we single out words, imbewu is a synonym of isixhobo, and kaSathana is a synonym of samagqwirha, both in the possessive. The author uses quite a number of synonyms in this work which is an indication that his language skills in this aspect have been influenced by a rich environment or by higher Xhosa literature. But sometimes the synonyms are over-used in an attempt to adorn the essay, but, instead, this spoils the treatment and the reader's response tends to be that of abhorrence instead of admiration. The author in such cases does exactly what Buffon (in Cooper 1968:71) objects to where he says:

"It is not enough to strike the ear (with empty sounds of words), one must present substance, thoughts, arguments, and work on the soul and touch the sensibilities by addressing the mind."

In the following example there is no justification for piling synonyms in the manner the author does. There is only stagnation, as there is no substantiation on each synonym, no substance is presented through them, nor new thoughts, nor a development of an argument:

"Abaninzi bangatsho bathi ndingunxazonke, ibatshabatsha, umaqhingana, umaqhetseba, iqhophololo, imenqemenqe, iqothaqikili, ivatshuvatshu, umhanahanisi onkone ... ndikwalihlathi labaxabanayo ... ndikwasisilili samanyundululu ... ndikwayinqaba yezihange zikaMtyholi ... ndikwangumjelo wokufa." (p72)

(Many people might say I have no backbone, I am childishly shaky, a liar, a sly person, cunning, a snake, a trickster, a man of no fixed abode, the worst devil ... I give hiding place (to people) at times of quarrels ... I give place for all sorts of scandalous activities ... I give asylum to

the devil's agents ... I also take people to their graves.)

This paragraph is in a short essay, Umthi ngobomi bawo (An autobiography of a tree) (pp71-73). The second (p71), the fifth (p71) and the seventh paragraph (p72) of this essay are also stuffed with static synonyms, which do not express progression of an idea. Such unprofitable repetition taken with the repetition of the word umokhi (oak tree) (p72) in such a short essay can only provoke a reader, with negative results. Kwetana (1982: 57-58), objecting against this, gives other examples of the author's use of repetition which is only used for alliteration; the repetition of the word, ncwadi (book) (twenty-one times in the first essay); and the tactless use, in one essay, of derogatory and provocative synonyms in reference to the reader: rhawundini (p58), goba-dyasindini (p59), mqaqoba weqaqasholo leqaba (p59), Krokrayo (p60), and Phikaphele (p60) in Amanzi (Water) (pp57-63). The latter lot tempt the reader to close the book, as he feels that he is not in the company of a colleague but is held captive by a stuffed shirt who suffers from a superiority complex. The author's negative insinuations are stunts of self-gratification and self-glorification which Ngara (1982: 27) deplores as style that "defeat(s) the communicative purpose of art".

This author, like his predecessors, puts the ideophone to great use. The ideophone has been described as a strikingly unusual type of description that decorates the details richly, a word that shows, that tells, that dramatises the idea vividly and sensuously with great clarity. In the treatment of the other essayists above, the power of the ideophone was shown and the ideophone was given its place among the other dignitaries among the great literary gems. Still in this, our last essayist, the ideophone demonstrates the power that it has:

"Hambisa amehlo njalo uye kuthi xhaxhe ngomnyango ..." (p80)

(Allow your eyes to focus slowly along the wall and stop at the door ...)

That ideophone, underlined, dramatises the sudden stop the reader is told to make in anticipation of seeing something spectacular near the door; it also suggests, through kinesthetic imagery, the physical reactions involved, thus giving liveliness to the reading.

The onomatopoeia that the author uses falls pleasantly on the ear but this

technique is used sparingly:

Indalo nayo yanga iyathelela kuba wavakala futhi urhalakaxa-kaxa wamagqabi emithi nohoyo-hoyo wemikhonyo. Iimpuku zenza isithukuthezi sikatswi-tswi-tswi zisombelelwa yinzwinini yeenyenzane. Unkqankqazo lwamagqaza lwaluthululisana nodyorhom weemfene. Ayevakala kude-kufuphi amambantlafohlo ezilwanyana zamahlathi. (p16)

(It seemed as if nature was also imitating, there was frequent rustling of leaves of trees and the grasshopper was also making its monotonous sound. The mice and the black cricket also made monotonous sharp noise. The sound of the clapping of wings of the little pinc-pinc grass-warblers took turns with the thunderous howling of the baboons.)

The use of three very long sentences (sixty-four words, seventy-one words, forty-three words respectively) in INTaba enguMava (Mt Experience) (pp42-43) fits well in a meditative essay like this one as the imitation of the process of thinking involved in the writing of a meditative/imaginative essay is captured in action, so to speak. But such long sentences are not a recurrent feature of this work; short sentences, like the one on page 39 and one-word sentences, like the one on page 33, are not used frequently; when his sentence variation is looked at, this is what is discovered. Like his predecessors, the author does use contrast, idiomatic expressions, compound words, words with a doubled stem, similes, climax, anticlimax and an anecdote but their paucity makes it a joke to treat them under his style. They are only mentioned because when put to good use they are effective as has been seen in the treatment of the styles of the writer's predecessors.

The treatment of style of each Xhosa essay-author has shown that the essay is one of the literary art-forms. The questions raised on the nature of the essay, which also challenge the legitimacy of the seat it has among the other literary genres - the questions that are quoted in Chapter 1 (pp1-2) - are proved to be only good questions but not devastating bombs. The house of Xhosa essays has been proved to be neither an appendage nor a satellite of other literary genres but an independent, self-sufficient and an affluent literary type. It has been proved that Xhosa essays have particular artistic literary qualities, structures and techniques which have literary effectiveness. More than this the treatment on style and structure of Xhosa essays and the quotations used also throw a long and bright light on the



themes Xhosa essayists choose to write on. The full treatment of themes is separated from that on the structure and style only for reasons of systematic arrangement, for comparative analysis and a broader historical view and its significance.

CHAPTER 6

THEMES

Theme, by definition, is the total meaning of a work of art in a broad sense (Kenney, 1966:44). Terms like moral, lesson, doctrine, thesis, have been taken to be synonymous with theme. Critics disagree over this. Essays, by their very nature are didactic and make statements, so these terms fit the nature of the essay in a manner which they do not in the case of drama, novels and short stories. In the case of essays theme and subject shade into each other. Maphike (1978:11) also realises this fact:

"Theme will be discussed not only as a subject ... the aim here is to regard the essays relating to the same themes as theme groups and to handle them as such" (my underlining).

He (1978:14) quotes Odham who

"regards theme merely as a subject of writing, thought, conversation or argument" (my underlining).

The attitude to be adopted here is similar to Maphike's: theme, as far as it relates to essays is closely aligned with subject, and Xhosa essays that will be mentioned under a particular theme will be essays which treat aspects which fall under the umbrella theme.

Statements to the effect that Xhosa essayists wrote on various aspects of Xhosa/African life, have been made above: political/national issues, socio-cultural and economic issues. The climate in which these authors wrote, which is reflected in their styles, has also been described. Literature gives a reflection of its society, in the literatures of those societies that had been or that are still under domination of some kind the themes tend to be on those aspects which affect the lives of the subjected societies most. Hughes (1970:26), for instance, remarks:

"The position of the minorities in American society is often precarious"

hence

"... the Negro novelists ... grapple with problems ... (which) arise from wrongs in the American society which (they) consider too urgent to bypass" (Hughes 1970:26).

Further observation on Negro novels is that

"... preoccupation with racial themes has been characteristic of Negro novelists in America throughout the twentieth century" (Hughes 1970:42) (my underlining).

Jeffares (in Larson 1978:1-2) notes that in (independent) Africa, which has been under colonial domination, there is a noticeable shifting from rural to urban conditions, from farming to industry, and from communal values to individualism. He observes that as a result of this

"... there is a resulting multiplicity of experience on different planes; the complexities of life enrich those of literature ... these shifts and tensions imposed by them are the stuff of literature."

Larson makes the same observations as Jeffares but adds (1978:245) a remark on the

"bitterness, disgust and a lack of hesitancy to criticise the status quo"

which is a strong quality of the recent African works.

Bruce King (1980) writing on the origins, the themes and the context of creative writing in certain newly independent nations: Nigeria, Australia, Canada, India, New Zealand and the West Indies makes the following important statements related to theme in literature:

(a) The new literatures of these countries

"... followed similar courses of evolution, shared similar styles in each decade, and reflected locally what were international political and social changes within the western world" (King 1980:x).

(b) "Influenced by the social realism of the 1930s with its emphasis on dialect, urban slums, small towns, poverty-stricken lives, local conditions, minorities, underdogs and social injustices, literature shifted its focus from European elite culture to that of the majority of the inhabitants of the colony or dominion. Such writing in its subject-matter, themes, language and empathy laid the foundations for the national literature that began to emerge during the war years." (King, 1980:20)

(c) The Second World War and developments thereafter, like the rhetoric of national liberation which led to the independence of Ghana in 1957, provided the psychological, social and ideological conditions for independence. (King 1980:22)

(d) The literature of the early and mid-sixties is often a search for a new code of values because of frustrations brought about by corruption, inefficiency, tyranny of the new governments that took over from colonial governments. Because of this writers, in Africa in particular,

"turned from glorification of the community to the depiction of individuals who remained loyal to their conscience". (King 1980:30)

The themes now concerned average people in their daily lives; nationalism as a theme receded to the background in the independent states.

(e) "The demands of the 1960s and 1970s for a 'popular folk' culture and for social justice for the masses erupted along with anti-Americanism, anti-white attitudes, demands for local government, the assertion of non-Northern-European, non-elite, ethnic 'roots', and neo-nationalisms. While local circumstances shaped the exact form of this wave of protest, the demands of greater democracy, ethnicity, authenticity and folk power were international." (King 1980:51-52)

(f) "There are two opposite leanings within each national literature, towards local assertion and towards a metropolitan point of view ... A national literature swings back and forth between these two tendencies ... Nationalism tends towards realistic and naturalistic styles ..." (King 1980:56-57)

In these statements Bruce King gives a broad picture of literatures in societies which were once similar to South Africa. He (1980:26) and Larson (1978:161) also remark on the fact that the political/historical factors largely influence themes in South African Black writings. But more critical and specific analysis of the development of Xhosa literature were published by Gérard (1971), Jordan (1973) and Satyo (1983 in Gérard's COMPARATIVE LITERATURE AND AFRICAN LITERATURES). Mphahlele and Ngubane (1980) also make valuable statements on Xhosa literature in THE VOICE OF THE BLACK WRITER IN AFRICA.

Gérard's views on South African conditions as they affect(ed) Xhosa literature were quoted extensively in Chapter 1.

He made an important remark when he said:

"... two themes which were to remain central in African thought (were): Christianity and education." (1971:37)

But the final observations he made on all the four African literatures he deals with in his work: Xhosa, Zulu, Sotho and Amharic, are of greater significance at this point:

"Contact with Western civilization was also responsible for the chief original theme of African literature, the theme of acculturation, with its many subordinate motifs: industrialisation and technical development, impact of city life and the new money economy on ethical behavior, transformation of marriage customs and sexual mores, contrast between modern education and ancient wisdom and superstitions, and exciting and perplexing experiences of the privileged few who have gained first-hand knowledge of Europe or America." (1971:379-380)

Jordan (1973) reiterates the significance of the incidents outlined in Chapter 1 up to

"the final conquest of the Xhosa (1866), the Zulu War (1879) and the Gun War in Basutoland (1880-1881)." (1973:85)

and says that these things are reflected in the writings of the latter half of the last century. Jordan (1973:54) also remarks that the essays of this

period were serious and didactic and were not different from the English essay of the 18th century in content; he quotes Soga's essays as examples. Jordan's survey of Xhosa literature and its context ends on the early twentieth century writings; the period covered establishes the fact that Xhosa literature is a reaction to the drastic political, social and economic changes in South Africa.

Mphahlele (1980), too, approaches the survey of African literature in South Africa from a historical point of view, and he makes revealing statements on theme and style of writing particularly of the fifties of the twentieth century:

"The decade of the fifties was a period of political ferment ... The literary style of the fifties was racy, agitated, impressionistic, it quivered with nervous energy, a caustic wit." (1980:7)

Madala is one of the Xhosa essayists who proves that this statement is true.

Satyo (in Gérard 1983), in tracing the historical development of Xhosa literature, gives clues to the dominant themes characterizing Xhosa literature. He makes these statements:

- (a) "Whereas during the period before the seventies (of the 20th century), the themes of tribalism, racial prejudice and the violence that resulted from these factors received a very limited treatment, during the seventies and the beginning of the eighties they seem to have taken a prominent part in the literature." (in Gérard 1983:84)

In the treatment of the style of the Xhosa essay authors of the seventies and the eighties this came out clearly.

- (b) "The essay is still going to play an important part in Xhosa literature for a number of reasons. Many essayists seem to regard the essay as a convenient medium to demonstrate the permanence of certain cultural norms and beliefs, and to document, as it were, some matters of historical interest to the Xhosa." (Gérard 1983:86)

This points to the realism that is felt in Xhosa essays as pointed out already in the treatment of style.

Ngubane (1980), also tracing the historical development of literary thinking and subjects of discourse in South Africa and, giving his idea of the South African literary situation from 1940 to 1980, says

"In the last forty years, as in preceding generations, the black writer in all fields has been defining the fundamentals of conflict, describing the operational aspects of the destiny which the white minority prescribed for the black majority, warning of the dangers of a morality with meanings fixed by race and proposing or publicising alternatives for moving black and white along safer routes to a better future." (1980:11)

Mqhayi's, Jolobe's, Madala's and Budaza's essays, in particular, show Xhosa essay authors' thinking going exactly along the lines Ngubane aptly describes here.

Xhosa essayists, as people who belong to the subjugated group write on themes related to their subjugation and its effects. However, they do not only concentrate on their subjugation but also do some self-criticism, they do point out also the ills that the Xhosa/Africans have imposed on themselves wittingly or unwittingly. In the thematic outline intended here it is convenient to use what Maphike (1978:12) calls the "conventional classification of themes": use of the terms political, social, religious, historical, etc as umbrella terms to identify each theme group. An essay subsumed under one theme group may have qualities of more than one theme group. Such essays will be categorized according to weight, if an essay is wholly social it will be mentioned under the social theme group.

#### THE ESSAYS OF THE PIONEERS

The pioneers address the Xhosa/African on the issues that needed attention in the social and political spheres and in the sphere of traditions. In the social sphere of Xhosa/African life Soga was perturbed by.

- the destruction brought about by indiscriminate liquor consumption (Utywala (Liquor) in Bennie 1935:36-39);
- the social gap between the Christians and the "pagans" - a division that was created and encouraged by the missionaries (AmaKholwa namaQaba (Christians and Pagans) in Bennie 1935:51-53). Gqoba also wrote a long

argument on this issue (Ingxoxo Enkulu Yom-Ginwa Nom-Kristu (A big debate between a heathen and a Christian) in ZEMK' IINKOMO MAGWALANDINI 1906:27-62); and

- the habitual tendency of borrowing among the Xhosa (Amatyala (Borrowing) in Bennie 1935:64-68); Brown deals with the same problem (Kha usincazele (Spare us/me some tobacco) in Bennie 1935:73-74).

Mantsayi shows concern on the witchfinders' position in the Xhosa society and advises the Xhosa against them (AmaGqira namaGqwira (Witchfinders and witches/wizards) in Bennie 1935:70-72). Mqhayi advocates discipline and preservation of good behaviour in society (ImiYolelo yOwe - 1931 umNyaka (words on the year - 1931) in Bennie 1935:126-128 and in Izifundo (Lessons) in Bennie 1935:137-138). An unidentified author of La maXokana (These conversationalists) (in Bennie 1935:247-248) writes on the general and the deeprooted characteristic of the Xhosa: love for conversation. Time deals with the behaviour of the Xhosa during Spring (Intlakohlaza (Spring) in Bennie 1935: 248-249).

The pioneers also wrote essays of a political nature. Mqhayi delineates the qualities of and demands expected of a suitable political leader (InKokeli (A political leader) in Bennie 1935: 208-211). Pelem felt he must write an essay on a surprisingly long period of fifty years of peace during which there was no war between the European and the Xhosa (after the Ngcayechibi War) (AmaShumi amaHlanu emiNyaka yoXolo (Fifty years of peace) in Bennie 1935:211-213). These "Kaffir Wars" were significant in the sense that they meant untold loss to the Xhosa in land, power and political rights. Pelem also wrote an essay on the loss of Rev Manelle who was a symbol of hope, politically, for the future of the Xhosa (ImKile inDoda yamaDoda (The man of men is dead) in Bennie 1935:213-214). In AmaKristu neenKosi (Christians and Chiefs) (in Bennie 1935:47-50) Soga entrenches the rightful power of the traditional political leaders over the "pagan" and the Christian convert in any Xhosa community. Gqoba's two poetic/dramatic/argumentative essays: Ingxoxo Enkulu yom-Ginwa nom-Kristu (A big debate between a heathen and a Christian) and Ingxoxo enkulu ngemfundo (nolawulo) (A big debate on education (and government) (in ZEMK' IINKOMO MAGWALANDINI 1906:27-62 and 1906:63-130) respectively, are also political essays on Christianity versus paganism and on education, civilization and the government of his day.



Essays on traditions deal with the practice of African socialism/communalism/humanism and the value of cattle to the Xhosa: Nyangiwe's UmSebenzi ubuyela kwelamaMpondo (The migrant worker from Pondoland returns to Pondoland) and Magodla's IXabiso leenKomo (The value of cattle) (in Bennie 1935: 264-265 and 1935:252 respectively).

These essays of the pioneers reflect the divergent concerns of the late nineteenth and the early twentieth centuries which is the period of the emergence of Xhosa authors of fiction. Such essays as the one on discipline; traditional political leaders, Christianity versus paganism, conversation, African communalism and a season of the year (Spring) are cries for the old orderly Xhosa/African social and political systems, the stage when the Xhosa/Africans were not yet exposed to European civilization, political and Christian confusionism. This is some kind of glorification of the past. On the contrary, witchfinders (in the essay on witchfinders and wizards/witches) whose credibility, as a group, has been shaken and weakened by Western civilization which had had a long period of influence on Xhosa/African culture by the time of these pioneers, are treated as objects of scorn who must be ignored or boycotted. The strong European liquor, too, (in the essay on liquor) is also condemned and the Xhosa/Africans are discouraged from taking it. The pioneers, taken as a group can be said to present a balanced view of their times. The themes in the latest essay publications, from 1940 onwards, will be discussed from this point. The order of the publication of these essays will be maintained as far as possible, but where two essays are alike a cross reference will be made immediately to avoid repetition.

#### THE MODERN ESSAYS

##### Social theme

Jolobe, by 1940, had identified a number of important social developments in his society. He had seen the wrong mentality the Blacks had on the idea of being a civilized person - a problem of acculturation. External features, like Western clothing, carrying walking sticks, adopting a special body posture when walking were thought to be the best indications of being civilized. He corrects this idea in Impucuko (Civilization) (1940:1-7). Tamsanqa (1967:40-48) in Ukubetha ifleyiti (Playing the mouth organ) dramatises this issue: he depicts a clash between a Christian converted mother and her son on the mouth organ which, according to Christian standards

among the newly-converted is a sign of abject barbarism. However, in the resolution of the matter the mouth organ is finally accepted by the mother when the son played church tunes on it. The significance of this essay lies in the exposure of the narrow-mindedness of the deculturated-getting-acculturated Black people.

Jolobe had also noted serious cracks in the structure of the Xhosa/African society. In Igela likaRoyal (Royal Readers) (1940:8-14) he registers the existence of dangerous complexes in individuals who form unwanted, egotistical/self-centered categories of people whose contribution in society is only disruptive; he mentions the Royal Readers as one of the groups that arrogantly claims to be a special class in the society. Against such blind haughtiness and vaingloriousness Jolobe avers that the only truth is that each individual and group lives in symbiotic relationship with all other existing individuals and groups (1940:13). Madala, on the other hand, approaches the issue of the existence of identifiable class-groups in the Xhosa/African society from another angle. In a spirit of not merely registering their existence, he points out the suppression (by those in authority) of the reality of the presence of social class-groups of dedicated and well-disciplined people. He points out the following categories of people whose groups have consistently shown progress: Black inspectors, lawyers, medical practitioners, nurses, intellectuals, chief agriculturists and policemen (in Lugcineni ucango luvulekile - Iziyalo (Keep on displaying your great talents - A request) (1965:48-50). The realism of this essay is proved by the similarity it has with a quotation from Jabavu's document on "Bantu grievances" under a section which he labels as "pin-pricks" (to be quoted in full after the treatment of both the social and the political themes).

In a spirit that is humorous and less sharply critical than in Igela likaRoyal (Royal Readers) Jolobe in Izinongo zobomi (Things that make life enjoyable) (1940:42-47) outlines typical personalities which the society, as it develops, through culture contact, has produced - personalities that would be called stock characters in character analysis in novels: a knowing-all newspaper man, a childishly restless, over-officious church steward, irresponsible and neglectful railway assistants (a European and a Black), a forgetful preacher, an inconsiderate man; and in Ivenkile Yangaphandle (A rural shop) (1940:69-76) a typically warm shopkeeper of a rural area. All these personalities, each standing for its category of persons, are seen to be spices of life in the society in a positive way except the railway assistants who are sarcastically

referred to as people of humour or people to be laughed at. So, In these essays: Igela likaRoyal (Royal Readers), Izinongo zobomi (Things that make life enjoyable), Impucuko (Civilization) and Ivenkile yangaphandle (A rural shop) Jolobe is dissecting the society for types of personalities and groups; in Ukuzingca ngebandla (Haughty pride in one's denomination) (1940:57-62) (to be mentioned under the religious theme) Jolobe is still preoccupied with this.

Jolobe, in Umsebenzi wabafazi kwisizwe esiNtsundu (Duties of women in the African societies) (1940:14-18) decries the heavy burdens still assigned to women as a handicap in their social duties which include their responsibility to see that children grow in a disciplined manner for national and social advancement (1940:18). Jolobe wrote this in a society in which the youth had surprisingly shown gross lack of discipline in comparison to the remote past, relatively speaking, when in the Black culture social stratification and a code of conduct determined relations between age groups. Those unwritten rules and regulations were strictly adhered to for fear of immediate physical punishment or remote ancestral visitation on the culprit or its descendants. Bongela (1977), on the question of the Black women, does not only encourage men to relieve women of their ancient traditional responsibilities, but moves on to describe the progress made by women in the upliftment of society. In Ukhomokazi namhlanje (Womenfolk these days) (1977:50-55) he mentions the YWCA, Zenzele and the fact that the society has accepted women as political leaders (Miss Stella Sigcau whom he mentions in this essay is, since October 1987, Prime Minister of Transkei) hence they are voted to parliament. This essay reflects the social changes that have occurred since Jolobe's essay on women was published - a space of thirty-seven years.

Jolobe (1940:83-89) in Intsapho (Children) elaborates on the parents' loss of control over their children and even suggests remedies. The seriousness of lack of discipline and the proportions this has reached in this generation is shown in the fact that Madala also strongly campaigns for strict discipline on children (Lugegesho olo) (That is discipline) (1965:19-20):

"Umntwana odukisayo makadliwe luswazi." (p20)

(A slow child must be thrashed thoroughly.)

Sebe (1980), forty years later, also strongly calls for self-discipline and

reliability from the youth (Umntwana neeankile zobomi) (The child and the anchors of life) (pp74-76).

Knowing the Xhosa in general to be unassuming people, knowing their potential and skills in various fields of handicraft which have been dubbed merely as primitive habits, Jolobe in Ukukhalipha (Bravery) (1940:18-23), after paying tribute to pioneers in various fields, coaxes the Xhosa as a group not to doubt their abilities but to step forward boldly and engage in experimentations in a spirit of adventure - a step which will benefit the whole society and boost its image. Ugqadambekweni (The naughty one) (Jolobe 1940:95-101) is a follow-up to Ukukhalipha (Bravery); Jolobe "orders" parents to give direction to the liveliness of their children, which they display in various forms rather than to interpret that liveliness as naughtiness. Suppression of that activeness could be suppression or a delay of a Xhosa inventor as invention of railway locomotives, ships and aeroplanes came through activeness of the same kind as that of the children (Jolobe 1940:101). Madala, while not specifically directing his account to the Xhosa, also, later (1965), touches the issue of adventure in a society in various social aspects: millionaires (as a social class) are hungry for more money, motivated students and scientists are always in quest for more knowledge, and pleasure-seekers are always suffering from insatiable desire for more pleasure (Madala in Intab' ezikude ngamasithela (Longing for more never stops) (1965:36-38).

In his wishes for social advancement Jolobe addresses the Xhosa/African on superstitions. To him this is mental slavery which works against social progression (Ubukhoboka (Slavery) 1940:52-56). In this essay he convinces the reader that now that the truth about past misconceptions is known, belief in witchcraft should be a thing of the past. Jolobe here expresses the same sentiments as Mantsayi, a pioneer in Xhosa essay writing, who also condemned belief in witchcraft (in AmaGqira namaGqwira - Witchfinders and wizards/witches) (Bennie 1935:70-72). In a related essay, Ukoyika (Fear) (1940:101-106) Jolobe addresses the society on both sides of fear - some kind of psycho-analysis and psychological counselling. In this essay he wishes that the society had a healthy life psychologically - a life in which people fear things to be feared but not to create situations which would cause fear or embarrassment.

In these days in which Jolobe had observed social disintegration he

(1940:36-41) in Umtshato (Marriage) reminds the nation that the collective nature of the marriage, which it still retains, is not significant as a festive celebration, as it appears to be these days, but as an on-the-spot "investigation" of an incident where two people take a social responsibility in a public gathering

"to bear and rear children not for themselves in their own way, but for the society in the socially accepted way." (Kwetana 1982:16)

In Incoko (Conversation) (1940:76-82) Jolobe, as the unidentified author of La maXokana (These conversationalists) (Bennie 1935:247-248) did earlier, advises that, as every Xhosa/African is, generally speaking, gifted in conversing, it be consciously exploited for social advancement by deliberating on topics of constructive purposes. Madala in Ukuthetha (To speak) (1965:70-72) writes on promotion of understanding among people through language and communication, he also points out that demoniacal language/communication bears equally malicious results and estrangement among people. Budaza stresses what Madala says, in Iindaba (News) (1980:66-69). All these three essayists articulate awareness of the ever-widening cracks in the Xhosa/African societal order and harmonious unity.

Madala's essays appeared twenty-five years later than Jolobe's (in 1965). Madala is another social analyst who had a keen sense of sight which expressed itself kinesthetically as the readers can visualize his spiritual reactions to the state in which he finds his society. In Ubumfama (Blindness) (1965:25-28) he identifies factors which stagnate social progress in the Xhosa/African society as: illiterates, (ignorant) rich people who do not care for the education of their children, children who refuse to go to school and the anti-Christians. His essay, Lourdes (Lourdes) (1965:28-30) is an enthralling account of the best relations that can ever be wished for in this country; he describes life in this socialistically administered Roman Catholic (Farm) School where equality among the occupants of different races and sexes, in all respects, is the policy. This treatment is an indirect indictment of the bad relations among the peoples of different cultures and colours of this land. Such a social anomaly, with its other implications, was given attention in the then dominated societies as reflected in their literatures, remarks on this were made in the background above. Good relations are something which Madala worshipped more than admired as even an orderly soccer match is an example with which to persuade his society to strive for harmonious relations among

themselves. In Umdlalo webhola ekhatywayo (A soccer match) (1965:55-57) he describes a soccer match which was played in a movingly amicable spirit, which ruled both the players and the spectators - a match which was followed by entertainment (a reception party) for the visitors. Tshaka's havoc on his neighbouring tribes, including the Basotho is unforgettable or is still perhaps not forgiven completely; it is, therefore, significant that Madala in this essay makes a Zulu and a Sotho team play a match peacefully and even entertain each other afterwards. Madala here is tactfully pointing out to the Xhosa/African that sport is another field where broken relations can be worked back to good relations, especially among the Blacks who still suffer from tribalism and sectionalism - problems of Madala's days. Even Madala's remark that the referee for this match was an impartial man (1965:55) and his concentration on the referee's just reactions to the faults of the players is, in fact, a cry in a metaphor for the society to look to such upright people in the society for guidance.

Human relations, as they affect society, either way, is also his concern in Impembelelo (Influence) (1965:65-68) in which essay he treats the influence of a friend on a friend, of spokespersons on students and workers, of parents on their children and lovers on each other. The incidents referred to in the contents of his essay occur daily. The issue of a spokesperson or leader and his influence on a society was raised earlier by Mqhayi (InKokeli in Bennie 1935:208-211) and Jolobe in Incoko (1940:76-82) and described as crucial on a society.

Madala also deals with man's relations with nature with more stress on the African society rather than on nature hence these two essays are mentioned here:

- (a) Linkwenkwezi ezithile nentlalo kaNtu (The significance of certain stars in African life) (1965:50-52) in which he points out social activities which are habitually connected with or determined by the stars which appear at certain times of the night and the year. The appearance of Canzibe (Canopus) (p51) sets both male and female preparing for harvesting and the winter cold, projects which habitually entail group activities. While outlining this relation of African activities with stars Madala emphatically links this behaviour with all humanity, consciously elevating the Xhosa/African to a place of equality with other human beings, fighting the idea that the African is a child "emerging

from barbarism" (Shepherd 1981: 5 and 8). He makes it clear that the Africa's close link with nature is not a sign of a primitive stage but a quality the African shares with the whole world. In the very introduction he makes this bold statement:

"Kwanininini, kumazwe ngamazwe, nakwizizwe ngezizwe abantu bazimisela ukujonga phezulu beqwalasela izikhanyiso ezisesibhakabhakeni, ilanga, inyanga, iinkwenkwezi." (1965:50)

(Since time immemorial, in every country and nation of the world, people had the wisdom to read the lights in the sky: the sun, the moon, the stars.)

(b) Intab' eNtsizwa (Mt Ntsizwa) (1965:68-70) is another account on the closer-to-nature theme. Madala shows in it how the communities around this mountain depend on its resources for refuge, grazing and forestry needs.

In Amahla-ndinyuka esheleni ... (The experiences of a shilling piece) (1965:41-43) Madala metaphorically recounts the tribulations men in bondage often experience individually or as groups. Though it is a shilling piece's story it is a reflection of the spiritual torments people under domination are made to experience in their daily lives: uprooted, handed over to another owner, leaving relatives behind with all those negative social implications. The uprooting of people and separation of families caused by conditions in various work situations such as those in the mining industry, building concerns, and factories is a widely-known malady affecting the Blacks in particular in this land. Big mens' hostels all over the country are monuments evidencing this social defect. Sebe's Umthi ngobomi bawo (An autobiography of a tree) (1980:71-73) is a metaphorical treatment of life similar to this essay, but Madala's essay has wider implications than Sebe's.

In Nguwo, nguwo, ngumtshato! (It is, indeed, a wedding (day)) (1965:31-36) Madala shows not only his awareness and acknowledgement of the beauty of the wedding but also the troubles that plague married life. He seems to be advocating married life as a good thing through the glorious language he uses; whereas Jolobe in Umtshato (Marriage) (1940:36-41) went further to say explicitly that it is taking up of a social responsibility for the benefit of the whole society.

Ingoma (Music) (Madala 1965:62-65) looks like a challenge or a reply to the misconception about African music. This is felt in the introduction:

"Ingoma yinto echukumisa zonke iindidi zabantu kuzo zonke izizukulwana. Akukhathaliseki nokuba ngabantu abasemva nokuba ngabaphucukileyo ..."  
(1965:62)

(It is a universal truth that music touches deep to all in the world throughout all generations. It does not matter whether those people are said to be backward or civilized ...)

The whole treatment is an assertion that African music is music comparable to any type in the world. Writing of this nature is in line with the writings of other communities which have been under domination. Such literature is self-assertive, naturally so in a climate which seeks to suffocate the culture of the dominated group. Bongela, in Ikhonsathi (A concert) (1977:35-40), admires the serenity of the European concert to the extent of making suggestions that Xhosa concerts should be less noisy. What Bongela is missing, which Madala does not, is the fact that that noisiness is a characteristic of vocal traditional African music.

Tamsanqa, in Ukusela umoya (Taking a walk) (1967:1-6) takes up the belief in nature-as-a-booster, an idea which Madala in Intab' eNtsizwa (Mt Ntsizwa) suggested earlier. Tamsanqa's essay shows how far acculturation in the Xhosa society had gone by the 1960s. Moreover, it also shows that the Xhosa/African life-style had changed to the extent that combustion in it produced psychological tensions which were unknown to the Xhosa. Even Tamsanqa's remedy is not typically African; taking a walk only for its sake is a European trait. Tamsanqa enlarges the idea of taking a walk to recommending wide travelling for wider mental development (in Ukubaluleka kokuhambela iindawo (The advantages of travelling) (1967:25-33)). The contents of this essay indicate the spread of fellow-feeling among the Africans wherever they are on the continent. Even the mention of a speech delivered to a gathering "The role of an African in Africa" also reflects this. At political levels this spirit had, in fact, expressed itself in the formation of the Organisation of African Unity (1963) four years before the publication of this essay.

Negative reciprocation which is common between groups that are clan-conscious is common among the Xhosa/Africans. Tamsanqa gives one example of a cause of



such disunity in Inkumbulo (Remembering/Remembrance) (1967:59-69): denial of a resting-cum-sleeping place to a member of one group by a member of another group. The feebleness of the cause compared to the magnitude of the results suggests the emptiness of mind behind such grudges. He deals with human relations also in Ukuxoka (Telling lies) (1967:7-17) in which he, like Madala in Ukuthetha (To speak), shows that bad lies lead to social disharmony. On the other hand, lies in self-defence and fabricated stories for embellishment of conversations are good lies to Tamsanqa.

In a highly humorous but revealing essay, Ukuthiya igama (Giving a name) (1967:60-68) Tamsanqa deals with another aspect of the problems of acculturation. He shows the fantastic dreams it generates in the receiving societies. He takes the issue of giving names to newly-born babies. The half-literate stop giving names from their languages, they hunt for these from newspapers and the Bible hoping that such names will indicate how learned and civilized they are. This affects Black societies, and this essay also shows partly the extents of indoctrination which make people believe that their culture is inferior to another.

Madala's point in Lugcineni ucango luvulekile - Iziyalo (Keep on displaying your great talents - A request) (1965:48-50) is that the Xhosa/African society had produced enough men and women of stature in almost every field and calls for recognition of that fact. Bongela goes further in Ukubaluleka kwemibutho (The importance of associations/organisations) (1977:14-18): he depicts the positive role the church, nursing, legal, music, medical, sports, teachers' and traders' organisations play in the society in that they fight against hooliganism, malice, loneliness, laziness, ignorance, foolishness, truancy and misbehaviour in general. This essay, which appeared twelve years after Madala's reflects more on the social ills of Bongela's time. Successful businessmen, old teachers and clerks are made shining examples of virtuous discipline which promotes progress in the society (Bongela in Umonde (Patience) (1977:72-77)). In Izalatha-ndlela (Road signs) (1977:61-64) Mtuze also depicts parents, lay preachers, priests, teachers, doctors, magistrates and lawyers as welcome features in a progressing society. He carries this idea further in Izibane zobomi (Distinguished lights in life) (1977:80-84). In an essay related to these (Iintwana ezincinane) (Small things) (1977:41-44) Bongela expounds the spiritual and financial upliftment which could bring about development to a better and progressing society through dedication to simple hobbies - an activity which should involve every individual in the

community which would mean that everybody in the society is positively occupied.

Another social ill which, as Bongela points out in Isenzo sobutyobo (Vandalism) (1977:1-4), involves both the young and the elderly, is deliberate malicious damage to property. Though Bongela treats this as a universal phenomenon showing world degeneration in behaviour, such acts of vandalism occur mostly in societies where there is political discontent which is the case mostly in societies which are under subjugation. In his speculation on the causes of such behaviour Bongela (1977:3) suggests a social movement which is generated implicitly by a psychological condition created by the position in which the subjected community finds itself. This idea concurs with what is said on the characteristics of the literatures of subjected peoples (in the background above). On disorder in society Bongela directs his attention to the Xhosa/African community in Izithethe ezimangalisayo (Amazing practices) (1977:45-49) and focuses on the disquieting misbehaviour at funeral services and the exploitation of work-seekers and parents of school children by the officials they deal with. In the so-called self-governing territories in South Africa (the author lives in Transkei which gained "independence" in 1976) and in independent Africa, where in many cases independence meant replacement of a White colonial exploiter by a fellow Black exploiter, corruption is rife and is a topic of grave concern. This has wide social implications and such an essay as Bongela's reflects on the new type of tsotsi that the Black society is faced with.

The essay, Isitshixo (The key) (1977:26-29) looks much like an answer to the essay Isenzo sobutyobo (Vandalism) in which intense disorderliness is described. Bongela, in the former, expresses the conviction that the head of a family, education and prayer are "keys" to orderliness on earth and a nobler life after death.

In a society in which the incidence of mental illness is reaching high proportions, of late, a new development which comes with the flood of rapid new uncertainties as to what is still culturally stable and what can be accommodated in the rather still traditional Xhosa/African society, such confusion produces cases of mental derangement rapidly. Bongela is mindful of this issue. In Isigulana senggondo (A mental case) (1977:56-59) he recommends that the normal people should adopt an attitude that would encourage full integration and acceptance of such cases into the society after treatment. In

a related essay, Uloyiko (Fear) (1977:60-65), Bongela treats a psychological phenomenon which affects large numbers of people in different ways: fear of different natural (lightening) and man-made objects (going up the Hertzog Tower or Table Mountain by cable). Bongela rounds off this essay by advising that man should fear/respect society more than anything for healthy relations within a society. Mtuze, Bongela's contemporary, makes the same recommendations: deep respect for the community should be an individual's greatest aim (Iintloni nohloni) (Self-discipline) (1977:46-49).

It is apparent in Mtuze's two essays: Ukukhumbula ikhaya (Home sickness) (1977:17-20) and Umsantsa phakathi kwabadala nabancinane (The gap between the old and the younger generations) (1977:25-28) that he, too, had noticed the schism that exists between the child and the parent in the Xhosa/African society and the bad effects on the community at large hence he recommends a mutual bond between the parents and their children so that they can freely discuss even issues (sex and politics) which they do not normally discuss together.

Mtuze also wrote on the modern tendencies, among Xhosa/Africans, to lead lives of irresponsibility in low levels of permissiveness and moral disintegration involving highly sophisticated crime tactics, high consumption of liquor, noisy parties, fragile marriages of convenience, evasion of natural responsibilities like providing simple necessities for one's family, various unAfrican attitudes and pursuits, and a general tendency to aspire to riches the easy way, gambling. He exposes these in the following essays: Izigebenga nezigwinta (Ogres and murderers) (1977:36-38), Ukonwaba (Happiness) (1977:39-42), Umabulalehleka (The smiling murderer) (1977:50-52), Owona msebenzi ulula (The easiest job) (1977:53-55), Oophoyiyana (Practices of ignorance) (1977:69-72) and Ukuphupha (Dreaming) (1977:77-79). In a society with ever-developing and sprouting townships of squalor and poverty it is a sociological fact that life takes skew ways, and these essays are just a true reflection of that as seen on the Xhosa/African in a South Africa of the seventies of the twentieth century. Jeffares (in Larson 1978:1-2) truly remarked that the African's shifting from their rural places and from their old values affects them in complex ways.

The divergent uniforms worn by various groups also attracted Mtuze's attention; in Iyunifom (Uniform) (1977:43-45) he makes suggestions on the psychological effects, one being that it encourages dedication. In Amabal'

engwe ngobomi basefama (Some remarks on farm life) (1977:73-76) Mtuze paints a picture of psychological complexes that differentiate men from farms, from rural areas and from town from one another, which create artificially disparate classes in the Xhosa/African society. He also mentions the well-known bad relations between a White farm-owner and his servants. Both attitudes are still current and affect relations in the Xhosa/African society at the very foundations.

Budaza proves to be another social analyst in his essays. In Izihlobo (Relatives) (1980:95-97) he handles the challenge that capitalism and Western civilization hold out for African communalism. Ukuya akufani nokufika (Disappointment) (Budaza 1980:39-42) is on the same issue but his emphasis is on the uncommunalistic behaviour of township people.

Budaza, in Intombi (A girl) (1980:32-35) gives a concise historical and sociological analysis of the changes in the Xhosa/African society that led to the present deplorable state of affairs - large numbers of the daughters of Africa veering away from the traditional ways turning ultimately to prostitution. He gives, as the main reason, destitution in the rural areas in the 1800s which induced large-scale migration of the youth to the urban areas outside the scope of the parents' vigilant eyes (1980:33). In Hay' le ntombi kaLudiza (Liquor/Sorghum beer) (1980:36-38) he describes the pitiful present state of the Xhosa/African society which has been brought about by misuse and abuse of strong European liquor, which intensifies an individual's tribulations instead of alleviating them, which also multiplies the problems of the Xhosa/African society - families break up, poverty results, illegitimate children are born, imprisonments and disease follow (1980:37). In these two essays Budaza succeeds in showing how different is the present social situation from that of the olden days.

USokhaya nekhaya (The head of a family and his home/house) (Budaza 1980:63-65) is a comment on the mental dilemma caused by the existence of the rural versus the urban groups. Budaza also comments on the change he sees in the handling of death and the attitude people have towards a grave nowadays in this essay and in Amangcwaba (Graves) (1980:73-75).

One of the worst things that capitalism had done to the Xhosa/African is described vividly in Esikhululweni seebhasi (At a bus terminus) (Budaza 1980:84-86). Budaza describes what happens at a bus terminus on a Friday

evening that falls on the month-end. The reader feels and sees in this account, the violent, animal-like, selfish and unAfrican levels to which capitalism has reduced the African:

"Zaye zisanda ngokwanda iityhu, nobundlobongela ... banjalo ukwanda. Batyhalana abantu kungekho mdala nomncinane bezama ukungena ebhasini kungekho nceba nalusini. Kwataka ixhego ngapha, waye umama onesiqu omnyama wayeyenza into yokukhiqa abantu. Nanko umdlezane obeleke usana ekhala ngokubelwa imali yendoda yakhe engekayiphathi. Izandla zootsotsi azinandawo zingafikeleli kuyo ... Kwatyhudiswana njalo kwade kwanqanda umhloli webhasi ngelokuthi ibhasi izele." (1980:85)

(The queues became longer and longer and rudeness ... also increased. The people were pushing one another, both the old and the young, trying desperately and violently to step into the bus. An old man was pushed right out of the queue, and a big, dark woman proved to be an expert in pushing people out of her way. There's a woman who had just had a baby, with the baby on her back, crying, the whole of her husband's wages was stolen from her. The tsotsi's hands were desperately at work ... That struggle went on until the bus inspector announced that the bus was full.)

In some of his essays Budaza is making general reflections on the topic:

- Ubusuku (Night time) (1980:4-8): night activities;
- Ukuhleka nokuzihleka (Laughter and laughing at oneself) (1980:19-22): positive and negative laughter;
- Ingxolo (Noise) (1980:29-31): typical rural and typical urban sounds/music;
- Igama (A name) (1980:43-47): name taken not to be a determining factor in the personality of a person (Tamsanqa in Ukuthiya igama (Giving a name) (1967:60-68) demands greater care on giving a name);
- Ubuhlobo (Friendship) (1980:70-72): a general theoretical treatment of love and friendship to establish his contention that true love and true friendship do not exist; and
- Ubuthongo (Sleep/Dreams) (1980:76-78): a treatment touching sleep, nightmares, somniloquism, somnambulism and walking in a drunken black-out.

Budaza also writes on psychological states which people often experience:

- Isolation caused by voluntary seclusion, a guilty conscience, memories of acquaintances and detention, in Ubulolo (Loneliness) (1980:59-62); and
- Inferiority complex, noble ideas and frustration as states of mind which can express themselves positively or negatively, in Umqweno/Inkanuko (Earnest wish/Sexual desire) (1980:79-80) and in Ukuzigwagwisa (Haughtiness) (1980:81-83).

Kwetana (1982:25) summarised the aspects of Xhosa/African life and social structure as it used to be and as it is nowadays, on which essayists wrote thus:

- "(a) the stages of physical growth and their peculiarities;
- (b) child and adult behaviour in both daily and occasional activities;
- (c) class division and social organisations;
- (d) social habits; lies, prejudice, crime, drunkenness, impatience, pleasure and dedication to hobbies; and
- (e) spiritual rejuvenation obtained from a close association with nature ..."

The essays mentioned under the social theme group deal more with acculturation - the Xhosa/African aspirations to European values. They also reflect deculturation - a process during which people lose or are made to lose their cultural norms by the dominating culture or as Kunene (1968) puts it:

(Deculturation is) "the process whereby, at the meeting of two cultures, one consciously and deliberately dominates the other, and denies it the right to exist, by both directly and indirectly:

- (a) questioning its validity as a culture,
- (b) denigrating it,
- (c) making its carriers objects of ridicule and scorn, and thus
- (d) leading finally to the questioning thereof by the very people whom it has nurtured and given an identity and a positive being."

The behaviour and developments outlined/described in the essays subsumed here reflect the impact of deculturation. A more vehement reaction to these

processes is the political essay. What Jeffares says about the African novelists as analysts and interpreters of the political realities of their societies for their societies is equally true of the Xhosa essayists.

### Political theme

While many Xhosa essays have in them political statements, political insinuations and brief political comments, there are essays which are wholly political, essays which deal with Xhosa/African political ideals, relations between the Xhosa/African on the one hand and the government and the European races living in South Africa on the other hand. Among the pioneers Gqoba, Pelem, Soga and Mqhayi wrote essays which belong to this theme group, as said above. These were followed by modern essayists.

In a South Africa that has been bent on stressing political separation rather than unity among the Africans in South Africa, a policy which has now produced the so-called separate Black "National States" ("TBVC countries") and "self-governing" territories in South Africa (KwaZulu, KwaNdebele, Lebowa and Qwaqwa) Jolobe's essay, Abantwana bendlu enye (Descendants of the same house) (1940:23-29) is obviously a reaction to this. Jolobe painstakingly proves the common origin of the Black races in South Africa and declares:

Zoshumi ezi zizwe ziphuma ngcanjininye." (1940:26)

(All these (Black) races have one origin.)

His suggestion in Amanani (Numbers) (1940:30-36) that "one man one vote" will liberate the Blacks is a reaction in a South African context which denies this democratic opportunity:

"Ngamanani aya kusikhulula." (1940:34)

(Our (big) numbers will free us (Blacks).

In Inkokeli (A leader) (1940:63-69) he suggests the type of political leader the Blacks need to extricate themselves from political bondage to true freedom.

Mtuze (1977:89) also perturbed by the South African situation quotes from the Bible what was written by a man in a situation of bondage (Jeremiah's

lamentations):

"Kukhumbule, Yehova, okusihlelayo,  
Bheka uyibone ingcikivo yethu.  
Ilifa lethu lisuke lenziwa elabasemzini  
Izindlu zethu zalunga kwabolunye uhlanga.  
Siziinkedama asinabawo;  
Ooma banjengabahlolokazi.  
Amanzi ethu siwasela ngesilivere;  
Iinkuni zethu ziza kuthi ngexabiso  
Intshutshiso iphezu kwentamo yethu;  
Sidiniwe, asinakuphumla.  
Isandla sisinika amaJiphethe;  
Ama-Asiriya, ukuba sihluthe sisonka.  
Oobawo bonile abasekho;  
Thina sithwele ubugwenxa babo.  
Silawulwa ngabakhonzi;  
Akukho bani usiqhiwulayo ezandleni zabo."

(Remember, O Lord, what is come upon us; consider, and behold our reproach.

Our inheritance is turned to strangers, our houses to aliens.

We are orphans and fatherless, our mothers are as widows.

We have drunken our water for money; our wood is sold unto us.

Our necks are under persecution: we labour, and have no rest.

We have given the hand to the Egyptians, and to the Assyrians, to be satisfied with bread.

Our fathers have sinned, and are not; and we have borne their iniquities.

Servants have ruled over us: there is none that doth deliver us out of their hand.)

Mtuze (1977:90) also quotes from Jolobe's poetry words which are a direct comment on the racial policies of the South African government:

"Xa izizwe zihleli ngoxolo,

...

Njengabantwana bandlwininye,

...

X'ibala ingesiso isizekabani



Sokucalulwa nokudeleka;  
Xa wonk' umntu enenkululeko,  
Njengoko wayinikwa nguThixo -  
Iyola ngakumbi ke le ngoma.

(When all the nations live in peace,

...

As descendants from the same house should do,

...

When the colour of the skin is not a reason

For being discriminated against and being looked down upon;

When everybody enjoys the freedom

Which was given to him by God -

This song becomes more and more melodious.)

Disunity among the Black races themselves and racial hatred among all South African peoples is the true state of affairs of the seventies in which Mtuze published his first collection of essays. It was in such a context that he wrote the essay Ukwakha (To build) (1977:99-101) in which he dealt with nation-building making suggestions on the steps and the care to be taken in the process.

Budaza, in Hay' inkohlakalo yomnt' emntwini (Untold brutality of man on man) (1980:1-3) describes the vicious circle in which the Africans in South Africa are caught: how the Afrikaners in a bizarre type of revenge on the English in South Africa ill-treat the African. In Intetho (Speaking) (1980:89-90) he makes references to the resistance conquered peoples put up against the imposition of the conquerer's language on them. Such an imposition has high political motivations and it arouses high emotional reactions as it threatens the survival and undermines the sanctity of the conquered peoples' languages. By 1980, the year of publication of Budaza's essays, two important historical realities on language issues had shaken South Africa: the policy of Anglicization and the imposition of Afrikaans as a medium of instruction in Black schools, which sparked off rioting from 1976. Budaza also takes a long view on political leadership among the Blacks from the advantageous point of 1980, as a result his essay reaches dimensions that Mqhayi's and Jolobe's could not reach. In his Inkokeli (A leader) (1980:91-94) he points out three types of political leaders in the South African situation: the pan-Africanists, the moderate Africanists and the collaborators. In KwaYekela

(Permissive Society) (1980:98-99) he draws a triangle of deep confusion: the Black children throw sharp darts at their parents accusing them of political inactivity and neglectfulness, while the government makes the parent, even the one who would take a political stand and be active, believe that reforms are on the way. While some parents wait for this promise other parents join their rioting children. In his conclusion Budaza prognosticates political disaster and chaos for this country:

"Kodwa ngathi ndibona iingqimba zamafu ziqokelelana elundini." (1980:99)

(I am telling you, I see only dark clouds gathering on the horizon.)

Sebe, another essayist of the eighties, alludes to the usurpation of Xhosa land by the English and complains that a man of justice, King Sandile, was made to taste injustice and stripped of his legitimate position when he was deposed (in UKumkani uSandile) (King Sandile) (1980:20-24). INTaba kaNdoda (Mt Ndoda) (Sebe 1980:34-41) is a treatment which indicates the political significance of this mountain to the Xhosa. Even quotations like those taken from UMQHAYI WASENTABOZUKO (MQHAYI OF MT GLORY) have political bearing as they refer to sell-outs and small salaries.

Political comments and statements are invariably part and parcel of all Xhosa creative literature. Kwetana (1982:28) summarises the treatment of the essays which fall under the political theme group thus:

"The political strife in South Africa between Black and Black, Black and European, and Afrikaner and Englishman; the land question; Black political rights; and nation-building are the subjects that our essayists have dealt with."

A concise account which throws light on the South African social and political conditions, as described by Jabavu (in Schapera (ed) 1934:298-299) gives a good background against which essays with the social and political theme groups could be assessed. He gives here briefly some of the issues thrashed out in these essays, and describes the daily experiences and climate in which they were to be written in clear language:

It is the little things that tell most in our social relationship with the whites. If I am stranded in the rural areas I dare not go to a Boer

farm speaking English and wearing boots and a collar without inviting expulsion with execration; but if I go barefooted and collarless and in rags I shall enjoy the warmest hospitality. The higher one climbs in the scale of civilization the worse things are if one be black-skinned. Neatly dressed you arouse scowls, audible snarling interjections, or ill-mannered ridicule. Even in our idolized Transkei, in the railway tea-stalls you are served last and only after all whites have been satisfied, and incivility is the white server's etiquette with us. Once when quietly boarding a train at Middledrift I was unexpectedly hailed by a white lady, "Heigh, where are you going to, you black devil?" I was so taken aback that I smiled and took off my hat for her and said "Thank you, Madam", to the chagrin of many white passengers, one of whom happened to know me and subsequently wrote to the Daily Dispatch a public apology to me on behalf of the other whites who witnessed the unwarranted insult. Posters daubed "For Europeans only" are a standing affront to us in esplanades, botanical garden seats, parks, promenades, railways sidings, tram shelters, and public conveniences. In seaside resorts we blacks can bathe, as at East London, only in an absurdly small section of the beach where the edge is least desirable, elbowed out by miles of excellent frontage available for the happy white race, there being no resting seats for us although we pay town rates. In public hospitals where there are no Bantu nurses our lot is not always a happy one, and I can confirm this from the experience of one of my children at the hands of an unsympathetic white nurse. In religious circles too the colour obsession is not wanting. In combined social functions the Nordic races fall far behind those of Southern Europe in sociability. Promotions to positions of responsibility due to our more advanced pastors are often withheld because "they are not yet fit for responsibility", and it is odd to see our elderly ministers with ripe experience serving as underlings to very young white ministers fresh from their theological college. We see no progress made to enable our men to qualify for this fitness, the determination of which is left to the judgement of the white brethren. In the Civil Service we are confined to junior clerkships, even in our native areas where the Prime Minister promised us an open way to the top. Positions as interpreters in Supreme Courts and many lower courts are a preserve for whites who, at best, can never be as proficient as the Bantu in the vernacular languages; and many blacks lose their cases solely through bad interpretation. In many cases salesmen in shops delight in keeping us waiting while they gossip with their European

friends, and flare out in anger, hurling vituperative epithets, if you dare humbly to interrupt and ask to be served.

These pin-pricks and grievances can be multiplied ad infinitum, but should be enough for the present purpose to indicate how wide a scope there is for improvement on the part of Europeans in discharging their trusteeship on behalf of the Africans."

#### Economics theme

Some Xhosa essays are wholly on economics. Such essays expose the traditionally Xhosa/African mentality on economics and also describe the economical changes to which the Xhosa/African had been exposed in South Africa. Among the essay pioneers the habits of begging and borrowing, which do affect economics, were, however, treated as social habits in Soga's Amatyala (Borrowing) and Brown's Kha usincazele (Spare us some tobacco). These essays have economical implications. Magodla's IXabiso leenKomo (The value of cattle) touched the greatest symbol of wealth in traditional Xhosa/African economics, though this essay is on traditions and has, largely, political undertones.

From the modern essayists Jolobe, in Ubutyebi (Wealth) (1940:106-113) suggests to the Xhosa/African deep involvement in (Western) banking instead of sticking to the idea of possession of large numbers of livestock as a symbol of wealth. Madala in Lugogqosho olo (That is economising) (1965:34-36) on this issue, goes so far as to suggest banking in fixed deposits. He mentions assurance companies and economising on time, health and food. Another essay by Jolobe which falls under this category is Isisulu (Free-booty) (1940:47-52) in which he argues that nothing comes free, even gifts are items paid for by somebody.

Bongela deals with inflation in Ukunyuka kwamaxabiso noqoqosho (Inflation and economising) (1977:19-25), an essay in which he discourages lavishness on liquor and clothes and impulsive expenditure. Mtuze does the same in Izibhadlalala zamatheko (Big feasts) (1977:9-12); he tackles the unnecessary expenditure people involve themselves in in preparations for funerals. Mourners purchase expensive clothes and spend too much on their relatives who stay with them for days till the day of the funeral. Mtuze also writes on the preciousness of time, a point also stressed by Madala, in Ngokufunda usebenza

(Studying while working) (1977:85-87).

Kwalambatha (A place of ignorance) (Budaza 1980:9-12) is a good depiction of misguided and stupid display of wealth which is a habit among the least educated, rich people in the Xhosa/African societies - a psychological compensation for being illiterate which is merely a fight for recognition. Budaza uses here as an example a man who owns a very big house for only a few people; he has a good selection of flowers; a hockey, tennis, netball and bowling grounds; and a large collection of classical literary works - all not appreciated and not used. His slogan:

"I does everything in a big way" 1980:10)

reveals his level of formal education and the mentality behind hoarding all these things. To him they identify him with civilized and educated people.

These essays mirror the old traditional concept of wealth and what was valuable economically, and they also show the strains that the European civilization and modern times imposed on the Xhosa/African that changed and/or should change his thinking, economically.

#### Historical Theme

It is Pelem, among the pioneers who wrote one essay on an important figure, Rev Manelle. It is Sebe, among the modern essays, who wrote on two national heroes in the essays: URharhabe (Rharhabe) (1980:14-19) and UMaqoma nokunxulumene naye (A few remarks on Maqoma) (1980:25-28). He depicts the qualities of each and refers to the historical incidents in which each was involved. He also quotes a whole poem on Hintsa written by Mqhayi, in which Hintsa's great sense of justice is eulogised and great deeds are enumerated. Hintsa is a great Xhosa historical figure. Sebe also traces the history of the Mfengu group - their departure from Hintsa's territory for Peddie, their spread in Ciskei and he mentions the mqwashu (milkwood tree) vows which are of historical significance. His conclusion which questions the relevance of those vows reveals his awareness that those vows were surreptitiously meant to divide the Africans (Sebe, Umqwashu (The milkwood tree) (1980:67-70)). Mjamba wrote a eulogistic biographical account on A C Jordan, a distinguished Xhosa intellectual in Akasekho uProfesa Gqr A C Jordan (Professor Dr A C Jordan is dead) (1984:47-49).

The element of glorification of these characters cannot be missed. There are not many essays which fall under the historical theme group, though in the treatment of style of each author it was found that Xhosa essayists do use historical material in the contents of their essays as background.

### Religious theme

Biblical references abound in Xhosa essays, but few are completely religious. As Jolobe censures individual and group haughtiness in the social sphere (above) he frowns upon that habit in the religious sphere, too. He found that one religious denomination often has prejudice against other religious groups. He condemns that attitude as baseless and asserts, in Ukuzingca ngebandla (Haughty pride in one's denomination) (1940:57-62) that all denominations carry out the same duty - the spreading of Christianity. In a closely-related essay, Unqulo (Religion) (1980:13-18) Budaza's main preoccupation is the question of denominations and the various gods who have been worshipped by the various peoples of the world. He also attacks the missionaries who brought incongruous things to this country: the gospel, the gun and money. Jolobe, in the last essay in his collection, Ukuvuthwa kwegaga lepesika (The ripening of peaches) (1940:113-118) makes another strong religious assertion that full maturation is reached by a person and a nation when these truly believe in God. As said above, Jolobe, as a minister of religion, is expected to talk like this.

Faith-healers are multiplying rapidly these days. Bongela writes on this (Udliwano-ndlebe noMthandazeli (An interview with a faith-healer) (1977:66-71)). Though Bongela shows disbelief in the miracles alluded to in this essay, the power of God is asserted as an undeniable fact. Mtuze looks at the lives of pure Christians and also makes a survey of the various types of lay-preachers and the different styles they adopt in delivering their sermons (Abashumayeli (Preachers) (1977:33-35)). Both Mtuze (1977) and Budaza (1980) deal with the phenomenon of death as perceived by traditionalists and the Christians in Indlela yokukoyisa ukufa (How to conquer death) (1977:96-98) and in Ukufa (Death) (1980:23-25), respectively. Mtuze also wrote an essay on the Bible mentioning some truths and some prominent characters found in the Bible, in IBhayibhile (The Bible) (1984:15-16). A biblical character that was relevant to Sebe in his search for prominent national figures as it appears in his collection was Esther (UEstere) (Esther) (1980:77-78). Another outstanding religious figure on which Sebe wrote is the Xhosa "prophet",

Ntsikana (UNtsikana) (Ntsikana) (1980:29-33). In both essays Sebe urges the readers to follow the exemplary lives of these great characters. In Intaba enguMava (Mt Experience) (1980:34-41) Sebe asserts the Christian belief that life is a struggle through difficulties which can only be overcome by strong faith in God.

The essays under this category touch the missionary period and the creation of various denominations which is the early period of Christianity among the Xhosa; they make reference to the inter-denominational wrangling in the spread of the Christian faith among the Xhosa/African; and they also give attention to the emergence of faith-healers and the new African independent churches. This is the current situation among the Xhosa/Africans; the divisions that exist, detrimentally affecting the brotherhood that religion preaches, account for the current despondency among the Xhosa/Africans in the Christian religion, in particular.

#### Traditions as theme

The authors of essays subsumed here treat many aspects of Xhosa/African traditional way of life, though, admittedly, the social element is also felt. Jolobe speculates, in general, on the concept and perception of tradition - its origin and the principles governing its significance and relevance through times (Isiko) (Traditional custom(s)) (1940:89-95). Madala in Lwabe lulungulo lweminyanya kusini na? (Was it merely ancestorworship?) (1965:44-45) and later Sebe in Idini (A religious celebration) (1980:44-49) wrote on the concept of what was mistakenly called traditional ancestorworship, which, in fact, was the use of ancestors as mediators or middle men in the worship of Qamata (God).

Tamsanqa in Iinkolo (Superstitions) (1967:18-24) and later Mtuze in Isizekabani nentlalo kaXhosa (The significance of cause/reason in Xhosa life) (1977:65-68) deal with superstition - a belief in witchcraft and smelling of witches/wizards, which upsets order not only among the Africans but in all cultures as Tamsanqa correctly argues. The significance of circumcision to the Xhosa is explained by Mtuze in Ubudoda (Manhood) (1977:56-60) and Sebe later in Ulwaluko (Circumcision) (1980:50-56). Bongela outlines what tradition demands of circumcised youth in burial and marriage ceremonies and during periods of circumcision. Other essays in which traditional marriage is the subject are: Bongela's Amahashe (Horses) (1977:5-8) and Budaza's Ubufazi (Womanhood) (1980:56-58). In the latter Budaza looks at the traditional

marriage with admiration when he compares it with modern marriages which look like temporary arrangements.

Iintwana ezincinane (Small things) (Bongela 1977:41-44) is another account which glorifies the simplicity of traditional life which Bongela illustrates mainly by outlining the life of a Xhosa shepherd. In Ukutya (Food/Kinds of food) (1977:83-88) Bongela explains the rules observed traditionally when it comes to food/dishes among the Xhosa people; sex and age being determining factors. He also humorously shows how these "regulations" are broken these days by giving the example of women who eat men's traditional shares: the head and the manyplies (1977:87), an erosion which comes with western civilization which put women in a position to have money and freely buy these things simply from the butchereries.

Other aspects of significance in Xhosa traditions is heritage/inheritance and performance of folktales which Budaza in Ilififa (Inheritance) (1980:100-101) and Mtuze in Iintsomi (Folktales) (1977:13-16) wrote on. In the latter Mtuze laments the change in Xhosa lifestyle which moved the position of folktale performance in Xhosa life from a popular habit to a position of little interest these days. Other items of interest in Xhosa traditions are sticks and particular trees which are the topics in Intonga (A stick) (Budaza 1980:87-88) and in Umnquma (The wild olive) (Sebe 1980:64-66). The use and the significance of these in Xhosa traditional ceremonies and in life in general are outlined in these two essays.

In the treatment of the topics under this theme group reference is made to other nations of the world and their attitudes on traditional issues. The point emphasized under the themes dealt with above is the changes noticeable in Xhosa/African life. Though not emphasized to the same proportions as seen above the erosion and changes in Xhosa/African traditions are also exposed in the essays subsumed here.

#### Nature theme

In what are, under the surface, political essays, Madala relies on details of features of certain natural phenomena to make a political statement by implication. But since these describe nature objects more than making explicit political statements these are considered to be essays on nature. Madala wrote on the beauty of people, domestic animals, mountains, forests,



the sea and the sky in Ubuhle (Beauty) (1965:5-7); a number of useful and harmful birds in Iintaka (Birds) (1965:10/13); the Drakensberg range in Ulundi loKhahlamba (Drakensberg range) (1965:7-10) and the UMzimvubu River with special mention of the coastal area where the beauty of this river displays itself excellently, in UMzimvubu (UMzimvubu River) (1965:14-17). Budaza also wrote on bad and good leaves (Iggabi (A leaf) 1980:26-28).

#### Didactics theme

This term is used here to refer to essays which deal mainly with classroom activities, school organisation/administration and formal education. Two of Madala's essays look like lessons in agriculture: crop rotation in Umyezo wasekhaya (Our orchard) (1965:58-59), and stock control and overgrazing in Amagqabi asecaleni lendlela (Leaves on the wayside / Land demarcation in South Africa) (1965:38-41). Madala's Hamba busika mka! (Go away winter!) (1965:46-47) is more of a geography lesson showing both the advantages and the disadvantages that come with the winter season. In Egumbini loviwo (In the examination room) (1965:52-54) he deals with the writing of an examination and invigilation; while in Emva kweemviwo (After examinations) (1965:59-61) he looks at the problems affecting the school negatively and causing failures. Mtuze in Uviwo (Examinations) (1977:102-104) expatiates on the meaning of examinations. Madala also wrote an essay on two Xhosa authors: Mqhayi and Jolobe trying to establish the qualities of each in Bunokwaziwa na ubunjani bombhali ngeencwadi azibhalileyo? (Can a writer's personality be judged from his books?) (1965:22-25). This is an essay on another literary genre - a point that was raised under the definition of the essay; and this essay looks more like a literature lesson. An essay which has more to do with science is Madala's Isigigaba sowe - 1940 (The 1940 amazing event - an eclipse of the sun) (1965:17-19) in which he dwells on the scientific experiments Europeans/Whites keep on being involved in.

Tamsanqa in Ukubaluleka kokubhala (The advantages of writing) (1967:34-39) outlines the benefits derived from the art of writing. Budaza also encourages reading of books and newspapers in his Iincwadi (Books) (1980:52-55). Two of Bongela's essays are aligned with school building and administration - the hardships experienced in building schools (in the rural areas) in Ukuzalwa kwesikolo (Erection of a school) (1977:30-34) and administration of a school hostel in Ihostele yesikolo (A school hostel) (1977:78-82).

Mtuze and Budaza wrote on the concept, education in Injongo yemfundo (The objective(s) of education) (1977:29-32) and Imfundo (Education) (1980:48-51) respectively. The latter also stresses the changes in control and type of education in South Africa.

Mtuze also wrote on writing and publishing books in Iingxaki zokubhala iincwadi (Problems encountered in writing a book) (1977:21-24) and an essay which looks like a literature lesson. This is an interesting case where an essay is written on the essay genre: Isincoko ngesincoko (An essay on the essay) (1977:105-108). He also wrote an essay on the most explicitly didactic aspect of Xhosa traditional literature, the idiomatic expressions in Okudizwa zizaci namaqhalo esiXhosa (What can be learnt from Xhosa idiomatic expressions and proverbs) (1977:93-95).

Sebe also wrote something like a literature lesson in S.E.K.L.N. Mqhayi (1980:1-4) in which he reviews Mqhayi's works; in Amanzi (Water) (1980:57-63) in which he reproduces what other authors said about water; and in Ingoma (Music) (1980:79-84) in which he reproduces songs composed by various people.

The essays falling under this theme group might look less interesting than the others that fall under other theme groups but many of them reveal facts of great significance.

Moyana (in Heywood 1976:87) writing on the Problems of a Creative Writer in South Africa remarked:

"... both black and white literature in South Africa is one-eyed literature; concentrating on one section of the racial spectrum. The artist has no choice. He knows his clan or tribe or race more than he will ever know others."

This truth leaves one paralysed, without the energy to argue on the contrary. All that can be wished for is that Mphahlele's prophecy does not come true:

"(As long as South African conditions remain what they are), so long shall the culture and therefore literature of South Africa continue to shrivel up, to sink lower and lower; and for so long shall we in our writing continue to reflect only a minute fraction of life" (Mphahlele quoted by Moyana in Heywood 1976:87).

Such a comment, which relates to themes is perturbing to people interested in literature as literature is something that people fall back on for education on societies and humanity. When that scope is narrowed the future is not promising.

#### Final remarks

In spite of the scepticism expressed about the existence of the essay and the uncertainty about its exact form this study attempted to prove that the essay, as a genre, exists in a multiplicity of forms. Its origin was shown to be even earlier than Montaigne's period, and its spread was also mentioned. Though literacy among the Xhosa is hardly two hundred years old the essay is already an established genre in Xhosa literature. The turning of the sod was performed unconsciously by the pioneers, by people who were merely writing articles to journals/newspapers on the social issues that attracted attention. The Xhosa essay grew from strength to strength, addressing other issues like economics, politics and religion until essay collections were published, as they still are now. The old tendency of writing on current issues is maintained by the modern essayists, however, they refer to the olden days of good discipline, humanism and communalism in their appeals to the Xhosa/African to return to orderliness, especially in socio-cultural matters. While they do not campaign for the winding back of the clock they show cautious respect for the past of the Xhosa people.

The Xhosa essayists write on both the internal and the external affairs of their community, and, as in the case of the literatures of the world, there is a direct connection between Xhosa essays and the Xhosa/African society. Concentration on the essays opens the eyes of the reader as to the composition and the development of the society and the society's position in relation to the rest of the world. One sees a very interesting pattern that humanity takes in its development. Xhosa essays fulfil this demand, they describe realistically the developments in the social, political, religious and economic spheres for the benefit of the reader - the former and the present conditions in each sphere and even make predictions to keep the reader on the alert. The enlightening patterns that they put in front of the reader make interpretive literature, like essays, make sense. The greatest value of these essays lies in this benefit.

The art displayed in the composition of most of the essays was explained while

some flaws in a few essays were also exposed. As far as the artistic standard is concerned it seems inappropriate to compare them with essays of another language, it is clear that they have made their presence felt, each essayist displaying his own strategies and giving his essays a particular brand, hence a study like this, although, relatively speaking, there are still a few published collections. Though the latter be the case, this study exposes Xhosa essays to wider scrutiny.

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