

**A COMPARATIVE STUDY OF SATIRE AND HUMOUR
AS COMMUNICATIVE STRATEGIES IN THE POEMS
OF FOUR TSONGA POETS**

by

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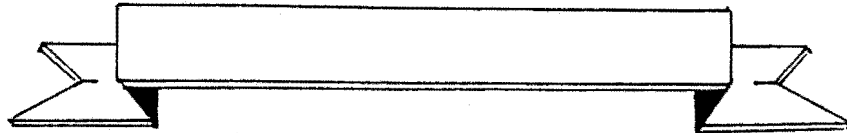
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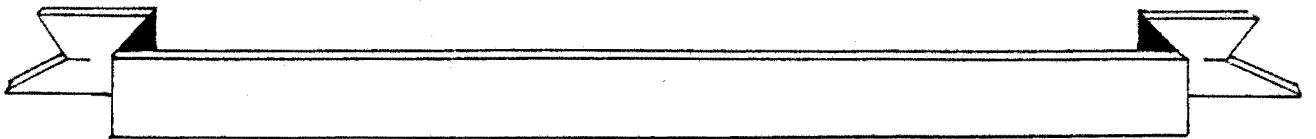
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DEDICATION

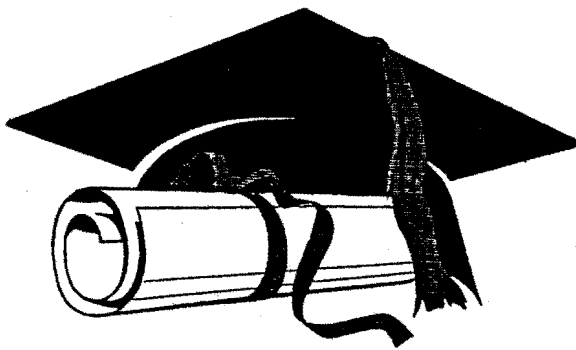
This dissertation is dedicated to my mother,
Bertha, who wisely used her humour to beat out of me
the habit of playing truant from Primary School. She bought me
a unique satchel of straw, slung it over my shoulder,
then said that no one, not even my teachers, could help envying me.



DECLARATION

I declare that **A COMPARATIVE STUDY OF SATIRE AND HUMOUR AS COMMUNICATIVE STRATEGIES IN THE POEMS OF FOUR TSONGA POETS** 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.


D.J. Risenga
13 November 1995



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My wife and family who endured many hours of boredom while I was cloistered in the study burning the candle at both ends while attempting to formulate and produce this dissertation.

SUMMARY

This study involves an investigation into the use of satire and humour as strategies of communication. The poetry of four Tsonga poets selected for study includes these strategies which are investigated for the purpose of determining the extent to which they function as strategies of communication.

The study consists of four chapters which can be summarized as follows:

CHAPTER 1 contains the introduction, aim, scope and method of approach of the entire study. Theories and definitions of satire and humour are also presented here.

In **CHAPTER 2** the poems selected for study are analysed in terms of invective, subtle and light-hearted satire.

CHAPTER 3 focuses attention on the style of presentation of comic and derisive humour.

CHAPTER 4 highlights and elucidates the most significant findings of the study. The most competent poet of the four at using satire and humour is identified and his excellence declared and justified.

KEY TERMS

Communicative strategies; types of satire and humour; communication of message; correction of wrongdoing; amusement; release of emotions; ridicule of vice and folly; satiric and humorous poems; selected satirists and humorists; comparison of selected poets.

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CHAPTER 1

INTRODUCTION

1.1 PREAMBLE

Very few Tsonga poets include satire and humour in their works to arouse in the reader a critical and amused attitude towards the subject. Again, very rarely, do they use the two modes to communicate ideas, experiences and messages in their works. The attitude aroused by satire and humour whenever included in a piece of work, especially poetry, is derision in the case of satire and merriment in the case of humour. Therefore satire and humour do not only add flavour to a piece of work, but are also used as strategies of communication. These two tendencies of arousing derision and merriment through satire and humour are evident in the works of the four poets, namely Maphalakasi, Marhanele, Masebenza and Nkondo, who are selected for this study. In the works of these poets derisive and humorous tendencies are more evident than in the case of other Tsonga poets. Instead, Tsonga poets use the traditional or usual way of writing which features the application of figures of speech, especially metaphors, and form, i.e. versification, as key devices of style. To introduce change or novelty to this tradition, which Roberts (1986:130) calls "automatic perception", satire or humour can be included in a work of art. In this case satire or humour are enhancing strategies based on the ones traditionally used in Tsonga poetry. This is the phenomenon the present study intends investigating and the focus is on the works of the four Tsonga poets, i.e. Maphalakasi and the other three selected for study. Currently, Tsonga scholars have briefly investigated satire and humour occurring in Tsonga poetry, however, their focus has been on the occurrence and presentation of humour in the works analysed. This study takes this as a point of departure and then examines satire and humour as strategies or media of communication. What they communicate ranges from the ideas to the experiences of the author.

1.2 AIM OF STUDY

The aim of this study is twofold. Firstly, we wish to investigate the use of satire and humour as communicative strategies by the four Tsonga poets in question. The purpose, in the final analysis, is to judge the ability of each poet in trying to shock the readers into an awareness of certain human traits. A reader should, for example, be made aware of human shortcomings and motivated to redeem the situation, i.e. to show concern and to do something about these shortcomings. This is the task of the satirist and humorist. The former uses an incisive irony while the latter creates incongruous situations to arouse this awareness in the observers. To achieve the aim of making the observers aware of something, e.g. misuse of alcohol as a human shortcoming, the poets under discussion find satire and humour to be effective strategies. In this respect, the level of success will be determined by the poet's artful use of the devices of satire and humour.

Devices which will be investigated in this study are figures of speech, ideophones and interjections. There are other poetic devices used to stimulate the observers to awareness of realities, but these are not commonly and effectively utilized in satire and humour. These are linking, parallelism, rhyme and versification which includes form and number of lines in stanzas. Our main interest, however, lies in the use of figures of speech which include irony, metaphor, sarcasm, hyperbole, metonymy, synecdoche, personification, simile and litotes. The ones closely connected to satire and humour, and which frequently occur in the works to be analysed are irony, metaphor, sarcasm and hyperbole.

The second aim is to motivate more writers of all genres, not poets exclusively, to enrich their works of art with satire and humour. The idea we have in this regard is to encourage Tsonga writers to move away from the traditional automatic perception of writing which characterizes Tsonga publications. In this regard Roberts (op cit) remarks as follows:

Without novelty, and effective use of satire and humour, we lose the very basis of art. (Emphasis added)

The nature of life in an age such as our own changes so rapidly that most people are unable to cope with the rate at which it changes. Instead people deviate from norms and values of this course of life and engage in vice and folly. Life then becomes meaningless or stressful and such a situation has to be addressed. To address such a situation, among other things, the traditional way of writing has to be enhanced by using satire and humour. Satire can discourage vice and folly while humour can ease tension and revitalise spiritual satisfaction in this kind of life.

To summarize the two aims above, this study focuses on the communicative nature of satire and humour in Tsonga poetry, and also aims at encouraging future Tsonga writers to include satire and humour in their works.

1.3 SCOPE OF STUDY

The study material has been arranged into four chapters. Chapter one is the introduction which deals with the presentation of key theoretical components by definitions and a cursory exposition of the two concepts, satire and humour. Biographical sketches of the four Tsonga poets to be discussed will also be given in this chapter. The aim of viewing the individual author's life background is to try to understand his motivation for writing and his attitude towards life. In brief, the historical background and the philosophy of life of the author might assist one in understanding his works. However, too much reliance on the biographical sketch might distract the reader from evaluating and concentrating on the piece of work. Roberts' (1986:140) opinion in this regard is that:

**We need to be careful when we are reading a poem ...
not to allow the biographical details of the poet's life to
obscure our enjoyment of the poem.**

Anyhow, the point at issue is to read, study and then derive or lose pleasure in the poems. This is related to the objective of this study which is to investigate the extent to which the poems provide enjoyment or elicit distaste.

In chapter two satirically based poems will be selected for analysis. In this chapter there are three major types of satire that are discussed, namely invective, subtle and light-hearted satire. The selection of the poems will be according to these types.

Chapter three deals with two types of humour, namely comic and derisive humour. Relevant poems for these types of humour will be cited and analysed in this chapter. Since the major objective of the study is comparison, merits and demerits will be highlighted at the end of chapters two and three. Furthermore, one author from the group of four who has distinguished himself with his use of satire and humour will be mentioned in chapter four. Chapter four will be primarily the general conclusion of chapters one, two and three. Here, only the main findings of the whole dissertation will be highlighted.

1.4 SELECTED WORKS

The following volumes are the anthologies of poetry which have been selected for this study:

Vumunhu bya phatiwa. (1975) - M.M. Marhanele

Swifaniso swa vutomi. (1978) - M.M. Marhanele

Chochela-Mandleni. (1965) - B.J. Masebenza

Xihungasi (1979) - G.J. Maphalakasi

Emahosi. (1969) - E.M. Nkondo

Nthavela ya miehleketo. (1960) - E.M. Nkondo

These poets were selected because, up to the present, their use of satire and humour is far superior to that of other Tsonga poets. Among Tsonga literary works in general, and poetry in particular, there is little evidence of satire and humour being used by Tsonga poets. However, it has been found that the works of the four Tsonga poets in this study are, to some degree, characterized by satire and humour.

It has to be remembered, of course, that not all the poems found in the above volumes are completely satiric or humorous. The ones that are characterized by satire or humour are outstanding and their message is unambiguous. They are the ones in the spotlight.

The four authors under discussion have been influenced by the modern style of writing in which poetic forms such as the lyric and tendencies such as theme play a major role. Maphalakasi, Marhanele, Masebenza and Nkondo acquired this style and developed it by including satire and humour in their works. From the year 1965 up to the present moment other Tsonga poets have also written in the modern style. Nevertheless, their allegedly modern poetry still has traditional elements. The poems of the four poets, however, carry fewer traditional elements. Their anthologies of poetry were published in the late 'sixties' and the seventies yet very few of the more recent publications of other authors compete with those of Maphalakasi, Marhanele, Masebenza and Nkondo.

It is necessary to give a brief exposition of the nature of traditional and modern poetry, in order to distinguish between the two periods which are marked by these tendencies. From 1949 to 1964 Tsonga poetry was written in the traditional style, that is, laudatory. It praised chiefs, national heroes, institutions and objects. In writing this poetry, authors attempted to imitate Western techniques, but were unable to move away from the praise style. The general tendency was to describe the characteristics of the subject. From 1965 to the present time a shift of emphasis has become apparent. The so-called modern poetry has evolved. The poets, including the ones under discussion in this

study, became conscious of several social problems and environmental situations. They expressed their feelings on these issues by writing poetry. From the ranks of these poets Maphalakasi and the others chosen for this study distinguished themselves with their skill and insight. This will be demonstrated in the course of our discussion. However, as the objective of the study states, the poet who is the most competent of the four in his application of this skill and insight will be singled out. Furthermore, the skill and insight in question are expected to centre around satire and humour as strategies of communication.

1.5 METHOD OF APPROACH

Though the focus of this study is directed at satire and humour, it is important to be aware of the manner in which these two modes communicate. Roberts (1986:128) accentuates form, style of presentation and striking imagery to make the everyday language of poetry sound different from ordinary language. In the light of this, to be perceived as poetry, the language of the poem has to draw attention to itself in order to be recognised. In this study we are going to look at the style the poet employs in trying to apply satire and humour to convey a message. The style of presenting subject matter and theme are the structures we are going to analyze. Since these structures constitute the form of a poem as mentioned in paragraph 1.1, and form is another attribute we are going to consider, the formalistic approach is suitable for the study. The representatives of this approach maintain that a piece of work has to be understood by looking at its form. Such an approach guides the reader towards understanding the author's work. To deduce the meaning and intention of a poem, its appearance and internal structure serve as guidelines.

In this study we also wish to understand the author's motivation for writing a piece of work. Therefore the form of his work alone is not sufficient to enable us to know and understand him. Hence, we have to consider the biographic approach. This approach emphasizes the study of the life background of the author in order to understand his works. It is for this reason that we give the

historical background of each of the four poets whose works we are going to investigate. The procedure in this study is, therefore, based on the mutuality of the two approaches mentioned here. In paragraph 1.8 the biographical sketches of the four Tsonga poets will be outlined. In the chapters dealing with satire and humour a detailed analysis and evaluation of poetic forms will be presented. The merits and demerits of presentation by the individual poet will be enumerated. Similar to the biographical sketch the style of presentation is most likely to lead us to the knowledge of each poet's life inclination. It will also help us understand the purpose of satirization and the use of humour in their poetry.

In brief, the method of approach of the study will combine an investigation of the formal appearance of the poems and the biographical setting of the poets. The interdependence of the two approaches will form the basis of this research.

1.6 DEFINITION OF CONCEPTS

Before we discuss the concepts 'satire' and 'humour' it is necessary to know what they refer to. In order to obtain a clear understanding of the meaning of satire and humour, several scholars will be cited. It is hoped that their ideas will result in an accurate fine definition of satire and humour. Such a definition Feinberg in Mkonto (1988:4) and Lewis (1989:11) call "a working definition."

The word "satire" originated from Latin "satura" (Raymond, Barry and Wright 1966:82), which means a mixture of different things; hence a "poetic medley" (op cit). The meaning is appropriate because satire projects ill-feelings towards complex human vices. People engage in non-commendable activities which evoke hatred and disgust in the satirist who savagely attacks these activities.

The word "humour" originated from "humores" (Nutting, 1976:5), also a Latin word meaning a balanced mixture of body fluids. Should one of the component fluids become excessive or deficient, the balance would be disturbed. This results in the abnormal behaviour of the person and stimulates laughter in others.

1.6.1 Satire

1.6.1.1 Definition

Heese and Lawton (1973:104) define satire thus:

... an attack on man's foibles, folly or evil, by means of ridicule and exaggerations or distortions with the intention of improving the existing state of affairs.

The above definition describes satire as an attack. It has its target, method and purpose of attack. In other words it provides us with the nature and the mechanism of satire. The description reveals the facets or spectrum of satire. This is a step forward towards a clear picture of satire. However, by what means does the attack take place?

The following definition of satire by Abrams (1981:167) describes the nature and types of attitude evoked. Unlike the preceding definition, the means by which the offending social practices are diminished are not given. Abrams' (op cit) definition appears this way:

Satire is a literary art of diminishing a subject by making it ridiculous and evoking towards it attitudes of amusement, contempt, indignation and scorn.

Cohen (1973:195), in the definition of satire below, emphasizes the devices and target of satire as opposed to the being or reality thereof. He defines satire as:

The criticism of a person, human nature, events, movements or situations by the use of exaggeration, ridicule, sarcasm and irony in order to reduce the subject to absurdity.

From all the definitions given above we can select key words which can be arranged to form a working definition. They are 'attack', 'diminishing', 'improving', 'subject', 'use of' and 'attitude'. For the purpose of structurization they are the ingredients which constitute satire. O'Connor (1968:41) collectively calls these constituents "denominators of satire" amongst which he includes fantasy and wit. Thus we can use these constituents or denominators to formulate a working definition of satire as follows: Satire is a statement which attacks a subject, in an unfavourable manner, to diminish vice and folly by the use of irony, exaggeration, wit, sarcasm and ridicule in order to evoke an attitude of derisive amusement with the intention of improving the existing state of affairs.

None of the above definitions clearly points out whether satire is a particular genre e.g. drama or poetry. Before we can give an opinion on this matter we will cite a few critics' views. In his unpublished dissertation, Nkuzana (1988:97) describes satire as a "type of statement (whether a work of art or not) in which censure is expressed." Frye in O'Connor (1968:26) maintains that satire is a distinct genre ---- poetry. He then goes on to give what he calls "conventions indigenous to satire" viz. militant irony, wit and humour. Sparks in Paulson (1971:360) shares the view of both Frye and O'Connor (op cit) by conceiving of satire as poetry, but he does not indicate his reasons for this classification. Lenake (1984:16) describes satire as tone or a "communicative device" in poetry. Satire should be considered to be subordinate to poetry. It is so because a piece of work may have elements of satire or a satiric tone. After reading a poem the reader might develop a feeling of contempt or amusement. This might have been evoked by the manner in which satire was created and the use of devices such as irony, sarcasm or exaggeration. A key concept related to satire is "attack". A poem without elements of derision, such as sarcasm, is less aggressive or shocking. It therefore fails to attack any deviant human behaviour. Thus one could talk of a satiric poem or a poem characterized by satire, and not satire as a literary form. Sutherland (1958:1) expresses this idea thus:

When thinking of satire we are not usually bringing our minds to bear on some specific form,... but on some quality which gives a work its special character.

In the light of this and upon reflection of the whole argument we can comfortably say that satire should not be classified into a genre. Satire is a literary leaven or a painter model. It is only when desired that it is effectively used in any of the literary genres. From the literary point of view then, satire is a unique ingredient of literature which, according to Sutherland (op cit), gives a work of art its special character. It characterizes a piece of work with a tone which realizes the poet's aim (Lenake, 1984:16). This character influences a work of art at various levels of intensity. The intensity is in turn governed by the seriousness of the work's content.

1.6.1.2 Types of satire

We are going to refer to three types, namely invective or direct, subtle and light-hearted. The method of typifying satire is based on the degree of transgression and the level of affectiveness as well as the kind of attitude the satirist adopts towards the subject. As a matter of fact the momentum of attack will be influenced by circumstances such as these. The success of satire lies in the satirist's attempt to shock the readers and to share with them the condemnation of the subject.

The intensity of attack ranges from light to invective criticism. The light attack is marked by wit in which laughter is raised. Rudeness which arouses contempt characterizes the invective. Most critics object to invective attack in favour of light or sympathetic criticism. Mkonto (1988:6) and O'connor (1968:41) are some of several critics who propose a light and sympathetic attack of the subject. In this regard, our opinion is that the level and manner of attack depends on the intensity of provocation. The subject is then treated accordingly.

There is also a type of satire called parody. Parody is a European satirical form whereby criticism is directed towards a certain piece of writing. The poets chosen for this study do not employ this form of satire. They direct most of their satirization at human vices, folly and situations. Such a mode of satire is called traditional African satire by McCartney (1976:2). The parody type of satire will, therefore, be omitted because it does not feature in the poems of the four Tsonga poets.

1.6.2 Humour

1.6.2.1 Definition

The etymology of the word humour has been given in 1.6 above. What will follow is a discussion of factors or situations that facilitate the presentation of humour. Laughter is a major disposition that characterizes humour and is stimulated by incongruity. Something which deviates from its normal appearance is incongruous and amusing. In order to trigger laughter in the beholders, a humorist describes absurd incidents or makes jokes about someone or something. To understand and also to appreciate humour elements of the observer's mental and emotional state have to be aroused (Lowis, 1993:11). The manner of response to humour therefore is dependent on the level of functioning of these elements. One individual may laugh aloud while another merely smiles. Elements closely related to humour include jokes, clowning, funniness, mirth, merriment and farce (Lowis 1993:14). Furthermore, Raymond, et al. (1966:43) cite devices for evoking laughter, viz. unexpected situations, incongruity, errors, exaggeration, understatement and slapstick. In the analysis of poems based on humour in chapter three, Lowis' elements which create a humorous situation, as well as Raymond et al.'s devices of humour will be applied.

We now present the views of a few scholars on the nature of humour.

Abrams (1981:207) defines humour as "any element in literature that is designated to amuse or to excite mirth in the reader or audience." The elements of humour referred to in the above definition could be similar to the ones mentioned by Lewis (1993:14) above, namely joking, clowning, etc. Both scholars share the common idea of exciting laughter in the audience. Lewis (op cit:11) goes further and gives what he calls a working definition of humour. He says:

Humour is a phenomenon created inter alia by verbal utterances or writing, which are either rated as funny by beholders, or judged to be so from the overt reactions of smiling and laughing.

What is meant in the above definition is that the audience reacts to the presentation of one or several elements of humour by laughing differently such as smiling and/or laughing. We can then infer that such responses are characterized by the functioning of cognitive and affective elements. Lewis (op cit) supports this when he says there must be at least cognitive and affective elements involved in humour as such. Lewis (op cit) and Abrams (op cit) do not actually explain the nature and purpose of a smile and laugh as a response symbol to humour. However Highet (1962:18) attempts an explanation when he says it is a blend of amusement and contempt. This is not a very clear enumeration of the different types of laughter. However, Pirandello (1960:118) seems to achieve greater clarity by means of the following definition:

... laughter which is troubled and obstructed by something that stems from the representation itself.

The kind of smile described above is what Hodgart (1969:108) calls "sub-laugh," a laugh not elicited fully by the situation. We can conclude that an emphatic

response of pity for the plight of the subject could inhibit laughter. We can name it a rueful laughter. Such laughter falls within the realm of satire in which laughter is directed and not shared. In such an instance the beholders laugh at the subject.

A satiric laugh implies seriousness whereas laughter for amusement results from a mirthful presentation in which the observer laughs with others. This distinction between types of laughter hints at the types of humour we are going to classify in the following sub-section. A detailed discussion of this will be presented in chapter three.

Before coming to the next paragraph, in summary of the discussion above, we may define humour as the capacity to create and stimulate, by using certain elements or devices for eliciting laughter, a response to incongruity.

1.6.2.2 Types of Humour

The definitions of and comments on humour given above give us some guidelines for classification. The kinds of laughter brought about by pity and amusement do stem from humorous situations. Two major types are referred to, namely comic humour and derisive humour.

Comic humour is characterized by amusing incidents such as those featuring merriment and mirth.

Derisive humour occurs when the presenter assumes a superior position and the object of humour is inferior. What is common between comic humour and derisive humour is incongruity which elicits laughter. On the other hand, that which makes the difference is the tone of the laughter and the degree of empathy towards the subject of the humour. The elements or devices of both types of humour are precisely the same.

1.7 COMPARISON BETWEEN SATIRE AND HUMOUR

The aim of making a comparison between satire and humour is to show the mutual dependence and diversities existing between the two concepts. Laughter, in general, is pervasive in satire and humour. In both satire and humour there is an incident or situation of absurdity which elicits a laughter. The diversity, in such a case is in the kind of laughter expressed. A scornful laugh pertains to satire, and a cheerful one to humour. When a scornful laugh is evoked, the audience laughs at the subjects and the audience laughs with the author when a cheerful laugh is evoked. We can therefore say that in a satiric context there exists an amount of seriousness, whereas playfulness or merriment is characteristic of humour. Satirists quite often use farcical or comic devices such as hyperbole for the purpose of criticism (Mkonto, 1988:7). What is playful in humour is made serious and abusive in satire, and vice versa. This is mutuality as explained by Knox's mode in Paulson (1971:60) in which a humorous setting is likened to a water-pistol which becomes an acid-pistol in a satirical setting. What is meant here is that the satirist borrows his weapons from the humorist.

Subtle satire and derisive humour are closely related. They both require a cognitive process to realize their implications. To realize the implications thereof is to realize the message that is being conveyed. Humes (1993:7) says:

**... the author's aim is not only to draw a comic picture
but to give to people something to take home.**

In the light of this we can say that both satire and humour convey a message. It is therefore plausible to conceive of satire and humour as communicative strategies.

1.8 BIOGRAPHICAL SKETCHES OF THE FOUR TSONGA POETS

In the light of the discussion on the biographical approach concerning our study (see par. 1.5), we now present a life history of each poet selected for this study.

Each poet's life history described below should help us to know his lifeview, and in turn help us to understand his work better. At the end of this section each poet's lifeview will be identified and explained in order to understand the reasons for the presence of satire and/or humour in his poetic works. Environment exerts a profound influence upon the style and intention of writing. This is maintained by Feinberg in Mkonto (1988:221) when he says:

The kind of satirist a man becomes is determined to a large extent by his environment, in the sense that the development of his craft may offer new ... techniques to his writing.

(a) E.M. Nkondo

Eric Mashangu Nkondo was born on 22 December 1930 at Pfukani Village (now Vuwani). He received his primary education at Pfukani from 1944 to 1955. His secondary education was received at Douglas Laing Smit Secondary School (now Lemana College of Education).



Thereafter Mashangu proceeded to Pretoria Bantu Normal College to pursue his teachers diploma while at the same time doing private studies at Unisa. After obtaining his diploma and degree he taught at several high schools until 1966. He married Bertha Olieta Diale and they were blessed with two sons and two daughters, but one son passed away.

Later Eric assumed lectureship at Turfloop. His stay was short. He went back to secondary education services as a headmaster. At the same time Eric owned a business which prospered to such an extent that he abandoned his teaching career to manage the business on a full-time basis.

Eric is a prolific author --- a novelist, dramatist and poet. Besides being a creative writer, he has produced many articles in various journals. His works selected for study are poems in Nthavela ya miehleketo (1960) and Emahosi (1969).

When personally interviewed, Eric expressed his conviction that the oppressed must stand up and fight for their rights. This idea is propounded in his play Muhlupheki Nghwanazi and in his poem Pfuka found in Nthavela ya miehleketo. Eric was a rolling stone before he opened a business. In almost every place he went he experienced harshness and humiliation. Eric is annoyed by human folly. This is why many of his works, particularly poetry, are based on satire. Besides being annoyed by human folly he has developed a bitter and indignant attitude about the ill-treatment he experienced during his nomadic life. His style of expressing this bitterness and indignation reveals Eric's protesting and vitriolic lifeview which is presented satirically in his poetry.

(b) G.J. Maphalakasi

Gezani James Maphalakasi was born on 17 November 1942 at Dry Call farm, nicknamed "Mfichani", east of Louis Trichardt.

After the death of his father in 1954, Gezani and his mother quietly left the farm and settled at Djinoni where he started schooling. He completed his primary school education at Shirley in 1959. Gezani received his secondary education at Douglas Laing Smit Secondary School (now called Lemana College of Education). From there he proceeded to Turfloop to pursue a B.Sc degree, but due to financial difficulties he left the institution. He joined the teaching profession as a private teacher. He did not teach at one



school only, and was at the same time also engaged in private study at Unisa where he accumulated almost all the required modules for a degree. In 1974 he returned to Turfloop for a teachers diploma. In 1975 Gezani married Hlamalani Maria Shitlhangu. They were blessed with four children --- one son and three daughters.

Gezani is currently employed in the education sector as a headmaster. He hopes to settle down after living and working as a nomad for years.

Gezani is the author of Xihungasi (1979), an anthology of poetry. He also intends writing short stories.

The bitter experiences he had in his youth were dominated by the ill-treatment his relatives meted out on his mother and himself. The frustration he experienced when still an unqualified teacher was caused by the repeated termination of his employment at short notice. All these have, most probably, motivated him to write satiric and humorous poetry in order to give vent to his indignation. At present he is thinking of writing about the current upheavals in politics and education.

From the above life history of Maphalakasi we notice that environment and relationships with other people played a vital role in shaping his lifeview. Maphalakasi believes in attacking a wrongdoer satirically and humorously to settle a dispute. He is an executor and a physician because some of his poems destroy while others heal the wrongdoer. His style of presentation reveals this kind of lifeview.

(c) M.M. Marhanele

Max Makisi Marhanele was born at Soekmekaar on 20 August 1947. He completed his primary school education in 1964 at Barota. He matriculated at Douglas Laing Smit Secondary School in 1967 and decided to take a break for a year before proceeding to Turfloop. He completed his B.A. degree and U.E.D. in 1972. During his break from studying Makisi took a clerical job at the Department of Civil Engineering in Braamfontein. After completing his university education, he joined the education services as an



assistant teacher. Later, Max was appointed deputy principal at the same school. In 1974 he married Lulu Shilote, and four boys were born to them. At present Max is the headmaster of a high school. He assumed this post in 1981.

Tsonga writers of the time inspired Max with the art of writing books. These writers were M.J. Magaisa, F. Thuketani and B.K. Mtombeni. His works selected for study are Vumunhu bya phatiwa (1975) and Swifaniso swa vutomi (1978). Makisi also intends writing short stories.

His aspiration in life is to be accessible to and communicate with all levels of people. To him, the present political situation in South Africa creates a forum for peace and a good life. He is annoyed by the artificial and foolish assumption of status by some people. Makisi, however, praises humanity and supports peace and prosperity. This life-view could have influenced the style of most of his satiric and humorous poetry. Laughter is to him a healing balm. His poems therefore range from subtle to light-hearted satire and are less invective than those of the other three poets to be analysed. His humour is mostly comic and less derisive.

(d) B.J. Masebenza

Benson James Masebenza was born on 11 September 1933 at Knobkneuzen location in the Zoutpansberg district. He completed his primary education at Tlangelani Mission Station in 1947. His secondary education was at Douglas Laing Smit Secondary School and was completed in 1950. Benson obtained his teachers diploma at Pretoria Bantu Normal College. Thereafter, he studied with



Unisa and passed his B.A. degree. He started teaching in 1957. His service ranged from secondary to teachers training level until 1969. He is married and blessed with two sons and one daughter. Between 1970 and 1988 he founded the Language Service Division for the Gazankulu Department of Education. In March 1988 Benson was attracted by the greener pastures at the University of Venda where he accepted a post of lectureship in English. His works selected for study are contained in an anthology entitled Chochela-mandleni (1965).

Besides being an author, Benson is a musician. His religion is Christianity, and his philosophy is expressed in the desire to ascribe meaning to the world and its complexities. The present political upheaval in South Africa is an extremely challenging occurrence, according to Benson. The motive behind his works is to raise one's consciousness of happiness and to scorn evil. We can see the reason for his poems being fraught with humour and a derisive tone.

As a whole, the above biographical sketches reveal to us the forces which motivate these authors to write. It is a wry attitude each adopts towards the vices and foibles of people. These authors then proceed to attack these issues using differing degrees and combinations of satire and humour. Nkondo's attack is brutal in many cases while Maphalakasi's is oblique. Marhanele's satire is mild and corrective while Masebenza's humour is amusing. The reason for the harshness of the first two poets' writing is, perhaps, the harshness they

experienced in life. The other two seem to have had mild and normal personal experiences of life.

1.9 SUMMARY

The primary aim of this study is to compare the manner in which each poet in question uses satire and/or humour to communicate a message. We have tried to formulate so-called working definitions of satire and humour. Their types are also explained and classified. We have also tried to outline our method of approach --- a combination of the formalistic and biographical approaches. Biographical sketches of the poets selected for the study guide us in understanding their philosophies of life. The works selected for study prove to be outstanding examples of the application of satire and humour. At present, very few publications in this field compare the poets selected for this study. The works of the four poets dealt with in this study are far superior to those of all other Tsonga poets in relation to the use of satire and humour.

We have also pointed out the relationship and the diversities existing between satire and humour. The comparison proved that the two concepts in question are closely related: they share laughter and differ in tone. Satiric laughter is purpose-bound while its humorous counterpart is open-ended.

CHAPTER 2

SATIRE

2.1 INTRODUCTION

In chapter one, paragraph 1.6.1 various definitions of the concept satire were cited from several scholars. A careful investigation of these definitions resulted in a so-called "working definition" (Lowis, 1993:11). Our working definition (see paragraph 1.6.1.1) states that: satire is a statement which attacks a subject, in an unfavourable manner, to diminish vice and folly by the use of irony, exaggeration, wit, sarcasm and ridicule in order to evoke an attitude of derisive amusement with the intention of improving the existing state of affairs.

We have also pointed out in chapter one that satire is not a particular genre, but a unique ingredient in any of the literary genres. It gives a piece of writing a leaven to sound "satirical in tone... and spirit..." (Preminger:1986:248). The satirist vividly describes a foolish or contemptible person or an absurd situation with the aim of heightening the audience's awareness. This behaviour reflects a "typical emotion which the satirist feels and wishes to evoke in his readers" (Highet, 1962:21). To achieve this objective, quite often satirists employ means which scholars such as Kharpertian (1990:34) and Cohen (1973:195), for example, call "rhetorical" devices. These are irony, sarcasm, exaggeration, symbolism and wit. The extent to which the satirist succeeds in achieving his aim will, in fact, depend on the competence with which he deals with the above devices in his satire. When analysing the works of the Tsonga satirists in this study, the focus will, therefore, be on the employment of the devices mentioned above. The focus will be on what they satirize and, more especially, how they do it.

Besides stimulating laughter and being rhetorical, the above devices evoke tangible and pleasurable images. Since these devices are commonly used in the works we are going to discuss, other poetic forms such as rhyme, rhythm and other "proto forms" (Lenake, 1984:120) will

not be given much attention. These forms create a formal and artificial piece of work when used in African verse. Most indigenous African poems, including the ones in this study, are in blank verse i.e. verse without a rhyme pattern. Such verse is called a "verse paragraph" (Peck and Coyle, 1986:23). Our attention is not forcibly drawn to the way in which the poet is creating a pattern. We are looking at what the poet says and how he says it. Furthermore, satirists address the disordered and unpleasant world and aim at restoring order. They, therefore, have a viable reason for presenting their works in blank verse. Blank verse is related to "free verse" (Peck and Coyle, 1986:34) in as much as the latter is written without any strict metrical pattern. This phenomenon reiterates the chaos and confusion of the world today. Therefore in a satiric piece, blank or free verse is suitable for describing such disorder (Peck and Coyle, op cit:35). Metrical verse creates pleasantness and spiritual satisfaction in the reader who lives in a well-ordered world. This style of presentation is totally inappropriate for use by a satirist because he focuses his writing on shocking the reader into an awareness of the disordered state of the world. This idea is reiterated by Peck and Coyle, (op cit:10) when they say:

... he seeks to make sense of the world he actually lives in, a world where insecurity and instability are far more apparent.. and yet the writer is always engaged in a search for order:

In the light of the above comments about the mechanism of satire, we expect to see a similar style of presentation in the works of the Tsonga poets. There must be evidence of disorder in a situation which gives rise to protest. The poets must then pass a vote of censure on this state of disorder. Since satire brutally attacks, wounds and exposes wrongdoers to derision, Knox (1973:15) says:

It should be like the Porcupine, that shoots sharp quills out in each angry line and wounds the blushing cheek and fiery eye, of him that hears and readeth guiltily.

Some critics doubt that the brutally aggressive spirit of the satirist is always morally motivated. This issue is raised by Mkonto (1988:6) and O'Connor (1968:41). We have provided a tentative answer in paragraph 1.6.1.2 where we suggest that the spirit and manner of attack depends on the intensity of provocation. The latter determines the guidelines for classifying satire into types. This will be discussed in paragraph 2.5.

Before addressing the issue of moral consciousness as motivation for brutal satiric attack, other critics' views, besides the two mentioned earlier, will be cited. Knox (1973:15) is opposed to the use of "direct obloquy and vituperation" as a manner of satiric attack. He believes that such a practice is dangerous, but does not intensify his assertion. However, Mkonto (1988:6-7) highlights the danger of direct attack by stating that satire aimed exclusively at wounding the victim spoils its literary significance. Invective, he says, is a boomerang. In his opinion, satiric attack without the use of wit and humour, begs an audience to direct its criticism at the author instead of the victim.

Cope in Wilhem and Polley (1976:62) has his reservations about the moral motivation of the brutal satirist. He says:

He presumes himself to be immune to the elements of his time... He tends to set himself higher than the gods... who were involved in the mortal lot. The pity the satirist knows best, is perhaps, a pity for his own hurt self...

Cope's (op cit) view seems to concur with Knox's in Paulson (1971:59). They both disdain the satirist's attitude, callous and lack of empathy for the feelings of other people. Knox (op cit) submits the following indictment on the satirist's merciless attack upon the wrongdoer:

The writer always leaves it to be assumed that he himself is immune from all the folly which he pillories.

A close observation of the views expressed by all the critics mentioned above reveals a common answer to the question of the satirist's morality. Though the

satirist's personal or private motivations are not known, his public acts are condemned for humanitarian and literary reasons. Reformation is one of the major functions of literature, and hence of satire as part of literature. It follows then that satirists should attack wickedness with reform in mind. From this we can conclude that invective satirists have no empathy for the humanness of other humans. Many modern critics express strong reservations about the acceptability of this phenomenon, and attempts are being made to discourage this sadistic spirit.

The focus of this study is not on the moral motivations of the poets, although this issue is relevant. Rather, it makes an attempt to see what, how and to what extent the poets use satire and humour as communicative strategies. The purpose of reviewing the moral aspect of the satirist here, as with the biographical sketch, is to investigate the poet's lifeview. The biographical sketch and the lifeview will provide us a better understanding of the poet's style of presentation.

2.2 DEVICES OF SATIRE

A device is a means or contrivance invented for a special purpose. In the literal context it is a tool used by the author to convey, among other things, ideas and experiences. A painter uses brushes and colours to paint a picture which explains something to the observer. Similarly, a writer uses words to convey an idea to the reader. Both a painter and an author have to use their tools in such a manner that their material commands the attention of the observer or the reader. The manner in which the tools are used is called style. The tool which authors use is language. The language they use may be satirical and/or humorous. Therefore satire and humour are means of conveying a message to the listener or reader. We can rightly call such means elements of style. However, for the author to be satirical or humorous there must be devices through which these elements are presented. Jokes and clowning are devices of humour, whereas oaths and scorn are devices of satire. To differentiate clearly between the terms 'element' and 'devices', the term 'strategy' will be applied to both satire and humour. 'Device' will be used to refer to, for example, 'jokes' and 'oaths'.

The devices mentioned above are not the only ones used by satirists in their works. There are still a variety of others which will be identified in the subsequent discussion of satire and humour. The following devices are commonly ascribed to satire by different critics. Preminger (1986:245) refers to the following devices as "anything to make the object of satiric attack ridiculous." The devices are invective¹ sarcasm, irony, mockery, raillery, exaggeration and understatement. Cohen (1973:195) says that satire, in order to reduce the subject to absurdity, uses exaggeration, ridicule, sarcasm, irony and humour². Fowler in Paulson (1971:113) presents a similar list of devices of satire but adds cynicism, wit and sardonic humour. Fowler (op cit) does not, however, prescribe the manner in which these devices should be used. He merely states that such a list would help those who wish to determine which one is applicable in a particular context. This is quite understandable because these devices are not evident in all poems at all times. Even if some do occur, it could be found that they are inappropriately applied. In our analysis of various poems, these devices will be highlighted as they occasionally occur instead of treating each one as an entity on its own. They will be indicated as elements found in the individual poems analysed.

Devices of satire are important for the satirist when attacking vice and folly at various levels. This does not, however, always imply victory for the satirist. There are several reasons for this. Firstly, the satirist may be clumsy in his utilization of the devices of attack, thus failing to win the audience's empathy. Secondly, he may not be able to distinguish between subjects which are suitable material for satire and those which are not. Solemn practices or states of being such as sorcery, cursing, madness and being crippled to mention a few, are not suitable material for satire since they are neither vices nor the result of folly. The satirist's attack may be so cruel and brutal that the audience feel the need to defend the subject and, instead, transfer the blame to the author. However, the artful employment of devices of satire can enable the author to achieve his aim, viz, of exposing the wrongdoer to derision so as to

¹ Abusive language, a device not to be confused with the type of satire of the same name.

² Derisive laughter evoked by a humorous situation.

attract the audience's attention. This idea is supported by McCartney (1976:13) who says:

**...to shake him out of his complacency and
to make him an ally in the battle against the
world's stupidity.**

2.3 SIGNIFICANCE OF SATIRE

The significance of satire is evident from its definitions given in paragraph 1.6.1.

One may ask whether the satirist, when attacking vice and folly, is conscious of the significance of his attack. Since the satirist is provoked by wrongdoing and wants to correct it, he is emotionally rather than rationally motivated. Thus, instead of thinking about the value, his impulse drives him towards the aim and the method of the attack. In the light of this viewpoint one may be sceptical about the fact that the satirist is aware of the significance of his satire.

Below are the significances of satire as derived from its definition, aim and mechanism:

- i. Satire is a strategy of communication. It is a special and unique means by which the author presents his material (protest and criticism) to an audience.
- ii. The rhetorical devices included in satire, such as figures of speech, enrich the language and enhance the form of a piece of writing. As a result of this, the style of such a piece is appealing to the reader who obtains an understanding of the author's intention.
- iii. By using satire, the author gives vent to his deep and bitter anger about the vices and folly of his society. Such a state of affairs effects catharsis or "fertility and delight" (Kharpertian, 1990:33) - a spiritual satisfaction evoked by empathic laughter shared by both writer and reader.
- iv. As a result of the sense of shame satire evokes, satire is used as a means of punishing the offender; and thus effecting social control.

- v. Since satire breaks free of the social frame and functions within nations, it reinforces humanity rather than social values.
- vi. Satire exposes the chaotic to the society. The latter, in turn, reacts to the chaotic, thus restoring balance to social structures and function.

The satirist referred to here may be a speaker or orator (verbal satire) or an author (literary or poetic satire). The study focuses on the latter type. A person whose attention the satirist attracts is called listener, observer, reader or audience. The victim is the object, the butt or the target of satiric attack. This may be a person, or group of people, a situation or a state of affairs. The three parties --- satirist, audience and victim --- are inseparable in the occurrence of satire.

2.4 SATIRICALLY - BASED POEMS SELECTED FOR STUDY

The following poems have been selected according to the satiric characteristics they have. They are classified according to the type of satire they each represent. The classification is, once more, based on the manner in which the satirist uses these poems to attack human shortcomings and moral deviance.

In the discussion of satire, only relevant lines or words from a poem will be extracted for the purpose of elucidating of facts about satire. Complete texts of the poems which have been used will be given in the appendix of the dissertation.

(a) Poems classified into invective satire

- (i) Durban --- Nkondo
- (ii) Madjagani (Converts) --- Nkondo
- (iii) Masiku lawa (Nowadays) --- Maphalakasi
- (iv) N'wi beni (You dare hit that child) --- Maphalakasi

(b) Poems classified into subtle satire

- (i) Hlolwa (Cape hunting dog) --- Nkondo
- (ii) Mfumonkulu (Territorial Authority) --- Maphalakasi
- (iii) Rifu i rin'we (One in death) --- Marhanele
- (iv) Swihloni (Hedgehogs) --- Masebenza

(c) **Poems classified under light-hearted satire**

- (i) Mahlalele (Lazy bones) --- Maphalakasi
- (ii) Maseve (Feminine name) --- Nkondo
- (iii) Xisaka xa nghondzo (Hamerkop's nest) --- Marhanele
- (iv) Byala by'eyisa (Beer humiliates) --- Masebenza

2.5 **TYPES OF SATIRE AND RELEVANT ISSUES OF SATIRIZATION**

In 2.1 above the satirist's level or intensity of provocation as a guideline for classifying satire is mentioned. In addition to this, the moral motivation, i.e. the attitude of the satirist towards the provocation (or life as a whole), constitutes the style of his satire. Fowler in Paulson (1971:115) expresses himself as follows on the formation of style:

The author first evokes a criticism of conduct... Then contrives ways of making his readers comprehend and remember that criticism and adopt it as their own.

The above statement, together with the constituents of style given before, guide us towards a classification of satire into different types. The word "classification" may be interpreted in many ways. The following words have been used by many scholars to effect a classification: "spectrum" (O'Connor, 1968:24), "forms" (Palmeri:1990:4) and "variety" in addition to "types". In this study "types" will be adopted. Melamu in Lenake (1984:67) distinguishes three types, namely invective, condemnatory (subtle in this study) and lighthearted. We intend using these types of satire in this study of the four Tsonga poets. The reason for this decision is that their satire seems to represent these three types.

Before discussing a poem, a heading identifying the particular issue being satirized will be given. We will investigate how the poet attacks this issue in the poem. By the word "issue" is meant the behaviour, sense, attitude or characteristic against which the satirist protests. For example, issues such as pride, hypocrisy, caprice and the like are targets of protest. Some critics call them "subject-matter" or "themes" (Mayne, 1967:119), objects or targets. This causes confusion because it is not clear whether the target of protest is a person or his behaviour or traits. Thus, for convenience' sake, it is preferable

to use "victim," "butt" or "subject" to refer to a person or situation characterised by an issue such as, for instance, hypocrisy. Vice and folly or foible are issues commonly satirized or attacked at various levels. Though these issues are not separable some satirists, according to Mayne (op cit:121), emphasize vice while others stress folly. The place of emphasis is based on the level of provocation and "moral motivation" (op cit:119). We tend to agree with Mayne (op cit:121) on the idea of emphasis, for vice and folly are not identical semantically. Vice is wickedness, and folly stupidity. The place of emphasis is based on the level of provocation and "moral motivation" (op cit:119). Similarly, it appears valueless for a satirist to treat vice (e.g. depravity) and folly (e.g. cowardice) with equal intensity.

2.5.1 **Invective satire**

This type of satire is the one which uses obscene, foul and malicious language to attack the victim. It aims at wounding and not reforming the deviant. Obscenities such as oaths, curses and other expletives are encountered here. The satirist gives vent to his deep anger towards and disillusionment with the vices of his victim. Palmeri (1990:4) describes invective satire as follows:

**Invective satire excludes compromises ...
does not end with an achieved harmony; the
struggle it embodies between opposed views
of the world reaches no... resolution or
synthesis.**

Higget (1962:237) agrees with Palmeri (op cit). He, however, goes further to describe invective satire as an "executor," and associates it with "pessimism." In summary, we can say that invective satire is a mode of expression in writing which is abusive and produced primarily with the intention of destroying the victim. The language used here requires largely affective rather than cognitive processes to understand the meaning. In the ensuing discussion we shall first identify the issue intended for attack, then present the poem or poems dealing with the issue.

(a) **Foulness and depravity**

These concepts refer to moral filth and corruption. The poet is bitter about such traits and thus uses invective satire in an attempt to expose this and turn individuals who live that way into objects of ridicule.

Durban --- Nkondo

The poem Durban describes the topographic appearance of and the life lived in a city called Durban. Beautiful houses, wonderful architectural structures, ornamental plants, the breathtaking view of the sea and a luxuriant landscape create a panoramic scenery. Durban is likened to the Garden of Eden where Adam and Eve lived peacefully before they sinned. Similarly, according to the description, people in Durban defile the purity and beauty of the place by living a corrupt life. There is drunkenness, debauchery and self induced abject poverty. Such behaviour results in a foul state of life in Durban. This foulness is the target of satiric attack in the poem. In this poem Nkondo uses devices of invective satire in such a way that his audience feels shocked and the victims are left desolate.

The following extracts will be used to show how Nkondo uses invective satire in the poem Durban

- (i) I Edeni wa tingana, wo nyumisa
- (ii) Mabaku ya xinyami,
Xinyami xa mabaku yo dyohela kona;
Laha ku pyopyiwa na vuoswi swi nga ngatini.
- (iii) Mpfilumpfilu wa vukosi ni vusiwana.
Laha magume ya vusiwana
Ya hahahahaku na xihuhuri.
- (iv) Xana i vana va mani vonghasi?
Xana nyini u yo na va tlhotlhorha o ya kwihi?
- ((i) It is a disgusting Eden
- (ii) Caves of darkness
Darkness of caves in which sinning is done:

In which drunkenness and debauchery are the order of the day.

- (iii) Medley of riches and poverty:
Where the tatters of poverty
Are blown by a whirlwind.
- (iv) Whose bloody children are these?
Where did their damn mother go
After hatching them?)

The first line expresses bitter criticism:

I Edeni wa tingana, wo nyumisa

(It is a disgusting Eden).

This is blatant abuse. The poet does not use indirect means to express disgust. Instead, "disgusting" ("tingana" and "nyumisa") is uttered plainly. "Tingana" (lack of scruples) and "nyumisa" (shamefulness) refer to the same thing --- disgust. The repetition here emphasizes the idea of utter disgust, as repetition of words usually indicates strong emotion in a quarrel.

The following lines are even more taunting and they contain vitriolic sarcasm used as a device of satire:

Mabaku ya xinyami,
Xinyami xa mabaku yo dyohela kona;
Laha ku pyopyiwa na vuoswi swi nga ngatini.

(Caves of darkness,
Darkness of caves in which sinning is done:
In which drunkenness and debauchery are the order of the day.)

The metaphor "mabaku" (caves) is taunting. Houses are not likened to caves but designated as real caves as a result of their vile and defiled state. "Xinyami" (darkness) in this instance stands for vile deeds and other shocking things, namely "vuoswi" (adultery or fornication) which are committed in these caves. It is a place where drunkenness rules supreme. Dignified beer gardens or inns or hotels have become caves of drunken excess. The linkage and syntactic deviation of "xinyami" (darkness) and "mabaku" (caves) in the first two lines prove the poet's rhetorical ability. It shows his skill at combining ideas to

form one coherent meaning. The meaning reinforced by the two ideas mentioned here is the place, i.e. houses, in which people sin.

Durban has people with extremes of socio-economic backgrounds. One meets very rich people and shamefully poor ones. This is expressed by the following derisive utterances:

Mpfilumpfilu wa vukosi ni vusiwana:
Laha magume ya vusiwana
Ya hahahahaku na xihuhuri.

(Medley of riches and poverty:
where the tatters of poverty
are blown by a whirlwind.)

The concept "mpfilumpfilu" (medley) is derisive because it refers to a haphazard mixture of things or persons of different sorts. Durban, according to the poet, is crowded with miscellaneous people of differing social status. In a literal sense, in all places people are not equal although they live in harmony and as human beings. But the ones referred to in this piece render a confused state of affairs. Their lifestyle is unbalanced --- the rich walk on stilts while the poor grovel far below the level of the grass. The latter, because of poverty, wear tattered clothing (magume ya vusiwana). This clothing is blown by the whirlwind (xihuhuri). The whirlwind symbolizes an extremely careless lifestyle and extravagance which overtaxes some people in Durban leaving them destitute. The poet's skill of symbolization is appropriate in this poem. Thus, symbolization is a strong invective device used by the poet.

We find other expressions which are highly insulting. They are blatantly uttered with the purpose of ridiculing corruption. The poet is bitterly scornful when he says:

Xana i vana va mani vonghasi?
Xana nyini u yo na va tlhotlhorha o ya kwihi?

(Whose bloody children are these:
where did their damn mother go
after hatching them?)

The expression "vonghasi" (bloody) is devastating and shocking. It expresses disillusioned anger at and hatred for the victim. The next expressions: "nyini" (damn mother) and "tlhotlhorha" (hatch) are gruesome and barbaric in nature. The poet ignores a sentimental word, "manana" which means a warm, tender, loving female parent. He debases such tenderness to a gross and crude entity, "nyini" (damn mother). The damn mother is a brute who "hatches" (tlhotlhorha) and does not give birth to children. Like a bird or reptile the "brute" hatches children and abandons them. They wander all over in search of food in order to survive. They live by the law of the jungle - 'kill or be killed' and 'survival of the fittest'. The poet reduces the people's corrupt lives in Durban to the level of animals. This technique of reduction is underscored by Hodgart (1969:119). The technique uses animal imagery to scorn vice and folly. It reduces the victim from a superior position to the level of a brute. Nkondo, in this poem, successfully employs devices of invective satire which clearly describe and brutally condemn corruption.

(b) **Hypocrisy and pretence**

Madjagani (Converts) --- Nkondo

In this poem the author unveils and exposes the real or hidden true self which so-called Christians conceal. Madjagani are people who were converted by the early missionaries. The term madjagani itself sounds derisive. It refers to someone who carelessly and blithely assumes himself to be a Christian. Mukriste (Christian) is the correct and acceptable word for one who realistically accepts Christianity. Nkondo purposely uses the term Madjagani to deride those who blithely accept and live an allegedly Christian life. The description of this state of affairs is found in Madjagani. It sneers at the smart and arrogant converts with the aim of disclosing their real beings to the audience by wounding these victims. The language the poet uses is vituperative and mocking. In most instances, sharply incisive metaphors and biting irony are used to revile the converts. The use of biting irony can be likened to what is called, in Mkonto (1988:152), "mock encomium." It refers to pretended praise which is actually a scoff. This is further explained by Kernan in Mkonto (op cit 152) when he says:

It takes for granted a word which is full of anomalies... follies and crimes and yet is permanent and undisplaceable.

The following extracts will be analysed in the ensuing discussion:

- (i) Madjagani i vanhu vo saseka.
.....
Xana ma ku vona ku saseka
na ku tiya emirini?
- (ii) Mphohlo ya muchangana ehandle
Onge i Xikwembu,
- (iii) Ndhope, ndhope ntsena:
- (iv) I baku!
.....
Ra pflotloka
- (v) Xana ximibi xa Yesu.
Yesu wa Nazareta xi kwihi?
Hoo! va kota hi ntangu.
Va ta phaphama.
- (i) Converts are handsome people.
Do you really see the handsomeness
And imposing appearance ...?
- (ii) An outwardly handsome Shangaan,
As though he is God,
- (iii) Mud, and only mud
- (iv) It is a cave
.....
It is brittle!
- (v) Where is the whip which Jesus,
Jesus of Nazareth used?
Oh, yes! They deserve a shoe,
They will sit up!)

The following lines are extracted from the opening stanza of Madjagani. Nkondo appears to praise the handsome physical appearance of *madjagani* (converts), but it is obvious that he angrily and contemptuously mocks their stupidity and wickedness:

Madjagani i vanhu vo saseka.

.....
Xana ma ku vona ku saseka
na ku tiya emirini?

(Converts are handsome people.
Do you really see the handsomeness
And imposing appearance ...?)

The stupidity and wickedness appear to be revealed in the following simile:

Mphohlo ya muchangana ehandle
Onge i Xikwembu,

(An outwardly handsome shangaan,
As though he is God,)

The outward appearance of the subject is one of handsomeness, but this is deceiving. His handsomeness is likened to Godliness --- "Xikwembu" (God). This is misleading because the subject's outward beauty conceals inner filth. This gives the reader a superficial image of the subject. Such triviality is reinforced by writing the first letter of *muchangana* in the lower case. This is extremely derogatory towards the subject.

The convert is reduced from virtue and holiness to mud. The reduction technique is endorsed by Hodgart (op cit) and entertained by Mkonto (1988:148) when he says:

**Reduction and magnifying go together in
satire... by dislocating values and magnifying
the trivial...**

The line below illustrates the reduction technique:

Ndhope, ndhope ntsena:

(Mud, and only mud)

This is a degrading metaphor. The victim is no longer like mud. He is mud: there is no difference between him and mud. This is further emphasized by the repetition of "ndhope" (mud) in the above line.

Madjagani (converts), according to the poem, have a distorted and vacuous mentality and integrity. They are empty on the inside like a "cave" (baku) and are "brittle" (pfitloka) outside:

I baku:

.....
Ra pfitloka

(It is a cave:
.....
It is brittle)

The above expressions are exaggerations. For example, "baku" (cave) magnifies the trivial emptiness into the cave imagery. Softness is, once again, exaggerated to "brittle" (pfitloka). This facilitates the satirist's intention of converting the idea into reality. The expressions which follow are the final onslaught on the converts:

Xana ximibi xa Yesu.
Yesu wa Nazareta xi kwihi?
Hoo! va kota hi ntangu.
Va ta phaphama.

(Where is the whip which Jesus,
Jesus of Nazareth used?
Oh, yes! They deserve a shoe,
They will sit up!)

This is highly sarcastic and humiliating and puts the victims to shame. This is brought about by the poet's skilful use of synecdoche in the first and third lines as well as linking and apostrophe in the second line and sarcasm in the fourth line. The devices referred to are as follows:

"Ximibi" (whip) stands for flogging
"Yesu" (Jesus) and "Yesu wa Nazareta" (Jesus of Nazareth)
"Ntangu" (shoe) stands for kicking
"Va ta phaphama" (they will sit up!).

Though invective satire uses explicit and direct language, Nkondo includes figures of speech which are usually obscure. He adapts these figures of speech to suit the invective situation. For example "Va kota hi ntangu" (they deserve a shoe) and "ximibi" (whip) are synecdochic modes of expression.

Both expressions mean that the converts must be physically punished for their bad behaviour --- they should be kicked and whipped. The apostrophe, "... ximibi xa ... Yesu wa Nazareta" (... the whip of ... Jesus of Nazareth) is rhetorical and thus intensifies regret that foolish converts lack or are blind to real Christianity. The expression is an apostrophe because it introduces Jesus with his whip as though he is here at the present moment. During his time on earth, Jesus once whipped the hawkers inside the temple. Nkondo, in his poem, wishes the same action to be taken upon hypocrisy and pretence which annoy him. The metaphor, "ndhope" (mud) is sharply incisive and degrading, most appropriate for invective satire. It is degrading because the victims are not merely compared to, but instead are equated with mud. They are debased to an inanimate entity which, in this case, is mud.

(c) **Waywardness and immorality**

Masiku lawa (Nowadays) --- Maphalakasi

In this poem Maphalakasi addresses the wayward disposition of modern day children. They defy authority and tend to ignore parental advice. They lead an immoral life. They indulge in tobacco and drugs which cause loss of self-control and make one stupid. They disdain the Tsonga wisdom and tradition which would shape their future. Instead, they assume the incorrect and unsound standards of what they call modernity. Young teachers of this time no longer inspire the dignity and respect accorded teachers in previous times. The modern ones do not differ much in status from the school children. This situation disgusts the author. He thus lashes out at the deviants and tries to right the situation with his piece of work. The attack is harsh and uncompromising. Use is made of swearing, interrogatives, interjections, sarcasm and other invective structures.

We shall now proceed to list the extracts which will be analysed in our discussion.

(i) Vana, mi onhakile hla' Fanisa wa mhani!

(ii) Mi alela yini ku ya exikolweni?

.....
Tshamani! Kasi mi dyondzela vamani?

- (iii) Vanhwanyana va kona ku lo sala vito; i vatswatsi.
A hi mi hlekuli ho vula leswaku a mi vanhu.
- (iv) Swithicarana swa sweswi ntikelo evuthicareni
Swi susile.
- ((i) Youth, you are really spoiled. I swear by my Mother's Fanisa!
- (ii) Why do you reject school education?
.....
Well, stay! Who are you learning for, after all?
- (iii) You become drunkards while still young! 'Damn it!'
- (iv) Girls become mothers too early.
We don't mean to rebuff you,
The point is that you are good-for-nothing.
- (v) Today's young little teachers have shaken off dignity).

The poem opens with a mocking metonymy combined with apostrophe:

Vana, mi onhakile hla' Fanisa wa mhani!

(Youth, you are really spoiled.
I swear by my mother's Fanisa!)

The above line is contemptuous and expresses a mocking idea. This forceful utterance is made by integrating the elements constituting this forcefulness. We have "mi onhakile" (you are spoiled), an example of metonymy evoking a powerful image of the immorality of modern youth. "hla Fanisa wa mhani" (I swear by my mother's Fanisa) is an apostrophe which has an emphatic function in this line. It emphasizes the idea of waywardness. Maphalakasi sneeringly questions the issue of staying away from school, and is bitterly sarcastic about the idea:

Mi alela yini ku ya exikolweni?

.....
Tshamani! Kasi mi dyondzela vamani?

(Why do you reject school education?

.....
Well, stay! Who are you learning for, after all?)

The spirit of interrogation in the first line is shocking and vicious to hear. The second line is sarcastic and spiteful. Both lines discharge the poets hatred for the wayward habits of the youth today.

Maphalakasi is bitterly opposed to unrestrained and premature beer drinking. This is expressed in a direct, vitriolic manner:

Swidakwa ma ha ri vatsongo hi n'wina. 'sisi'!
(You become drunkards while still young. Damn it!)

The poet does not use a euphemism for drunkards ("swidakwa") to soften his harshness. "swidakwa" (drunkards) is blunt and therefore intended to disturb or break down. "Sisi!" (damn it!) is also abusive and expresses dislike which poleaxes the victims.

The victims are degraded even more by the following lines:

Vanhwana va kona ku lo sala vito, i vatswatsi.
A hi mi hlekuli ho vula leswaku a mi vanhu.

(Girls become mothers too early.
We don't mean to rebuff you. The point is that you are good-for-nothing).

The lines would have been compact in meaning had the poet not nullified their effectiveness by adding "i vatswatsi". The latter has now clarified the oblique meaning by explaining the sarcasm "... ku lo sala vito". Its figurative meaning becomes literal. Literal expressions in poetry tend to lessen the novelty of a literary work. The readers of such a work read it with what Roberts (1986:129) calls "automatic perception", and in this regard he remarks as follows: "Without novelty we lose the very basis of art."

The second line is satirical as it rebukes young girls for becoming mothers prematurely. By so doing, the poet says they are good-for-nothing and useless ("...a mi vanhu").

As a consequence of the behaviour of modern youth, young teachers' status and dignity are reduced to that of school children. As in Madiagani by Nkondo, (see paragraph 2.5.1 (b)) Maphalakasi applies the reduction technique here. A teacher is a respectable and disciplined person, but today's teachers have lost this integrity and are behaving like pupils. This is a terrible fall or decline that the poet describes. These teachers fall far short of desirable young teachers. They are "swithicarana" (small teachers) --- a humiliating word. This is sarcastically expressed in the following line:

Swithicarana swa sweswi ntikelo evuthicareni swi susile,
(Today's young little teachers have shaken off dignity)

A close observation of the analysis of the poem Masiku lawa (Nowadays) reveals an uncompromising attitude. Figurative expressions are used sparingly and some of them are reduced to a literal level. Otherwise the language used is generally succinct and unambiguous. It is blunt and harsh and leaves the subjects lying broken in the dust. The motivation for this is the satirist's intention of arousing an emotional response in his readers.

(d) **Bullying and spite**

The two terms have very similar meanings --- misuse of strength, usually on a weaker party with the intention of causing pain. It is common among young folks, especially boys, to see the elder ones ill-treating the weaker, younger ones. This practice is wicked, and becomes a target for satire.

N'wi beni (You dare hit that child) --- Maphalakasi

In this poem, a woman complains explicitly by scolding older children who are bullying her child. The woman spits insulting words at the bullies who resent her child's good behaviour. In reality Maphalakasi uses this woman to speak on his behalf. He places himself in the position of another character. The reason for this is that the satirist camouflages himself and pretends to be another person for the purposes of satire. Such a device is called "the mask

persona form" (Mkonto, 1988:156). The usefulness of this device is expressed as follows by Feinberg in Mkonto (op cit 156):

**The mask is particularly useful to the satirist,
providing him with great freedom, ... and
protection from possible attack.**

The following extracts from N'wi beni will be used for discussion:

- (i) N'wi beni n'wana yoloye mi ta vona n'wina
- (ii) Mo tiyela ye n'wananga, vantswari-wa-handle!
- (iii) Mi salela swona vamakhaye ndzi-n'wina!
Loko o fa, mi ta sweka mi n'wi nyondodza.
- (iv) Sukani la mi famba! a mi na tindleve xana?
Mi tshemba byo vuloyi bya vanyini venu.
Eka n'wina loko mi tshama kona ko luma?
- ((i) You dare hit that child, you will see
- ((ii) You use your brawn on my child, you sons of bitches!
- ((iii) That is all that you are good for, you loafers!
If he should die you will cook him
And gobble him up.
- ((iv) Now get away! Are you deaf?
You are proud of your damn mothers' sorcery.
Do your homes bite you?)

The provoked woman begins to utter angry but moderately insulting words in her spitefulness. First she issues a firm warning to the culprits with the utterance:

N'wi beni n'wana yoloye mi ta vona n'wina
(You dare hit that child, you will see)

The utterance is mild but unequivocal to raise her anger and act as a warning. It is plain and direct but incisive. The next line has more abusive content:

Mo tiyela ye n'wananga, vantswari-wa-handle!
(You use your brawn on my child, you sons of bitches!)

The woman's temper rises even higher with the following lines:

Mi salele swona vamakhaye ndzi-n'wina
Loko o fa, mi ta sweka mi n'wi nyondodza.

(That is all that you are good for, you loafers!
If he should die you will cook him and gobble him up)

"Makhaye" (loafer) is a derisive word for a person who purposely remains home and idle when others go to work. The provoked woman uses this word to express her anger. "Gobble" (nyondodza) means to eat voraciously. Similarly, the bully will cook the woman's child and eat him. She turns the victims into cannibals. Young boys are magnified into ogres and giants who prey on human flesh. This is a magnifying technique; a means satirists use to arouse an emotional response in their readers (Mkonto, 1988:148).

In the following line, "patsa" (brutal assault) carries contemptuous and reproachful connotations --- to hit somebody senselessly in public and leave him in shame. The woman creates such an image of the offenders in order to impress the listeners. The speaker's anger rises to fever pitch as she launches her final onslaught. This is contained in the following lines:

Sukani la mi famba! A mi na tindleve xana?
Mi tshemba byo vuloyi bya vanyini venu.
Eka n'wina loko mi tshama kona ko luma?

(Now get away! Are you deaf?
You are proud of your damn mothers' sorcery.
Do your homes bite you?)

The apt and bitter words "vuloyi" (sorcery) and "vanyini" (damn mothers) in the second line carry frightful malediction. The mothers of these children the woman is abusing are 'bewitching damn mothers'. The children do not stay at their homes not because they are lonely, but because their homes "bite" (luma).

Direct and ordinary words used as devices of invective satire are laced with venom to facilitate abuse. They are purposely designed to create a shocking

atmosphere. Such words are uttered to frighten the transgressor into awareness of his actions. We can see how the effect differs when ordinary, direct words are used as opposed to the chosen ones for stylistic purposes. To be able to do this shows great skill of creation on the part of the poet. The stylistic words conjure up strikingly meaningful imagery in the mind of the listener.

Hereunder follows a table of stylistic and ordinary words and their meanings.

vantswari-wa-handle	>	n'wana wo nyangatsa
(sons of bitches)	>	(naughty child)
vamakhaye	>	n'wana wo tshama ekaya
(idling loafers)	>	(home dweller)
nyondodza	>	dya
(gobble up)	>	(eat)
patsha	>	ba
(brutally assault)	>	(hit)
vuloyi	>	ku karhata
(sorcery)	>	(quarrelsome)
vanyini	>	vamanana
(damn mothers)	>	(mothers)
luma	>	ku va ni xivundza
(bite)	>	(loneliness)

2.5.1.1 Observations on invective satire in the poems discussed

The foregoing poems invectively satirize vice and folly, accentuating vice. Issues included in vice are enumerated, and it is demonstrated how they are satirized in the appropriate poems. Foulness and depravity are treated in the poem, Durban (see paragraph 2.5.1 (a)) in which moral filth and corruption are mercilessly attacked. The hypocrisy and pretence which characterise the lives of some converts (madiagani) are exposed to derision in the poem, Madiagani (see paragraph 2.5.1 (b)). Waywardness and immorality are dealt with in Masiku lawa (Nowadays days) (see paragraph 2.5.1 (c)). The poem lashes out at the blind

adherence to modern standards and licentiousness by the youth of today. N'wi beni (see paragraph 2.5.1 (d)) deals with bullying and spite. The poet skilfully, but brutally, satirizes abuse of physical strength on the younger and weaker by older children. The language used in these poems is straightforward but extremely explicit and obscene. In some cases, however, metaphors are employed as in Madiagani (see paragraph 2.5.1 (b)) and Masiku lawa (see paragraph 2.5.1 (c)). The manner in which these metaphors are used creates hideous and cynical scenes. In the latter poem the author obliterates poetic novelty by interpreting some of his figurative expressions.

On the whole, the style of communication is quite convincing. The reduction technique is popular and appears to be very effective. In particular Maphalakasi seems to have applied the invective devices better than Nkondo because he uses more explicit and abusive words. Thus we can conclude that the invective type of satire functions as a communicative strategy by using rhetorical devices.

2.5.2 Subtle satire

Subtle satire uses allusive and oblique language as a tool to attack the victim. Figures of speech such as allegory, symbolism, irony, sarcasm and other figurative forms are devices of this type of satire. The language used is symbolic and metaphoric to soften the blow. O'Connor (1968:24) includes what he calls "delicate irony" in such language. To understand a piece which includes these forms, the reader engages more mental or "cognitive acuity and creative ability" to understand the piece (Lowis, 1993:3).

The obscurity from which the author writes subtle satire is related to Feinberg's device of mask quoted earlier in Mkonto (1988:156). It provides the author with freedom and protection from possible attack. The subject might be taboo or a disputed issue but the author is, nevertheless, anxious to address it.

Cuddon (1979:559) uses related concepts such as "sublimation" and "refinement" to characterize this type of satire. Highet (1962:237) terms it the

"optimist," the physician. This notion echoes O'Connor (1968:21) when he describes the moral obligations of a pharmacist. Subtle satire is like a physician and pharmacist who sympathises with the patient and tries to heal him unconditionally. Despite the spirit and aim of reform, some subtly satirical poems end up wounding the subject just like the invective vanity. The only difference is the approach and manner of satirization. Invective poems use directly abusive words whereas subtle poems use indirectly abusive words to ridicule the subject.

(a) **Cunning and slyness**

The two terms have similar implications of deceitfulness. There are many folktales about a fox, jackal and Cape hunting dog. These animals have the same characteristics --- physically and in terms of lifestyle. Stories about them are based on their cunning and sly modes of life, hence the simile 'as cunning/sly as a fox!' Human beings associate a deceitful person with a fox, jackal or Cape hunting dog.

Hlolwa (Cape hunting dog) --- Nkondo

This poem describes the characteristics of a Cape hunting dog which are unusual in the animal kingdom. Its method of hunting other animals is peculiar, for it does not only kill for the sake of feeding, but also for destruction. It can also kill its fellow species such as jackals. The author attributes this behaviour to people of a dubious character.

Nkondo is cynical about such people, and his cynicism motivates him to write the poem, Hlolwa (Cape hunting dog). His biographical sketch reflects the unpleasant experiences he had with people with whom he lived and worked. Most of them, according to Nkondo, were cunning with him. He could not openly give vent to his cynicism about them. The poem Hlolwa serves as a mask which grants him freedom of expression and protection from possible prosecution. The obscure style he engages to satirize in this poem can be attributed to this state of affairs.

The poem Hlolwa has allegorical meaning. There is a primary surface and a secondary sub-surface meaning. According to Barnet (1968:13) allegory is:

A narrative poem of which the true meaning can be obtained by translating its ... events into others that they are understood to symbolize.

The primary surface description of the poem, is as follows: a Cape hunting dog is a wild animal born to cause trouble in the lives of other animals. Because of its cunning pride, it preys on its fellow animals such as hares. Its stomach is always full because it eats any animal that crosses its path.

The secondary meaning of the poem is found in the comparison of the Cape hunting dog with a human being. The characteristics of this dog are attributed to a person.

A cunning person who deceives others for the sake of supremacy is like a Cape hunting dog which preys on others to satisfy its hunger.

This meaning is elicited by the striking metaphor which demands intensive thought. The reader has to use his mental faculties to comprehend the author's intention in using such metaphoric language in the poem.

The following extracts from Hlolwa (Cape hunting dog) will be used in our discussion:

- (i) Loko hi ku hlolwa ha chava!
N'wana wa mbhebo ya nhova,
- (ii) Leswi na hina hi nga mahlolwa.
Hina va meno ya mabanga ya vukari;
Mikwana ya vuhedeni bya vuhari,
- (iii) Hlolwa ri ri hu-hu! Hina hi ri hu-hu!
Ri dya varikwavo, hi dya varikwerhu.
Ku hambana ku kwihi? Ku fanana be!
- (iv) N'wahlolwa xi-dlayela-khwiri-makuha-konke,
Mativula ya Jehova xi-dlayela-vito-ni-vukosi.

- (v) Swigevenga swo dlaya swi nga dyi,
Mahlolwa yo ka tino ni voya.
- ((i) We fear the name of the Cape hunting dog!
The child born in the jungle,
- (ii) Since we are also Cape hunting dogs;
We the ones with sharp, panga-like teeth;
Pangas of animated paganism,
- (iii) The Cape hunting dog howls! We also howl!
It eats its brothers, we also eat our brothers;
Where lies the difference? Precisely the same!
- (iv) The son of the Cape hunting dog, the scavenger;
Jehovah's firstborn, the-killer-for-fame-and-fortune.
- (v) Cannibals who kill for the sake of killing,
Cape hunting dogs sans fangs and fur.)

"N'wana wa mbhebo ya nhova" (the child of the wilderness) is metaphoric and simply refers to a Cape hunting dog, according to the poem. But the extended meaning is connected with the cunning and spite of some people's lives. "Meno ya mabanga" (panga-like teeth) is also metaphoric as a form of exaggeration referring to greed. Nkondo's victims of subtle satire think only of themselves and want to possess every available material thing for the sake of recognition and prestige. This desire for material possessions and recognition, is expressed by "xidlayela-vito-ni-vukosi" (the-one-who-kills-for-fame--and fortune). To possess these things some people have to resort to cunning and spite. Nkondo feels disgust for this kind of life, and since this is a delicate issue for him to address, he approaches it obliquely --- through the use of metaphors. This places him in a favourable position from which to satirize in freedom and safety. Despite the odds, he reduces his victims from the level of humans down to that of animals, and they no longer speak but howl like a Cape hunting dog, thus:

Hlolwa ri ri hu-hu! Hina hi ri hu-hu!
Ku hambana ku kwihi? Ku fana be!

(The Cape hunting dog howls! We also howl!
Where lies the difference? Precisely the same!)

According to these expressions the person in question does not use dignified and refined language for negotiation, rather he is violent and crude. He is a Cape hunting dog which threatens others by howling.

Cape hunting dogs kill for food whereas people kill one another by being callous and cunning. The dog preys on different animals, while humans prey on other humans. The killing of humans here has a connotation implying vice, for the author says:

Hina va meno ya mabanga ya vukari;
Mikwana ya vuhedeni bya vuhari,

(We, the ones with sharp, panga-like teeth;
Pangas of animated paganism,)

The vice implied here is the hankering for unearned fame and the nepotism which is achieved by taking advantage of the next person. 'Mikwana ya vuhedeni' is symbolic, representing cunning. Such a practice is barbaric as indicated by the expression 'vuhedeni bya vuhari'.

The aspect of fame and wealth to which humans aspire is obliquely expressed by the following metaphors:

N'wahlolwa xi-dlayela-khwiri-makuha-konke,
Mativula ya Jehova xi-dlayela-vito-ni-vukosi.

(The son of the Cape hunting dog, the scavenger;
Jehovah's firstborn, the-killer-for-fame-and-fortune)

In this context the animal seems to be far superior to the human being because the former has a purpose for killing. It is also elevated to the level of humanity by the personification 'N'wahlolwa', Mr or Miss Cape hunting dog. The holy creature, 'mativula ya Jehova' (Jehovah's first born), has fallen far below the level of an animal because he is now a 'xi-dlayela-vito-ni-vukosi', he kills only for personal gain. By contrasting these two entities the poet evokes an image of the worthlessness of the human subjects. The poet thus

elucidates the meaning of the poem by using a metonymical description of humans:

Mahlolwa yo ka tino ni voya

(Cape hunting dogs sans fangs and fur.)

Although the meaning is figuratively conveyed, the average reader would be able to understand what is meant without much effort. This tendency spoils the aesthetic value of the poetry because figurative language in poetry is fraught with compressed meaning which the reader has to simplify.

From the foregoing discussion of the poem Hlolwa we notice the skillful employment of metaphoric language in order to acquire the mechanism of subtle satire. Nkondo employs sharply incisive metaphors, e.g. 'nhova' (wilderness) as well as hyperbole, e.g. 'mabanga' (pangas) and interjections e.g. 'hu-hu!' to hide his anger and at the same time to facilitate his satire. His anger is vehemently expressed by the use of metonymy in the fourth stanza, e.g. 'xidlayela-khwiri-makuha-konke.'

We realize that in this poem Nkondo is extremely bitter about life because he experienced and was victimized by the cunning and deceit of unscrupulous people. He was ill-treated by his superiors to the extent that he indirectly, but unequivocally, gives vent to his feelings of disappointment. By competently utilizing the devices at his disposal, Nkondo succeeds in communicating his message to the audience.

(b) **Stupidity**

Mfumonkulu (Territorial Authority) --- Maphalakasi

Maphalakasi has good reason for being oblique when writing the poem Mfumonkulu (Territorial Authority). It describes a confused political situation in which it would be unsafe for him to openly reveal absurdities and the ludicrous state of the situation. He, as the result of this, is obliged to describe

this dispute indirectly, making use of rhetorical colours, such as delicate irony, sarcasm and wit to function as a mask medium (O'Connor, 1968:24).

Mfumonkulu is ironic as well as sarcastic. In the process of description the poet obliquely and delicately exposes the ignorance in which the homeland people live. He tells us implicitly that it is ridiculous to assume that ignorant and illiterate folk can form and run a sophisticated system of government instantaneously. He describes the scene in which the self-government of a certain Territorial Authority is officially declared by the Minister of Bantu Administration and Development of the Central Government, "Matanato" (the-one-who-brings-a-message). It is a confused situation, and it appears comical. Most people assume that the eating, drinking and celebration is an end in itself and lose sight of the real purpose of the gathering. The following extracts from the poem describe the incidents at this event. Besides evoking a scornful laughter, they conjure up imagery of shame and mockery.

The following extracts from Mfumonkulu will be used in our discussion.

- (i) Yingisa wena bofu ndzi ku khedzela:
- (ii) Man' na man' bulu i mfumo lowuntshwa;
Un'wana na un'wana u tihembela hi ku rhandza.
Va makolo miehleketi yi le mapotweni;
Valilingi va rila hi ku ya lilinga 'tipulasitiki';
Vutsonga byi le nhlohlorhini - namuntlha;
- (iii) Nhluvuko ni vukhale swi byarhanile -
Swi pakatsene bya xirhomborhombe ni mbulwa.
Mamayila na Maria a va ha hambaniseki;
- (iv) Vaholobye xikatla a va ha khomeki;
- (v) Vambuyangwana va dyondza ku vona xihahampfuka ekusuhi;
Va xi vona no hlamala vuloyi bya Valungu -
Valungu vo lowa ri lo hosi!
- (vi) Mimovha ya ntimba wa mubodi yi ta yi lo twililili!
Yi ri karhi yi ku ndii-! ndii-! yi tisa vaholobye.
Emahlweni ka yona ku giya vuthu ra ka Nkuna;
Ri giya ri giyela ku tumbuluka ka Giyani.
- (vii) Nhenha ya Mutsonga Prof Ntsanwisi -
Muvulavuri wa Xitsonga a nga katsi:
Hi xin'we o bodo! bodo! bodo!

- (i) Listen you blind person, let me tell you:
- (ii) Everyone talks about the new government;
Everyone tells lies freely
The greedy ones think of food still being prepared;
Drinkers hanker after the beer packed in plastic containers.
Today Tsonga culture is at its peak.
- (iii) Modernity and tradition have merged -
They cling to one another like a Wild Fig and
Mobola Plum tree.
It is difficult to discern between the traditional maidens and the modern;
- (iv) The Cabinet ministers are excited and arrogant;
- (v) Poor creatures, seeing an aeroplane at close
range for the first time;
They see it as a reflection of a White man's
Supernatural powers ---
The white man can bewitch in broad daylight!
- (vi) A fleet of black cars carrying Cabinet ministers
flows gracefully to the scene.
In front of them is an armed regiment
Performing with warlike prowess;
It dances for the evolution of Giyani.
- (vii) The Tsonga hero Professor Ntswanwisi -
A Tsonga person speaking pure Tsonga:
Speaking fluently on one point after the other!)

Line (i) of the poem introduces the reader to the scene:

Yingisa wena bofu ndzi ku khedzela

(Listen you blind person, let me tell you:)

This expression is an oxymoron, an ironic figure of speech or the "rhetorical combination of two seemingly contradictory words into an epigrammatic paradox" (Preminger, 1986:10). The listener is, for example, not deaf but "blind" (bofu), yet he is to listen to and not watch the situation spoken about. It sounds absurd yet meaningful in this context. A creation of style such as this reveals the poet's skill in the use of satire.

The irony of it all is that the folk are convinced that the Republic of South Africa is handing over control of the government to them. Therefore eating, drinking,

dancing and celebrating mark the occasion. The folk assume that this is a turning point in their history. This idea gives them freedom and licence to do as they please.

Un'wana ni un'wana u tihembela hi ku rhandza.
Vamakolo miehleketo yi le mapotweni;
Valilingi va rila ku lilinga 'tipulasitiki'.

(Everybody tells lies freely.
The greedy ones think of food still being prepared;
Drinkers hanker after the beer packed in plastic containers).

In this stanza the poet shows the 'blind' person (bofu), who is the listener, the absurdity caused by political moves. The ministers regard the occasion as of extreme significance:

Vaholobye xikatla a va ha khomeki;
(The cabinet ministers are excited and arrogant;)

Ministers on this occasion entertain false pride and misplaced anticipation. This is ironic, for they do not realise their stupidity. They are convinced that the positions they hold are fitting for shrewd politicians and universally recognised whereas they are, in fact, meaningless. The poet condemns their lack of independent thought since they are overwhelmed by anticipation of the arrival of "Matanato" who will consummate the feasting.

The scene acquires a mixture of traditional and modern elements and it is difficult to tell whether the ceremony is meant to endorse the former or the latter or both:

Nhluvuko ni vukhale swi byarhanile ---
Swi pakatsene bya xirhomberrhombe ni mbulwa.
Mamayila na Maria a va ha hambaniseki;

(Modernity and tradition have merged -
They cling to one another like a Wild Fig
and Mobola Plum tree
It is difficult to discern between
Mamayila --- a name for a traditional maiden
and Maria --- a name for a modern maiden)

Maphalakasi identifies and ridicules the state of blindness of the participants. They do not realise that they are sacrificing their own culture and tradition. The following contrasting pairs of expressions are important for illustrating this idea:

Mamayila na Maria...
... xirhombberhombe na mbulwa

These expressions are symbolic in function. The first pair symbolises tradition (Mamayila) and modernity or civilization (Maria). The second one symbolises the relationship between superiority (xirhombberhombe) and inferiority (mbulwa). In other words each assimilates the other. The first pair is a combination of tradition and modernity, while superiority and inferiority are combined in the second. Xirhombberhombe is a strong, long-branched tree, and mbulwa a supple short-branched tree. From the poet's point of view xirhombberhombe stands for the Old South African government which is superior. Mbulwa stands for the Territorial Authority, inferior to the former. Now, in the context of satire, the superior government contemptuously hoodwinks the inferior Authority. The Authority is structured by Tsonga culture which is now swamped by the old South African government. Unfortunately, the Tsongas do not realise this since they are distracted by false expectations.

As the Minister of Bantu Administration and Development arrives, some people are over-awed by the aircraft in which he has been transported. They lose sight of the importance of the message he is bringing with him:

Vambuyangwani va dyondza ku vona
Xihahampfhuka;
Va xi vona no hlamala vuloyi bya Valungu ---

(Poor creatures, seeing an aeroplane at close range for the first time;
They see it as a reflection of a White man's
Supernatural powers ---)

The poet uses sarcasm "vambuyangwani" (poor creatures) to taunt the pitifully, ignorant folk. The poem reflects the misery of an ignorance that is over-awed by mere trappings such as an aircraft, but remains completely unaware of broader issues such as knowledge of administrative strategies.

The tribal dance in front of the cars strongly suggests the contrast between tribal customs and the European culture:

Emahlweni ka yona ku giya vuthu ra ka Nkuna:

(In front of them is an armed regiment performing with warlike prowess:)

The scene becomes quite comical and incongruous, but the poor people (vambuyangwani) do not seem to realize this. The supreme irony occurs when the Chief Minister of the folk in question starts addressing the crowd. Instead of assimilating and evaluating what the minister says, the crowd admire the style and fluency of his speech:

Muvulavuri wa Xitsonga a nga katsi:
Hi xin'we o bodo! bodo! bodo!

(A Tsonga person speaking pure Tsonga:
Speaks fluently on one point after the other!)

The concept "nhenha" (hero) evokes a picture of a person of great knowledge and skill for having organized such a splendid occasion. The Chief Minister has invited White friends with their flying machine to this occasion. Many cattle have been slaughtered and litres of beer prepared for this occasion. He is, according to them, a hero for having such exceptional diplomacy, hence:

Nhenha ya Mutsonga Professor Ntsanwisi ---
Mavoko ko twala ku phakaphaka!

(The Tsonga hero Professor Ntsanwisi ---
They applaud him)

The above lines are steeped in dramatic irony. The poet describes the situation in which people blithely assume false positions and misplaced status. This is what makes the whole issue simultaneously ludicrous and tragic. The poet and the reader are aware of the truth, but the subjects are completely oblivious. The intention of the poet in pointing this out is to shock the reader into an awareness of the situation. As a subtle satirist, unlike the invective satirist, the poet aims at correcting the abnormal occasion. By creating

dramatic irony, he appeals to the reader to make the victims aware of their gullibility and self-deception.

Maphalakasi's style of presenting subtle satire is convincing. The poem ironically exposes the blindness of a people who have succumbed to flattery by the old South African government.

The extracts quoted from the poem contain elements which demonstrate the evidence of irony. The strategic handling of these makes the author successful in conveying his message viz. awareness of the use of political ideologies to manipulate a people.

(c) **Racism and apartheid**

Rifu i rin'we (One in death) --- Marhanele

Marhanele is concerned about the conflict and antagonism between races, and the policy of segregation based on these races, especially in South Africa. Marhanele uses subtle satire and delicately attacks this vice and folly though the emphasis is on folly. He believes racism and apartheid to be foolish exercises. This is the reason for the predominantly contemptuous tone of his attack. His contemptuous attack includes rhetorical forms such as symbolism and sarcasm. He uses objects, situations and occurrences to signify something beyond themselves. With such symbols the reader has to infer the meaning and engage in mental association. Symbolism differs from allegory (cf Hlolwa in 2.5.2 (a)) in as much as the latter "does not exert an appeal to the conscious depth of mind" (Barnet, 1968:140). It only operates on two levels of meaning, viz. surface and sub-surface meaning.

In Rifu i rin'we, Marhanele is disappointed with the foolish and inhuman segregated life lived in a technologically developed country such as South Africa. Apartheid, according to Marhanele, retards progress and peace. To address this delicate issue he uses a simple style with words which are familiar to the reader. In this way meaning is easily inferred and an abstract notion is related to ordinary human experience.

Marhanele's poem is symbolic. He uses words, objects and incidents which signify something beyond themselves. With such symbols the reader has to infer the meaning and make associations.

In the following extracts a number of key symbols are realized. The poet uses them sarcastically to produce his satire.

- (i) Masirha yo saseka,
Masirha yo biha,
Masirha ya Vantima,
Masirha ya Valungu;
Kambe hinkwawo i masirha.
- (ii) Mintsumbu ya vanhu ku nga ri ya rixaka rin'we ntsena."
- (iii) Risema ra ku bola ri phohla emisaveni ku ta hi byela,
Ku ta hi hlevela ta ntlangu wa le marhumbyini ya misava,
Ku ta hi vikela xinakulobye xa vafi,
Etikweni ra nhlengano wa vo basa va ntime kumbe va rihlaza.
- (iv) Risema ri tata xivandla xa vahanyi
ri twala hinkwako,
- (v) Swivungu na swona swi endzela misava,
Swi tifambela hi ku tsabyata ku vona tiko rintshwa;
tiko ro pfumala leswi feke,
- (vi) Kambe xin'wana a xi ri xo basa,
Xi ri ni nhloko ya ntime.
- (vii) Hiloko ndzi twisisa vuxaka bya swa ntime ni swo basa
ehansi ka misava.
- ((i) Beautiful graves,
Ugly graves,
Blacks' graves
Whites' graves;
All are graves.
- (ii) Corpses of people and not of only one race.
- (iii) A foul stench escapes from the earth
To come and tell us.
To come and whisper about the game
played in the bowels of the earth.
To come and tell us about the friendship
Among the dead,

In the world of unity between White,
Black and green folk.

- (iv) The smell pervades the
whole abode of the living.
- (v) Worms also visit the outside,
They crawl gaily enjoying the new
World, the world devoid of dead things.
- (vi) But one was white in colour,
With a black head.
- (vii) Then I comprehended the relationship
Between White and Black affairs under
The earth.)

The aim of contrasting the colours of people and structures of graves in stanza (i) is to emphasize conflict between different races. The last line of the stanza indicates the similarity between people, based on their common humanity --- "Kambe hinkwawo i masirha" (All are graves). The following line from (ii) is even more emphatic about this fact:

Mintsumbu ya vanhu ku nga ri
Ya rixaka rin'we ntsena.

(Corpses of people and not of only one race).

The first stanza describes two races --- Black and White, but the last line of stanza (iii) introduces a third one --- green. This is sarcastic and ridiculous for there is no green race on earth. The poet wants to highlight the futility and stupidity which the regime of separate development perpetuates.

As we said before, words, objects and incidents he uses are familiar to the reader. In this way meaning is easily inferred and an abstract notion is related to ordinary human experience.

The key symbols used are 'ntlangu' (game) 'masirha' (graves), ... 'Valungu' ... 'Vantima' ... 'va rihlaza' (Whites, Blacks and green ones) 'risema' (odour/stench), and 'xivungu' (worm). The purpose of contrasting beautiful

graves with ugly ones in the first stanza is to sarcastically condemn the racial segregation policy, hence ... Vantima (... Blacks) and ... Valungu (... Whites). This effect is intensified, becoming even more sarcastic and ridiculous, when a third type of race is mentioned, namely '... va rihlaza' (... green ones). The use of the lower case r in 'rihlaza' is belittling and scornful. The impossibility of the existence of green people dramatizes the pettiness of segregation and the failure to see the values of unity.

The foul stench emanating from the ground does not vary. It is one smell. The uniformity in odour symbolizes the oneness that is taking place in the graves. Once again, the occurrence of oneness is represented by 'ntlangu' (game). This is sarcastic. It is no longer a process of decomposition, but a game in which all races decompose as a matter of course. The ground is personified as 'marhumbu', (bowels). The function of the bowels is to contain and digest different foodstuffs indiscriminately. Similarly, dead bodies of different races are all buried in common soil. This suggests the uniformity that takes place when different races are buried. This idea is reiterated by the expression:

Mintsumbu ya vanhu ku nga ri ya rixaka rin'we ntsena.

(Corpses of people and not of only one race.)

This simply implies that everybody, because of the uniformity of the smell, understands that dead people do not think or feel. They can no longer make strategies for living separate lives because death reduces them to one and the same helpless state.

The concept of "worms" (swivungu) forms a striking symbolism. It represents the idea of a common origin and sameness. Different races were born equal and into the same world. Similarly, the worms come from one and the same soil, according to the poem. They have one colour except one with two --- black and white:

Kambe xin'wana a xi ri xo basa,
Xi ri ni nhloko ya ntima.

(But one is white in colour,
With a black head.)

The worm with colours, a black head and white body, symbolizes two possibilities. The two colours may represent unity between Blacks and Whites. They may also imply that there will or should be a Black person leading a country of mixed races, both Black and White. We can therefore regard Marhanele as a prophetic poet. His work (Vumunhu bya phatiwa) (Praise humanity) was published in 1980. This was during the time when the struggle for liberation was at its most intense. He anticipated the success of the struggle. Marhanele had positive anticipation of victory because in the last line (vii) of the extract he says:

Hi loko ndzi twisisa vuxaka bya
swa ntima ni swo basa...

(Then I comprehended the relationship
between White and Black affairs...)

From our consideration of the presentation of symbolism in the poem Rifu i rin'we (One in death) it is evident that the author has subtly and successfully attacked a delicate and contentious issue, viz. racism and apartheid.

(d) **Self-sacrifice and caprice**

Swihloni (Hedgehogs) --- Masebenza

Some people, because of a feeling of inferiority about their identity, suddenly change and sacrifice their culture for another. This practice is contemptible. Masebenza in his Swihloni (Hedgehogs) subtly attacks Tsongas who feel that their valuable culture and giftedness is inferior to other cultures. For the mere purpose of greater recognition they sacrifice their identities. To obtain recognition from other cultures, Tsongas change or adapt their surnames to

sound, for instance, like Sotho or Zulu surnames. They believe these languages are more prestigious and powerful than Tsonga. Masebenza likens Tsongas to hedgehogs (swihloni). A hedgehog is a beautiful but timid and shy little animal. Its skin is covered with sharp, little quills. These quills provide perfect protection from attack. It should boast of its beauty and strong protection. Similarly, Tsonga people are gifted by being able to speak other languages. They are a strong and practical people, but they disdain these attributes somewhat and sacrifice themselves to other people. The poem Swihloni, just like Hlolwa (see paragraph 2.5.2 (a)) is an allegory. The purpose of analysing Swihloni is not merely to repeat what was said in Hlolwa, but to compare the styles of communication presented by the two authors. Secondly, as pointed out earlier, the style of presentation is used as a guideline for classifying satire into a particular type. It will then be noticed that the handling of devices of subtle satire in Hlolwa is convincing. In Swihloni we cannot make an assessment before a detailed analysis is conducted.

The primary surface meaning of Swihloni is the description of a hedgehog. The secondary, sub-surface meaning is the behaviour of Shangaan or Tsonga³ people. The latter meaning derives or results, through reflection, from the former.

Masebenza does not rebuke these people in a straightforward manner. He pretends to be talking about "swihloni" (hedgehogs) while, in reality, he is referring to the subjects. When he describes the "swihloni", Masebenza makes use of ideophones, interjections, similes and apostrophe to effect his allegory. The use of these forms is also found in Maphalakasi's Masiku lawa (see paragraph 2.5.1 (c)).

The following extracts from Swihloni (Hedgehogs) will be used in our discussion.

3 During the fifteenth century the Tsonga people occupied Southern Mozambique and were once ruled by Soshangane, the renegade Nguni general. The name Shangaan is linked to this era in their history. The two names, viz. Tsonga and Shangaan, are used synonymously and interchangeably to refer to this group of people. In our discussion we shall use the name Tsonga, Shangaan only being employed if it appears in that form in the text of a poem.

- (i) "Bay'rhay't" xihloni xa hlamarisa:
Xi vumbiwile xi saseke ngopfu-
 - (ii) Loko xi twa swigingi
Hambi u toya kumbe nhenha -
Kovee -!
 - (iii) Loko MUNHU a hundzile
Hi kona xi kotaka ku humelela -
Mbuya-!
 - (iv) U nga ha n'wi tiva *Muchangana*?
Ho, wa tlanga wena.
A wu n'wi lemuki wa-ka-Gaza,
U jika kusuhi ku fana na xikuta.
 - (v) A Vasuthwini wa "buwa,"
A mazulwini wa "khuluma,"
Hambi Valungu-ntimeni wa "Prata" -
 - (vi) Ndzi vona vafambisi va mimovha
Va kiringa.
Kambe a va fiki ka va ka hina
Loko va cinca swivongo,
-
- ((i) Indeed the hedgehog is amazing:
It is a beautiful creature -
 - (ii) Whenever it hears footsteps
Be it a brave person or a coward,
It tucks away its head!
 - (iii) After a PERSON has passed
It then removes its head from concealment.
Poor thing -!
 - (iv) Can you identify a *Shangaan*?
You are just wasting time.
You have to notice a Gaza person.
He ducks and dives like a motor-cycle.
 - (v) He speaks Sotho
He speaks Zulu
He speaks Afrikaans
 - (vi) I see motorists swiftly and artfully
Turn their cars.
But when it comes to changing clans
Our people take the lead.)

The interjection "bay' rhay't" dramatizes the surprise the author experiences when he sees how Tsonga people sacrifice their talents. He pretends to be admiring the hedgehog (xihloni), when it is obvious that he is referring to the subject of the satire:

Xi vumbiwile xi saseke ngopfu
(It is a beautiful creature)

The above expression is simple and straightforward. However, it does not refer to an animal, but to a person. A Tsonga person has all the talents and abilities necessary for success. He is flexible and practical and is able to speak many other languages such as Sotho, Zulu and Afrikaans:

... wa "buwa"
... wa "khuluma"
... wa "p'rata"

(... he speaks Sotho
... he speaks Zulu
... he speaks Afrikaans)

But when the hedgehog hears footsteps of any kind, whether those of a coward or of a brave person, it suddenly tucks away its head. This is indicated by the ideophone, "kove" (tucks away the head). This means that a Shangaan person hides his real identity whenever any kind of threat occurs, whether serious or not. In other words any person or situation that appears strange and threatening to a Shangaan, will cause him to hide himself or identify himself with that person or force himself to adapt to the situation. The writing of "MUNHU" (PERSON) in capital letters implies superiority. Anything that appears to be a threat to a Shangaan is superior and has to be fawned on. Thus, changing one's clan to the one superior to his, places him in a more favourable position. The immediate change of name or surname is compared with a motor cycle:

U nga n'wi tiva Muchangana?
U jika kusuhi ku fana na xikuta.
(Can you identify a *Shangaan*?
He ducks and dives like a motorcycle.)

The comparison in the second line above is very striking and refers to the capricious life of the Shangaan people. A motorcycle can easily make an about turn in a very short time. The expertise of drivers of other vehicles cannot be compared to that of one driving a motorcycle. The following lines compare Shangaans with vehicles with easy manoeuvrability. The comparison serves to emphasize the capricious life of the Shangaan:

Ndzi vona vafambisi va mimovha
Va kiringa
Kambe a va fiki ka va ka hina
Loko va cinca swivongo

(I see motorists swiftly and artfully
Turn their cars.
But when it comes to changing clans
Our people take the lead.)

A way of life such as this is ludicrous. It incites laughter of mingled amusement and pity. The use of the simile, "ku fana na xikuta" (like a motorcycle) evokes amusement, but "mbuya" (poor thing!) incites pitying and empathic feeling, towards the subject. The expression is quite oblique, but once its purpose is realized, it stirs the reader into an awareness of a pitiful situation.

Masebenza employs, as his key devices of subtle satire, similes e.g. "Ku fana na xikuta" (like a motorcycle) and metaphors, e.g. "kiringa" (artful driving) to effect his mode of satire. Other forms such as interjections, e.g. "mbuya" (poor thing) and ideophones, e.g. "kove" (suddenly conceal) dramatize and concretize meaning.

As in the case of N'wi beni (see paragraph 2.5.1(d)) by Maphalakasi, Masebenza in Swihloni uses his ideophones and interjections in such a way as to actualize a type of satire. However, Masebenza succeeds in creating allegory in his satire like Nkondo in Hlolwa (see paragraph 2.5.2 (a)). The only point on which Masebenza falls short, like Maphalakasi in Vana va masiku lawa (see paragraph 2.5.1 (c)), is in explaining a figurative expression which diminishes the compactness of meaning which the expression conveys. The expressions, "U nga ha n'wi tiva Muchangana" (Can you ever identify a Shangaan!) and "loko va cinca swivongo" (when it comes to changing clans)

in Swihloni reduce the compactness of the neighbouring figurative expressions. Furthermore, the secondary meaning of the allegory is automatically perceived. Such a practice tends to underrate the intellectual level of the reader. With the exception of this flaw, Masebenza's style is convincing and successful in attacking, by the use of Swihloni, the self-sacrifice and caprice enacted by Shangaans.

2.5.2.1 Observations on subtle satire in the poems discussed

Nkondo's Hlolwa (see paragraph 2.5.2 (a)) is not precisely subtle. His metaphors and exaggerations are rather clumsy and, as a result of this lack of refinement, tend to leave the victim wounded rather than reformed. In Hlolwa the language aimed at treating vice, viz. cunning, is indirect and opaque. The poem is included in our discussion of the subtle type of satire because of its spirit and manner of attack. The other poems deal with less spiteful issues such as gullibility, stupidity and other forms of folly. They are gentle and more didactic in nature. The other three i.e. Mfumonkulu (see paragraph 2.5.2 (b)), Rifu i rin'we (see paragraph 2.5.2 (c)) and Swihloni (see paragraph 2.5.2 (d)) are more inclined towards effecting reform. In the last three poems mentioned here we find, especially in Rifu i rin'we and Mfumonkulu, interesting devices such as irony and symbolism. Both Hlolwa and Swihloni are allegorical, with allegory being treated with greater competence in the former poem. Once again, as in the case of invective satire, the allegorical technique is emphasized in Hlolwa.

2.5.3 Light-hearted satire

The light-hearted type of satire lies between the invective which employs anger and brutality in order to wound, and the subtle type which attacks the subject obliquely with the aim of reform. The light-hearted satirist's provocation by the subject is less tense than either of the other two types. The attack becomes gentle and amiable. The satirist of this type "points to human fault but laughs it off" (Melamu, 1966:8). Frye in O'Connor (1966:41) calls this satire, "satire of low norm." The level of the offence is considerably less acute and intense. It therefore, calls for a rarefied state of attack on issues such as cowardice,

laziness, drunkenness and other attributes of this kind which are less provoking. It is common practice in daily life to take drunkenness, for example, less seriously, and simply to dismiss it with a laugh. This aspect is motivated by Frye in O'Connor (op cit) when he says:

This satire accepts the world as it is ... and recommends a policy of keeping your eyes open and your mouth shut ...

If Frye's view about the subtle address of human foibles is accepted, it means that the task of the satirist is to identify a fault, shrug his shoulder and turn a blind eye to it. This kind of satirist has a stoical attitude. A stoic is a person who bears pain and discomfort without complaint. This philosophy is a direct opposite to the satirist, a person who attacks wrongdoing. The satirist cries aloud and points a finger at human faults, drawing other people's attention to the scene.

The light-hearted satirist's devices are not as harsh and biting as they are in the other two types. The subtle ones are aimed at evoking laughter from the audience. Thus humour, comedy, irony and sarcasm are important devices for this type of satire. The audience laughs whilst simultaneously being fully aware of the absurdities, folly and weaknesses of the subject. Such laughter, one may say, is mingled with mild pity, and is less derisive. The characteristics of this kind of laughter therefore bring the light-hearted satire closer to derisive humour. This type of humour will be discussed in the subsequent chapter of this study.

Issues to be satirized in light-hearted satire will generally relate to alcohol and drunkenness, filth and untidiness, laziness and gossip.

In similar fashion to the preceding analyses of invective and subtle satire, issues which are satirized will be identified, and under each, relevant extracts from the poems dealing with these will be cited.

(a) **Laziness**

Though laziness is not a serious offence it makes the character an object of scorn. The satirist would seek to exaggerate this state of affairs to make people more aware of it and possibly to try to rectify the situation. As we indicated previously, the satirist employs various methods to achieve his aim. He creates humorous objects and situations to make the subject appear even more ridiculous. Laughter at the ridiculous in such a situation is the best remedy.

Mahlalele (Lazy bones) --- Maphalakasi

In the poem Mahlalele Maphalakasi creates interesting techniques to address the issue of laziness. He humorously and derisively depicts a lazy person's character. Most interestingly, the poet uses the first narrator technique. It is a technique by means of which the narrator exposes and ridicules other characters by pretending to attack his own frailties. According to Martin (1984:182), the poet uses the first person singular, "I", to the reader who may perceive the poet's intention. The reader in turn understands the fact that the speaker is actually directly addressing someone else. This is ironic because only the author and the reader come to understand the truth of the fact. This technique is very similar to the mask persona technique mentioned in paragraphs 2.5.2(a) and 2.5.2(d). The poem Mahlalele is ironic since the poet mocks the butt of his attack allusively. The author and the reader are aware of the fact that the loafer is a fool, yet ironically, the author's subtle remarks do not make him (Mahlalele) aware of his foolishness. Should the author for example, utter something amusing the loafer, Mahlalele, would also laugh thinking that someone else, and not himself, is the culprit. This is ironic and becomes even more ridiculous because the victim laughs at "Mahlalele" when he is the actual Mahlalele.

The following extracts from Mahlalele will be used in our discussion:

- (i) Ri xile, ri xele mina Mahlalele ---
Babalaza ri ndzi lekurisa ka ha ri ni mixo.

Laha ndzi nga kona xihloka ni mbyana swi kona.

- (ii) Va tintswalo va ta jinga va ndzi hoxa xitlakati.
Buruku ya mina yi lo pyi, ni swiqhivi!
- (iii) Hambi loko ndzi funengela magabulelo swi nga na yini?
- (iv) Loko u lava ku tirheriwa etsimeni, ndzi he mbangi;
Loko u lava ku twanana na mina, ndzi endli mukeli wa byalwa.
- (i) (When the sun rises it opens the
gates for me, Mahlalele ---
A hang-over makes me stagger from place
To place early in the morning.
Wherever I am the axe and the dog
Are close by my side.
- (ii) Good Samaritans would give me old clothes,
My pair of trousers has patches all over!
- (iii) To me wearing old clothes is not at all
Amusing. What is the joke after all?
- (iv) If you want manpower in your work-party,
Just give me dagga!
If you want me to be on good terms with you,
Just make me a dispenser of beer.)

The poem is about a lazy man who is still young and energetic, but reluctant to go in search of employment. His clothes are in tatters and this is quite acceptable to him. He performs odd jobs which could well be done by women. The fun of it is that Mahlalele does not take heed of what other people say and think about his life. The poet allusively mocks him and the man does not realize this.

The following expressions would be dull and less exciting if the subject, Mahlalele himself, uttered them. They are exciting, however, and amusing with a touch of pathos because they are uttered by the author himself. The poem opens with the following amusingly but sarcastic expressions:

Ri xile, ri xele mina Mahlalele ---
Babalaza ri ndzi lekurisa ka ha ri ni mixo.
Laha ndzi nga kona xihloka ni mbyana swi kona.
(When the sun rises it opens the
Gates for me, Mahlalale ---
A hang-over makes me stagger from place to place.

Wherever I am the axe and the dog
Are close by my side.)

The above expressions are a mixture of sarcasm and synecdoche. What the poet means here is that Mahlalele does nothing more significant than go about in search of beer early in the morning. Meanwhile other people wake up early to do valuable jobs. The demeaning position in which Mahlalele finds himself is explained by the synecdoche "xihloka" (axe) and "mbyana" (dog). The axe represents chopping, and the dog hunting. Because he is a loafer and does odd jobs, Mahlalele uses his axe to chop wood, a task women request him to perform in exchange for the usual payment --- beer. He uses the dog for hunting wild animals as he cannot afford to buy fresh and clean meat from the butchery. This is degrading for we imagine Mahlalele living as they did in the Stone Age period. The poet proceeds to lash out at the subject by using even more degrading sarcasm which incites a pitying laugh:

Va tintswalo va ta jinga va ndzi hoxa hi xitlakati.

.....
Hambi loko ndzi funengela magabulelo swi nga na yini?

(Good Samaritans would give me old clothes,

.....
To me wearing old clothes is not at all amusing,
What is the joke after all?)

These expressions evoke a pathetic image of a poor, deranged person wearing tattered clothes. Deranged people are not responsible for their abnormal behaviour. Mahlalele is likened to such people because he does not care what people say and think when he wears "tattered clothes" (magabulelo). He is alienated from himself and others. We are accustomed to reduction and magnification techniques to change the subject of attack from one state to another, but in this instance the satirist has used another good technique, viz, alienation.

In the following lines Maphalakasi strikes a high note for his humour. He uses sarcasm in such a way that the reader cannot help bursting into a delighted chuckle:

Loko u lava ku tirheriwa etsimeni, ndzi he mbangi;
Loko u lava ku twanana na mina, ndzi endli mukeli
wa byalwa.

(If you want manpower in your work-party, just give me dagga;
If you want me to be on good terms with you,
Just make me a dispenser of beer.)

Mahlalele, according to the above expressions, is an addict of intoxicants. He has reason to be that way since there is nothing meaningful that occupies his time. He is, therefore, a heavy dagga smoker and a heavy drinker. These are emphasized by parallelism:

Loko u lava ku tirheriwa ... mbangi;
Loko u lava ku twanana na mina ... byalwa.

(If you want manpower ... dagga;
If you want me to be on good terms with you ... beer.)

In spite of the fact that there is mild pity in the laughter the poet incites, the observer recognises the bad habit of indolence to which Mahlalele has succumbed. The technique of first persona narrator as well as his created technique of alienation, and devices such as sarcasm, synecdoche, irony and humour are effectively applied. The author displays great skill in handling these modes of expression.

As we mentioned in the opening discussion of this poem, the intention of taking such pains of doing all this is to shock the readers into an awareness of the subject's (Mahlalele) attitude.

(b) **Gossip and immorality**

Maseve (feminine name) --- Nkondo

In this poem Nkondo aims at gossip and immorality as targets of attack. These issues are usually related to women with undisciplined characters who begrudge and slander other people. They poke their noses into others' affairs. In Maseve (feminine name) Nkondo implies that gossip quite often

accompanies immorality. The poet sarcastically ridicules these deviances, yet lays emphasis on gossip. He is annoyed by the tendency of some women, such as Maseve, to use their beauty as a means of fishing for compliments. Maseve goes beyond gossip and indulges in extra-marital relationships. To Nkondo, this is ridiculous and spiteful, for her husband is present, and Maseve's mother encourages her daughter to engage in such filth. This is the reason why the mother is called "nyini" (damn mother) and other similarly abusive terms are used to scorn the subject of attack. Though these terms are harsh in nature, Nkondo uses them in a slightly mild and light-hearted context since the offence is not that obscene. He uses various techniques and devices to reach this end.

The poem is about a young married woman. Her new experience in marital life creates in her a distorted self-image with regard to adulthood. The poet calls her Maseve, a sentimental term used by parents of a married couple for one another. In the present poem the term is ironically used to scorn at the attitude Maseve has towards her adult life. She takes marital life to be meaningful if one gossips, is aware of and boasts about one's beauty and is contemptuous of other people. The author then satirizes this conception. He gives the victim a name, Maseve, which bears directly the opposite meaning to the behaviour of the victim.

The following extracts from Maseve will be used in our discussion:

- (i) Mbewulani, Maseve, xibamu!
Xa sasekisa, xi rhombisa swa ka nyini,
Sola, sandza, tova, tota; swa fana.
- (ii) Va le vukatini va loya,
Va le kaya va vondzokiwa vumbhuri:
Va xi vondzoka matilo ya xona la misaveni.
- (iii) Vutivi a byi se xi tota vukari bya rivengo.
Loko ri xa ri pela swi ringene.
- (iv) Xi tshunyeta loyi, xi n'wayitela;
Xi fularhela luya, xi kanakana.
- (v) Xi xava hi ku xonga ni mabulu, mfana,
Xi hleva nhlevo onge xa hlola;

Xi hlolela tiko hinkwaro ra le Bileni.
Ha! Jabulani n'wana N'wa-Sono,
Swa nyumisa ku hleva, tswhu!

- (i) (The swallow, Maseve, the beauty!
It beautifies and polishes the dirt of its damn mother,
Criticise, rebuke, slander, just the same.
- (ii) Her in-laws are witches,
Her siblings envy her beauty.
They envy her small heaven on earth.
- (iii) Knowledge has not yet stained her with the rage of hatred.
Ordinary life to her is sufficient in itself.
- (iv) "It" winks at somebody, and smiles;
"It" turns its back on somebody, and wavers.
- (v) "It" buys with its beauty and sweet tongue, a boy,
"It" gossips and; it's as though it brings an evil omen
It is notorious in its community (Bileni)
No! Jabulani, the daughter of Sono's daughter,
Gossip is shameful, aren't you?)

In the first line of stanza (i), the author pretends to praise while actually accusing the victim:

Mbewulani, Maseve, xibamu!

(The swallow, maseve, a gun (the beauty)!

"Mbewulani" (swallow) is a beautiful bird which flies in a graceful manner and utters a sweet sound. "Xibamu" (a gun) figuratively means a gracious and charming lady. Maseve is then attributed with these magnificent characteristics.

She is a "swallow" (mbewulani) and a "gun" (xibamu). However, this is false because her name has a taunting meaning and this is supported by the following expressions:

Xa sasekisa, xi rhombisa swa ka nyini,
Sola, sandza, tova, tota, swa fana.

(It beautifies and polishes the dirt of its damn mother,
Criticise, rebuke, slander, just the same.)

The initial praise is nullified by the contemptuous sarcasm above. Here Nkondo uses "mocking encomium", (Mkonto:1988:151) as in Madiagani (see paragraph 2.5.1(b)). But in Maseve the technique is inappropriately applied. The lines after the first one in stanza (i) are easily understood. "Nyini" (damn mother) is an obvious opposite to the praise preceding it. This flaw is what Lenake (1984:84) calls a prosaic manner of presentation. It promotes, once again, what Roberts (1986:131) calls the "automatic perception or assumption" of the content of a piece of work. That is, a piece of work contains fewer words with hidden meanings, and this spoils the artistic value of the work. The reader does not ponder the meaning of the piece. Nevertheless, the expressions (second and third lines) in stanza (i) are extremely provocative. Nkondo, by doing this, exceeds the bounds of this type of satire. He sneeringly mocks Maseve for spoiling her beauty by being subjective and supportive of her mother's frailties. Instead, she criticises the allegedly immoral lives of others. She would "rebuke" (sola) and "slander" (sandza) in the safe presence of her "damn mother" (nyini). The latter word is used to express annoyance at Maseve and her mother.

Maseve misconstrues and exploits the influence of her beauty. She thinks her siblings envy her beauty since such beauty places her in a high position in society. This is expressed by the following hyperbole:

Va xi vondzoka matilo ya xona la misaveni,
(They envy her small heaven on earth)

...matilo ya xona la misaveni (... her small heaven on earth) marks the girl's false and exaggerated assumption of her attractiveness. She parades like a peacock, but the poet cuts her down to size by the use of hyperbole. This style is interesting because of its farcical nature. Although Maseve is married she uses her physical beauty to attract young boys. The poet says she perverts or prostitutes and does not offer her beauty. This is a degrading metaphor, for she no longer attracts but hawks and buys love with her beauty:

Xi tshunyeta loyi, xi n'wayitela:
Xi xava hi ku xonga..., mfana,

(She winks at somebody, and smiles:
She buys with her beauty ... a boy,)

Maseve, the beauty, gossips. Her gossip is hideous to hear since it is associated with satanic entities, "vuloyi" (sorcery). The author purposely induces this to expose the futile beauty which Maseve possesses. Her beauty is not substantiated by a matching character and the manners a woman is supposed to show. Instead her beauty is a symbol of or hides wickedness:

Va le vukatini va loya
.....
Xi hleva ... onge xa hlola;
.....
Swa nyumisa ku hleva, tswhu!

(Her in-laws are witches
.....
She gossips ... and it is as though she brings an evil omen,
.....
Gossip is shameful, aren't you?)

The interjection, "tswhu!" (spit!) together with the impersonal subject concord "xi" (it) creates an image of rottenness and obscenity which makes one want to spit. It is nauseating. Maseve, as a result of false pride, is then reduced to a tiny object and is rotten. The technique of reduction is effectively and appropriately used in this context.

The lines in stanza (iii) reveal the idea that the victim, Maseve, is still a novice in these practices. In other words, her understanding of adult life has not yet matured. One can correctly assume that she has not yet become a fully fledged gossip, a braggart, a pervert or a prostitute. This is the reason for Nkondo's satire which he directs at her for correction before these vices and folly become part of her identity. His rebuke is a curative measure which squarely matches the saying, 'prevention is better than cure':

Vutivi a byi se xi tota vukari bya rivengo.
Loko ri xa ri pela swi ringene.

(Knowledge has not yet stained her with rage of hatred.
Ordinary life to her is sufficient in itself.)

By revealing this, Nkondo indirectly shows his intention of aiming not only at hurting, but also reforming of his subject. This is acceptable in the realm of light-hearted satire. He, therefore, uses devices such as sarcasm, hyperbole, diminutives, interjections and other related devices. However, in some cases, Nkondo deviates from this pattern by using terms such as "nyini" (damn mother) which are more suited to invective satire. The mock encomium technique is inappropriately applied since praise is followed by an explanation of the irony, and this renders automatic perception when reading the piece. The general impression about Nkondo's presentation of light-hearted satire is that he is not consistent in his adherence to the requirements of light-hearted satire. His subtle and light-hearted satirical poems tend to take the tone of the invective type regardless of the level of provocation.

(c) **Filth and untidiness**

Xisaka xa nghondzo (Hamerkop's nest) --- Marhanele

In Xisaka xa nghondzo (Hamerkop's nest) Marhanele symbolizes the filth, untidiness and slovenliness in which some people live. A hamerkop's nest represents someone's untidy house. In this poem, Marhanele literally refers to the disgusting dirt and disorder in one's dwelling place. The description of this condition of life is nauseating, yet very amusing to hear. The poet evokes images of a foul stench and appalling mess. It will become apparent from the discussion that words such as "flies" (tinhongani) and "mice" (makondlo) as well as ideophones feature prominently. The whole situation then becomes hideous and ridiculous.

The following extracts from Xisaka xa nghondzo will be used in our discussion:

- (i) Muti wa Madume a wu lo hlikii!
A wu nuha bya nomu wa ngwenya.
- (ii) Kambe yena a nga twi kumbe ku vona nchumu,
Hikuva a thwasile engomeni ya thyaka - yona ya tinghondzo.

- (iii) Evuhirini mahele be!
Etlhelo nhlengeletano ya tinhongani yi tshamile;
- (iv) Ehenhla ni le hansi ka vuhiri makondlo ya lo mool!
- (v) Hi un'we-un'we gaa!
Tshanga a ri rivariwi, hikuva ro va rin'we;
- (vi) Wo sungula ku vuya, ximarha i xa yena,
Wo hetelela u ta tilayithela.
Hambi ka dyiwa! hambi a ku dyiwi,
Leswi ni le masangwini va ngo funengela swandla!
- (i) (Madume's house was very dirty!
It had a smell similar to that of a crocodile's mouth.
- (ii) But he was not aware of the smell nor did he see a thing,
Because he graduated from the initiation school of filth ---
That one of the hamerkops.
- (iii) Underneath the furniture cockroaches abound!
Somewhere in the house is a swarm of flies;
- (iv) On top and under the suspended objects
Mice run free!
- (v) One by one the dwellers return!
The kraal cannot be forgotten since it
Is the only place to crowd in;
- (vi) The first one to arrive takes the lion's share
of porridge,
The last one will see what to do.
Whether there is food or not,
There are also no garments to wear except
Their own arms!)

The title of this poem metaphorically suggests slovenliness, disarray and filth. In the hammerkop's nest one finds a miscellany of useless objects. The poet uses this state of affairs to symbolize a filthy person or situation which is the target of satiric attack. The poet proceeds to describe the nauseating living conditions in Madume's house. It seems this house is crowded with inconsiderate and irresponsible people because somewhere in the poem it is said that "one by one the dwellers return" (hi un'we-un'we gaa!). By giving such a nasty description Marhanele purposely appeals to the reader to notice and rectify the situation. Then, to achieve his purpose, he creates comic

incidents to expose the situation to derisive laughter --- the kind of laughter which is tinged with contempt. The first two lines of the first stanza introduce the miserable state of affairs in Madume's house:

... A wu lo hliki!
A wu nuha bya nomu wa ngwenya

(... [it] was very dirty!
It had a smell similar to that
Of a crocodile's mouth.)

The ideophone, "hliki" (filthy) dramatizes the dirt, and the simile, "... bya nomu wa ngwenya" (a crocodile's mouth) gives a graphic impression of the slovenly condition of the house. This state of affairs creates a very bad odour similar to what one would imagine of the mouth of a crocodile. The smell of this part of a crocodile is so pungent that flies swarm into it. If Madume's house has a smell of these proportions, one would be foolish to risk entering the abode. The use of the crocodile's smell conveys a vivid idea of the state of the house. One obtains a clear impression of what is meant by allusions to the smell in that place.

The author evokes excited laughter by using the following expressions:

... a nga twi kumbe ku vona nchumu,
Hikuva a thwasile engomeni ya ... tinghondzo.

(... he was not aware of the smell nor did he see a thing ...
Because he graduated from the initiation school of ...
Hammerkops)

In the initiation school, learning is conducted and enhanced by memorization. Since Madume had been to such a school and obtained filth, he had been induced to and had graduated in slovenliness. If one memorizes something properly, it remains in the memory almost permanently and becomes part of one. It stands to reason that slovenliness had become such a part of Madume

that "he was not aware of the smell nor did he see a thing." (A nga twi kumbe ku vona nchumu).

Somewhere in the corners or underneath the furniture, cockroaches abound and there is a "meeting" held by blue bottle flies. "Abound" (moo!) is an exaggeration and "meeting" (nhlengeletano) a metaphor which not only tickle the listener or reader, but evoke a chuckle of glee:

Evuhirini mahele be!
Etlhelo nhlengeletano ya tinhongani yi tshamile;

(Underneath the objects cockroaches abound!
Somewhere in the house is a swarm of flies;)

Usually flies swarm over a rotten object. Since Madume's house is filthy and crowded with feckless people, we can assume that some simply perform their ablutions anywhere in a corner ... " (etlhelo ...). If this is the case, Madume's house is a real pigsty. This is reiterated by the metaphor, "tshanga ..." (kraal). This is dehumanizing because animals live in a kraal. They stand or squat in their own dung. Marhanele expresses the same idea. Madume and company live in a kraal and can bear the smell, since the smell is part of them; they are impervious to it. In this poem Marhanele employs the reduction technique wonderfully. It is perfectly appropriate and irrefutably effective. The house dwellers are reduced from human dignity to stupid, animal-like brutes.

At the end of the day the dwellers return one by one like cattle. The family member who arrives first takes the lion's share of the food:

Hi un'we-un'we gaa!
.....
Wo sungula ku vuya, ximarha i xa yena,

(One by one the dwellers return!
.....
The first one to arrive takes the lion's share
of porridge).

This suggests greediness, a symbol for a total lack of consideration for the feelings of others. This is typical of animal behaviour --- a lower order of life.

Marhanele depicts and satirizes the issues, i.e. filth and untidiness, successfully. His devices of satire are mainly sarcasm, metaphor and ideophones. In addition, he skilfully applies the reduction technique. By so doing, nauseating and hideous images are created in order to galvanize the reader into a vital awareness of what is being satirized. His poem, Xisaka xa nghondzo (Hammerkop's nest), is well-created and successfully meets the requirements of light-hearted satire.

(d) **Drunkenness**

Partaking of intoxicating drink results in dissolution and drunken forays. Alcohol, if unwisely taken, has a destructive effect on the human system. It affects the nerves and brain during the period of drunkenness. The individual loses his inhibitions and, with a dulled conscience does wayward actions with a total lack of shame. Quite often satirists attack the wayward and shameful activities of a drunkard. They exaggerate these anomalies and make the subject appear stupid for the sake of enticing the onlookers. Therefore sarcasm, irony and other devices of satire are used to enliven the scene and expose it to scorn. According to Lenake (1984:84) alcoholism is a social folly which deserves light-hearted treatment. Accordingly, alcoholism or drunkenness is treated in this study under light-hearted satire. An inebriated person becomes amusing and incongruent, and this can only be pointed at and dismissed with a laugh (Melamu:1966:8).

Byala by'eyisa (Beer humiliates) --- Masebenza

The poem, Byala By'eyisa (Beer humiliates) describes drunkenness with a somewhat rarefied or less intensely concerned attitude. The primary focus of the poet is on comic incidents of drunkenness with the aim of stimulating the

audience to an awareness of the social folly of drunkenness. Masebenza's chief tools are figures of speech, interjections, ideophones and wit.

The poem deals with the abuse of beer which destroys human productivity and dignity. According to the author, beer does not discriminate. It influences anyone who drinks it and, as a result the culprit loses his sense of judgement, dignity and reputation. This is the state of affairs the poet intends exposing to derisive laughter. Masebenza explains that man is dynamic and dignified. He controls the world in which he lives by giving meaning to it and making it habitable. Among his products there is beer which distracts him from his dynamic course of productivity. The creation then takes over full control of its creator.

The following extracts from - Byala by'eyisa will be used in our discussion:

- (i) Munhu, langa lerhisa hinkwaswo,
Munhu, l'a ngo tsandza ntsena
Hi ku vuyisa rihanyo,
Bya n'w'eyisa, byala.

Byo n'wi hulela muhalu,
Byi n'wi tlhoma matomu.
- (ii) Exigungwanini byo: "Tetee, Khalavi!"
- (iii) Hans' ka tafula pyatsaa-navatataa!
K'antswa swi ya k'etleleni swihlangi,
Swi nga hambana na tinxangu ta byala.
- (iv) Swihundla swonaa?
O tihakuta a tihakutile.
- (i) (Man who has tamed everything,
Man who only cannot bring back life,
Is belittled by beer,
It takes control of him.
It leads him by the nose
It takes over the reins from him.
- (ii) He would sleep under the shrubs!

- (iii) He would collapse and sleep under the table!
Children would rather leave him alone and go to sleep,
To avoid the tribulations caused by beer.
- (iv) His secrets?
He reveals all secrets.

According to the author, beer is a good servant but a bad master. He uses the rhetorical device of oxymoron to express this:

Byo n'wi hulela muhalu,
Byi n'wi tlhoma matomu.

(It leads him by the nose
It takes over the reins from him)

To be "led by the nose" (hulela muhalu) and to have the "reins taken from one" (tlhoma matomu) is pathetic. The subject is completely submissive and subordinate to alcohol. This manner of expression is effective. One perceives the image of suffering, clearly. This is simultaneously ludicrous and contemptible. It is a disgraceful sight to see a dynamic person reduced to the level of a hobo.

A drunken person will sleep anywhere and anyhow:

Exigungwanini byo: "Tete, Khalavi!"
Hans' ka tafula pyatsaa-navatataa!

(He would sleep under the shrub!

.....
He would collapse and sleep under the table!)

The interjections "tete" (to sleep) and "Khalavi!" (dear child/old man) create a fraught situation with sarcasm which evokes contemptuous laughter. These interjections are also uttered to lull a child to sleep. In the case of a drunk person the implication is that beer turns a respectable adult back into a child. There is no dignity and mature seriousness in the behaviour of a child. The author then applies this technique to highlight the humiliating effect of beer when it is abused. He describes the situation further by using another

ideophone, "pyatsatsaa-navatataa!" (of stumbling and collapsing) to show clumsiness. An inebriated person falls and lies with his arms and legs spreadeagled. Even young children are so embarrassed at witnessing such filth that:

K'antswa swi ya k'etleleni swihlangi
Swi hambana na tinxangu ta byala.

(Children would rather leave him alone and go to sleep,
To avoid the tribulations caused by beer).

The above expressions and those which follow are witty. The poet employs a clever and interesting technique to present his ideas. This is evident in the elision occurring in "K'antswa" (it is better), "K'etleleni" (to go and sleep) above and in:

Swihundla swonaa?
O tihakuta a ti hakutile.

(His secrets?
He reveals all secrets.)

This is a unique manner of expression, and it creates a pleasant and amused feeling to hear a drunk person revealing his secrets. The author does not explain this in a prosaic manner. He uses metonymy, "ti hakuta" (drain) to effect his wit. Quite often a drunkard reveals his and, at times, others' secrets. He is so outspoken that he no longer talks but "hakuta" (the words pour out of him as if out of a drain). He drains all the personality out of his masculinity. He would probably not do this in a state of sobriety.

Masebenza satirically describes incidents of drunkenness so as to lead the audience to conduct a better analysis and acquire an understanding of the situation and its implications. To arrive at this end the author carefully uses figures of speech, interjections, and wit to create images.

2.5.3.1 Observations on light-hearted satire in the poems discussed.

The intention of light-hearted satire is to identify and attack less provoking issues in a reasonably frivolous manner. Accordingly, the language used is predominantly mild in tone. The four Tsonga satirists representing this type of satire attack issues such as laziness, filth, drunkenness and gossip with the aim of correction and reform. Generally, satirists of this type keep the audience laughing in most cases, but laughing with an awareness of the faults of the victim. Nkondo in Maseve (paragraph 2.5.3(b)) addresses issues of gossip and immorality. His manner of address ranges from mild to harsh irony, though with the aim of healing the subject.

In Xisaka xa nghondzo (see paragraph 2.5.3(c)) Marhanele humorously and comically exposes slovenliness to derision also with the aim of correction. Nauseating images are evoked via the reduction technique.

Maphalakasi's Mahlalele (see paragraph 2.5.3 (a)) lashes out at laziness by reducing the subject to a state of lunacy. The first narrator technique is very effectively employed in this poem. The poet creates his own technique of alienation, and together with the former, makes the poem achieve its purpose i.e. reform.

Drunkenness is an issue wittily addressed by Masebenza in Byala B'yeyisa (see paragraph 2.5.3 (d)) The absurdities and embarrassing incidents caused by alcoholism are wittily demonstrated with the intention of making observers aware of the vulnerability caused by drunkenness.

In summary, Nkondo's manner of satirization is not perfectly suited to light-hearted satire. His language contains elements of invective satire, i.e. explicit and blunt words. The other three satirists' works (Maphalakasi's and Marhanele's in particular), perfectly meet the requirements of this type of satire, viz. mild language and desired reform. Masebenza evokes more pitying than gleeful laughter.

2.6 SUMMARY

As has become evident, the poems selected for discussion in this study, separately attack vice and folly with satire of varying intensities. One encounters explicit language in the invective, allusive language in the subtle and soft language in the light-hearted satire.

In paragraph 2.1 of this chapter factors influencing the classification of satire are given and discussed. The mechanism of each type of satire is also identified and demonstrated. It is also evident that laughter features in all three types, with a distinction being made on the basis of the kind of laugh in each case, that is, gleeful, derisive or pitying. Various devices employed to evoke a particular kind of laughter in satire are shown and demonstrated in relevant poems. Militant irony and obscene language characterize the invective type. Oblique language, which includes mostly figures of speech, is utilized in the subtle type. In light-hearted satire, the language includes wit and humour. However, techniques such as reduction and magnification, mock encomium and others are popular in all kinds of satire.

At the conclusion of the discussion of each type of satire, observations about the poems discussed are presented. Flaws, such as the explanation of figurative expressions and inappropriateness of language and techniques to the type of satire, are highlighted. For example, Nkondo's poems illustrating one particular type of satire, tend to include other types. Nkondo is more inclined to invective than subtle and the light-hearted satire. The poem, Maseve (see paragraph 2.5.3 (b)) fits the subtle type, but has invective elements suitable for Durban (see paragraph 2.5.1(a)), for instance. Skilful presentation is also highlighted. Maphalakasi in Mahlalele in particular, creates his own technique of alienation. Marhanele's symbolism in Rifu i rin'we (see paragraph 2.5.2(c)) is wonderfully presented. The use of wit by Masebenza in his Byala By'eyisa (see paragraph 2.5.3(d)) is outstanding. Maphalakasi's invective language in N'wi beni (see paragraph 2.5.1(d)) is more vituperative than in Nkondo's Durban (see paragraph 2.5.1(a)).

When viewing the presentation of satire as a whole in this chapter, Nkondo and Maphalakasi are inclined to wound rather than reform the subject. Besides being amusing, Marhanele and Masebenza attack the subject with reform in mind.

Regardless of the manner in which and the degree to which the poet satirizes, our interest lies in the usage of satire as a communicative strategy. A close observation of the satirical technique of the four poets reveals the fact that Maphalakasi is the superior satirist. His matching of style of presentation to a type of satire is the most appropriate and effective of the four.

CHAPTER 3

HUMOUR

3.1 INTRODUCTION

An account of the origin and history of the concept humour has been given in 1.6 above. This etymology is, according to Nutting (1976:5) a physiological occurrence whereas in Hodgart's view (1969:108) it is psychological. Humour according to Hodgart (ibid), originated when primitive people laughed at their traumatic experiences and escapes of the day in order to rob them of their dangerous and threatening character. In this manner their tensions were released and as a result, amusement followed. By realizing the trivialities of such situations, one may infer that primitive societies had a sense of humour. They had the capacity to perceive or create and respond to the incongruity of various situations.

When viewing the two concepts, namely humores and primitive, one finds that laughter is based on these concepts. The imbalance of humores in the human body makes a person appear amusing and thus the subject of laughter. These two concepts may justifiably be grouped under one umbrella term, *incongruity*, which forms the basis of a humorous context. Something incongruous in a social situation is amusing and stimulates laughter though observers may laugh with a diversity of tones or spirits. Some may be amused while others are disturbed or feel pity for the situation. Thus the two varied tones of laughter in response to humour presentation may be classified respectively into two main categories, what we call in this study, comic and derisive humour.

In order to trigger laughter in the observers, a humorist is obliged to be facetious. He is required to describe absurd incidents or crack farcical

jokes about someone or something. To understand as well as appreciate a humorous piece the observer's mental and emotional elements have to be incited (Lowis, 1993:11). The manner of response to humour is, therefore, dependent on the level of functioning of these elements. As was mentioned earlier in this paragraph, an individual may laugh loudly at a joke while another simply smiles. According to Lowis (op cit:14), elements related to humour include jokes, clowning, fun, mirth, merriment and farce. Furthermore, Raymond et al. (1966:43), add the following devices of humour, viz. unexpected situations, incongruity, error, exaggeration, understatement and slapstick. In the analysis of poetry based on humour in this chapter, Lowis's elements which create a humorous situation, and Raymond et al.'s devices of humour will be applied jointly. For the sake of convenience the term *devices* or *tools* will be preferred to *elements*. Other devices of humour from other sources will also appear. These are *climax* and *anti-climax* as well as *tension* and *resolution*. However, only those devices relevant to the poems selected for analysis will be discussed.

3.2 DEFINITION OF HUMOUR

In the foregoing discussion the emphasis has been on the origin and occurrence, rather than the nature of humour. To define the nature of humour is a difficult task. Lewis, (1989:X) is of the opinion that a clear-cut definition of humour is impossible and it can only be described by means of a series of generalisations. In this regard Lowis (1993:11) prefers to make use of what he calls a working definition of humour for the sake of convenience.

Since several critics' views and contributions to the nature of humour have been given in paragraph 1.6.2.1, only a summarised definition will be provided in this chapter. It must be stressed that the definition below is not at all absolute nor is it prescriptive. The working definition of humour which we intend using is: humour is the capacity for creating and stimulating a response to incongruity, by using certain elements or devices for inciting laughter.

3.3 TYPES OF HUMOUR

In paragraph 3.1 above the guidelines for classifying humour were given. The varied tones of laughter in response to humour can be used as a guideline for classification. There are two major types of humour characterised by the different kinds of laughter they each elicit. The types we are going to explore in this study are *comic* humour and *derisive* humour. Though Frye, Bakkers and Perkins (1985:110) substitute "comedy" for humour, they maintain that humour may be classified into types:

Comedy has preserved throughout its history the sense of two levels of existence, one an absurd reversal of the normal order, the other pragmatically more sensible.

Subsumed under the two major types of humour there are other phenomena occurring in humour which we prefer to name *forms*. They are not sufficiently independent to qualify as sub-types. They are (physical) actions which may be construed as being amusing. These include "chase activities" humour (Lowis, 1993:31) and "sympathetic" humour.

3.3.1 Comic humour

Comic humour deals predominantly with comedy and farce. Comic representation implies gaiety and is rich in amusement, quite often evoking a cheerful guffaw. Highet (1962:18) says that if a situation is comical, amusement and cheerfulness far outweigh contempt. Highet (op cit) states that if a laugh contains a blend of amusement and contempt, the latter becomes swamped by the former if the presenter aims at amusing the audience. In such instances it is incumbent on the presenter to be facetious and capable of creating sufficient incongruity to generate a comical atmosphere. Devices or "tools" (Highet op cit) for such a context include jokes, clowning and absurdity. These tickle the audience tremendously and they laugh without being inhibited by any element of contempt, restraint or pity. Jokes eliciting such laughter are called

"innocent" or "abstract" jokes (Lowis, 1993:80). That which evokes innocent laughter lacks intellectual appeal. Rather, it focuses on affective as opposed to cognitive involvement on the part of the audience.

3.3.2 Derisive humour

Derisive humour is a grim variety of humour. With derisive humour the author feels a certain emotion, and wishes to arouse this in his audience. Unlike its comical counterpart, in the derisive context the sense of contempt outweighs that of amusement. The author wishes to evoke in the audience the emotions of derision and contempt which characterise their laughter. He wants to tinge the audience's laughter with an element of seriousness. The subject of derision is made a laughing stock in such a way that the audience laughs at him with contempt -- a wry laugh or what Hodgart (1969:108) calls a sub-laugh. As stated before, such laughter falls within the realm of satire in which the jokes made do not actually amuse but destroy. Lowis (op cit 16) calls such jokes, "obscene" and "tendentious", and of high or realistic comedy (Raymond, et al. 1966:21). To make a humorous situation appear tendentious (Lowis, op cit) and of high comedy (Raymond, et al, op cit) the presenter has to employ relevant devices to incite laughter but in this case the observer has to utilise more of his cognitive rather than affective elements. Devices used for stirring laughter are thoughtfully selected, and usually they are similar to the ones used in comic humour. The difference in effect lies in the level and tone of presentation, and quite often wit, irony, sarcasm and ridicule are also included.

Some critics, such as Knox in Wilhem and Polley (1976:62), object to the idea of dividing humour into types, and drawing a distinction between humour and satire. He argues that there is no joke which does not ridicule a human victim. Therefore laughter in humour is satirically based, and there is no justification for separating the two modes of humour and satire.

The argument is logically valid, but in the physico-social context it is unsound. If a great speaker cracks jokes about himself before or during his speech, the audience laughs in appreciation and not in contempt of the jokes. It would be pitiful if his jokes were intended to harm someone. Furthermore, all jokes are not always intended to harm.

In conclusion we may state that comic laughter is purposeless and open-ended whereas derisive laughter is directed towards a goal. In the former the beholder laughs with the humorist, and in the latter he laughs at the subject of humour.

3.4 DEVICES OF HUMOUR

An explanation of devices and their uses was provided in paragraph 2.2. Only a broad outline of their applicability in humour will be presented in this chapter. Devices of humour quite closely resemble those of satire. The only distinction which exists is in the level and manner of their application in contexts of humour and satire. For example, irony is used militantly in invective satire and sparingly in humour to create an atmosphere in which laughter is appropriate or expected.

Exponents of devices of both humour and satire such as Cohen (1973:195), Fowler in Paulson (1971:113) Preminger (1986:195) and McCartney (1976:131) were also mentioned in paragraph 2.2. In the present chapter we share the insights of other scholars who postulate additional devices of humour. They are Lewis (1993:16), Nutting (1976:5), Raymond et. al (1966:43) and Highet (1962:18), who call these devices "tools".

In the analysis these devices will be cited where and whenever they occasionally occur in a poem. Each one will not be treated as an entity on its own. Incidentally, irony, jokes, anticlimax, exaggeration, wit and incongruity are popular devices used widely in the poems to be analysed. In some poems these are overtly manifest, whereas in others they are obscure. In the latter category of poems we will try to remove the

obscurities and suggest reasons for the poems being written in such a manner.

3.5 SIGNIFICANCE OF HUMOUR

In contrast to satire, the definition of humour does not quite reveal the significance of its presentation. The humorist, in contrast to the satirist, is conscious of the purpose for creating humour, viz, amusement. The satirist is more concerned with art than with reality. However, that of which both the satirist and the humorist are not aware is the relief following the release of tension during the presentation. The satirist is relieved of anger and hatred, the humorist of misery and fear. This is what both artists miss. In the light of this, one therefore sees the similarity in significance between satire and humour as they relate to the feeling of catharsis experienced by the artist.

Another similar significance the two modes share is laughter. Satiric laughter corrects through mockery while that of humour amuses. Below we elucidate the significances or uses of humour, some of which are related to those of satire while others are different. It should be borne in mind that these significances are mere possibilities as value judgement is a subjective and individual response. They are also listed by looking at the positive aspect, though a negative side of humour also exists.

a) Amusement

Wit in a humorous situation "elicits a smile by its cleverness without being intrinsically funny ..." (Lewis, 1989:31). In a comic situation the absurdity sets the audience of different ages and social standings shouting with merriment. The *America's Funniest Home Video* programme on CCVTV shown every Sunday evening at half past eight is an example of comic presentation. In such a situation boundaries are nullified, "relationships built and social bonds maintained" (Lowis, 1993:4).

b) Release of tension and distress

Humour can ease tensions and diffuse conflicts that may occur among members of a social group. In this respect comic humour may reinforce the norms of the "in-group", and derisive humour ridicule the "out-group" (Lowis, op cit.). Cope in Wilhem and Polley (1976:60) views laughter in humour as a "healing balm." He is of the opinion that if people stop quarrelling and burst out laughing, the resolution of a problem has taken place. Van der Lingen (1995:22) supports this idea by saying:

Wanneer 'n mens lag, blaas jy stoom af
en so kan jy slegte bui hokslaan.

(When one laughs one blows off steam
and bids farewell to one's bad mood.)

Laughter in a humorous situation relaxes the tension and startles it into a lively sense of pleasure. It then "leaves no time nor inclination for painful reflections" (Hazlitt, 1969:6)

c) Expression of shared values

Humour expresses shared values. A character in a humorous piece of work, e.g. comedy, expresses his/her (or someone else's) lifeview or experience. Through his jokes he expresses his or someone else's gaiety or veiled aggression. As a consequence of this, the audience is influenced and understanding him, breaks into appreciative laughter.

d) Bestowing aesthetic value

In a text, jokes are written in a formal manner. The author is conscious of and follows grammatical rules, style of presentation, semantic association and disposition. The reader derives pleasure and appreciates such beauty, skill and linguistic richness.

e) Useful in a teaching situation

A course or lesson that includes jokes, banter and jests reinforces insight and enhances recall of the subject. Learners, as a result, receive positive benefits when they are encouraged to laugh at their mistakes. Ruthkans in Lowis (1993:4) correctly states that:

When humorous examples are included in the teaching and learning situation the retention of subject matter is elongated and enhanced. (emphasis added)

f) Reprimanding and disciplining without offence

In the employer-and-employee situation threats and harshness which create conflict often exist. The conflict becomes exacerbated when the employer requires the job to proceed faster while the employee complains of tiredness. Something has to be done. If the employer contrives humorous but clever tactics the tension may be rarefied. His humour can serve "to foster consensus or redefine the relationship" between the two parties (Lewis, 1989:37). Van der Lingen (1995:22) provides an informative account of the usefulness of humour in a tense work situation. Among other uses she includes the following:

'n Goeie grappie op die regte tyd kan 'n mens verleentheid bespaar en hierdeur kan u terselfdertyd goeie bande met medewerkers vestig.

(A good joke at the right time may spare one embarrassment and by so doing may simultaneously establish good relations with one's fellow workers.)

By taking the two authors' ideas into account the reprimanding and disciplinary functions of humour become evident.

The six functions or uses of humour given above are some of the many one may formulate. As pointed out above, our focus is on the positive aspect of humour, although negative and destructive modalities also exist.

3.6 LIMITATIONS OF HUMOUR

When talking of limitations of humour we think of those conditions which do not enable humour to operate in certain contexts, such as places, objects and human beings. In short, humour occurs within its framework only if it is identified as humour. Below we present conditions in which humour is inapplicable, or should an attempt be made to apply it, loses its purpose and meaning.

a) Absence of a sense of humour

By sense of humour is meant the faculty of humour creation or humour perception and appreciation or both. When humour fails, it means one of the two faculties is redundant. To illustrate, a person may be a good humorist but if, for one reason or another, a second person or observer fails to appreciate the presentation, humour has failed. Similarly, the presenter may lack the art of presentation in a setting constituted by perceptive observers. The latter cannot respond clearly since the stimulus made by the former is vague. In this case humour miscarries.

b) Jokes made about solemnities and non-human entities

In humour presentation jokes are inappropriate, vulgar and senseless in solemn and impersonal circumstances, i.e scenes of tragedy or misfortune. States of physical disability, insanity, blindness, death, being cursed, to mention a few, do not lend themselves to humour, since they demand deep thought and respect. It would be puerile to make human entities such as animals and natural phenomena such as for instance thunderstorms, famine, drought and floods the topic of jokes. It would also be stupid and strange to see someone laughing at a falling horse or a strong wind unroofing a house.

c) Confusion of contexts

This may lead to a boring and inappropriate presentation. A textual, that is, written joke becomes formal and rigid if told in a context such as a social gathering. Conversely, it becomes ridiculous if a joke suited to a social context is presented for reading. In such instances a joke becomes a boomerang. For a joke to be purposeful, it should be made in the right place at the right time.

d) Observer's disposition and inclination

An audience laughs of its own volition, and a humorist cannot force nor give reasons for the presence or absence of a laughing response.

Humour appreciation and perception is subjective, personal and contextually rooted in an individual's "affective and intellectual" responses (Lowis, 1993:12). What amuses A may revolt B in a humorous setting. It is, therefore, misleading to assume that a joke made will necessarily meet its purpose equally for both A and B. In this connection Lewis (1989:xi) says:

... although we can all identify metaphors, one reader's perception of jokes is another's sad irony.

Jokers should, therefore, be aware of the fact that perception of fun relies on the state of an individual's expectations, values and norms.

e) Jokes between those in a superior and an inferior position

A careless and tactless joke made by a person in a superior position about one in an inferior position may cause hostility between the two. The inferior person may humiliate the superior one by attacking or insulting him in revenge for the solecismistic content of the joke should this be perceived. Therefore, because of his carelessness, the superior has stripped his joke of its function. Freud in Lewis (1989:38) illustrates

a situation of this nature in which hostile joking becomes a "socially sanctioned means of expressing and releasing aggression." In the situation mentioned above an important person is struck by an inferior stranger whose resemblance is close to his own appearance and asks the stranger: "Was your mother in the Palace at one time?" The response is: "No, but my father was." The insulted stranger returns the blow in a clever manner, and as a result the superior's joke has not struck home.

Our sole purpose in this section was to indicate and illustrate the vanity of applying humour in certain settings.

3.7 HUMOUR-BASED POEMS AND SOME ASPECTS OF HUMOUR SELECTED FOR STUDY

In general, humorous poems are written for amusement. The laughter elicited from the audience, that is, reader, observer or beholder, is not directed at a victim, except for the purpose of merriment. However, a closer observation of laughter in response to humour reveals, as stated in paragraph 3.3 above, an element of contempt, named derision in this study. Several critics, such as Frye, et al. (1985:110), who support the idea, were cited. The conclusion may be drawn that laughter in response to humour has two tones --- facetiousness or amusement and derision or contempt. Comic laughter is shared with the author whereas derisive laughter directed at a subject.

The poems selected for study are divided and classified according to the two types of humour. Since comic humour is not aimed at a victim, the poems based on it have an amusing tendency. The other type of poetry, which is derisive, tends to focus on a victim. In our analysis we will identify those targeted for derision. In the comic type emphasis will be on the method employed to stimulate amused laughter.

Derisive humour, though falling within the realm of satire, should not be mistaken for fully-fledged satire. Derisive humour stimulates mildly

contemptuous laughter characterized by a gentle smile or a sub-laugh. Such laughter is described by Pirandello (1960:118) as:

... laughter which is ... obstructed by something that stems from the representation itself.

During the discussion of the two types of humour, terms associated with humour will be used frequently. Such terms are, among others, amusement, jokes, wit, absurdity, farcical, pity and contempt.

By the term aspect of humour, we refer to purposes and targets, such as human traits, as the content of humour. These aspects may be viewed as substance communicated to the audience.

3.7.1 Poems featuring comic humour

The poems included here convey a less substantial message than those which elicit derisive laughter. Except for the amusement and merrymaking caused by the incongruity and absurdity they express, there is no seriousness to fascinate the beholders. This is reiterated by Knox in Paulson (1971:62) when he says: "The comic humorist is a man without a message." "Message" in this context, may be interpreted as something the comic humorist is expected to convey to the audience, for instance, a human trait, such as cunning. But the comic humorist does not convey such a message, except the amusement of the audience.

(a) Xivatlankombe (Cobra) --- Masebenza

The poem describes a scene in which a young and inexperienced herdboy encounters a vicious snake called *xivatlankombe* (cobra). This happens when the boy is en route from the grazing place to check on a snare. The snare is placed in his path by his experienced fellow herdboy called M'zamani. The snake rears its flattened neck high above the level of the grass and looks straight at the boy. He is so frightened he can no longer bear the sight. He bolts as fast as his legs will carry him to his friend and hysterically relates the encounter. The friend frightens the boy even further by exaggerating the reaction of cobras who have been disturbed,

stating that they have been known to pursue an offender and slither up his trousers.

The humour of the scene is as follows: The boy is frightened by the snake, and his fright is intensified by the exaggerated description of snakes given by his friend. The boy believes all that is being said, yet in reality his friend is only teasing him. The reader and the boy's friend know the truth about cobras' modes of life. Cobras project their necks as a defence mechanism and do not chase, but rather move away from the enemy. The boy is ignorant of this and takes all that his friend says as gospel truth. Such a situation is ludicrous and amusing. This is where the joke lies. The listener and the boy's friend share the joke by merrily laughing together with the author. There is nothing in the scene which necessitates the laughter evoked becoming down-graded to a sub-laugh.

Masebenza's manner of describing the scene is interesting and really tickles the reader. The form of humour he presents is what we call chase humour, though the chase is an imaginary one --- the snake does not really chase the culprit.

The following extracts will be used in the discussion of Masebenza's style in presenting this joke:

- (i) Haleno a ka ha te mphuu ...!
- (ii) Mahahu ngi ya nuna wa lunya.
- (iii) Loko ndzi languta ndzo vo' xiphamarhala!
Xi-va-tla-nkombe! hi lo langutana!
- (iv) Xi bihile xi vambekile vunari,
Xi xevekile, xi nuha vukari.
- (v) "Xi le milengeni loko
Xi kubyama," hi yena.
- (vi) M'zamani, wa misavu
O ri: "Ve'xa nghena
Na le burukwini ...!"
A nga ha hetangi:
Yo hluvuriwa.

Yo dzudziwa,
Yena o file hi mafenya,

- (i) I was still in darkness ...!
- (ii) I was gasping like a man with a premonition.
- (iii) As I was coming back I saw a flat projecting thing!
A-co-bra! We were face to face!
- (iv) It had spread the hood on its neck and looked vicious,
It was furious, and I could feel its wrath,
- (v) "When it suddenly drops flat, just know it is
Charging behind you," says he.
- (vi) Humorous M'zamani said:
"They say it can slither up one's trousers ...!"
He did not finish that utterance:
I took off my pair of trousers.
I shook them,
But he (M'zamani) was laughing heartily at me,)

The boy is a novice herdboys and ignorant about the ways of the wild.
This state is described sarcastically by the expression:

Haleno a ku lo mphu ...!

(I was still in darkness ...!)

The ideophone "mphuu!" (of being dark) heightens the meaning of being stupid and inexperienced. One cannot help laughing when hearing this mode of expression.

The boy is really frightened and is unable to speak coherently. He is stammering hysterically. The author uses a simile to describe the sight:

Mahahu ngi ya nuna wa lunya

(Gasping like a man with a premonition)

The combination of the sense of uneasiness and fright in the boy makes him breathe heavily with his chest heaving. He appears tense and aggressive, like a man deranged. This is amusing because we know that

that which caused the boy's state is futile, and thus making his actions incongruous.

Extracts (iv) and (v) describe the viciousness of the snake and the manner in which it drops its head in preparation for the "charge". The sight and the sudden movement of the snake galvanise the boy into a terrified run. The fierce appearance of the snake is described by metaphors: "xi bihile xi vambekile" (it had spread the hood on its neck and looked vicious) and "xi xevekile, xi nuha vukari" (it was furious, and I could feel its wrath). The sudden movement is also described metaphorically: "Xi le milengeni loko xi kubyama," (When it suddenly drops flat, just know it is charging behind you).

The description is beautiful and graphic, and it evokes kinetic imagery i.e. the movement is clearly seen in the mind. One clearly sees a picture of the snake dropping down, the boy turning around and running away from the snake. Thus, besides being relaxing, the scene elicits cheerful, fun-filled laughter.

The last stanza presents the most comical incident. The boy is told that cobras, if annoyed, slither up the offender's trousers. Hearing this the boy asks no further questions, but rips off his trousers and shakes them out.

In describing this incident the poet uses more everyday expressions, but applies them cleverly and amusingly:

"Ve xa nghena
Na le burukwini ...!"
A nga ri hetangi:
Yo hluvuriwa.
Yo dzudziwa,
Yena o file hi mafenya,

("They say it can slither up one's trousers
...!"
He did not finish that utterance:
I took off my pair of trousers.
I shook them,

But he (M'zamani) was laughing heartily
at me.)

This elicits a guffaw because the alleged actions of the snake are incongruous and absurd. By virtue of their incongruous nature, the author and the reader are aware that the boy has nothing to fear. The boy, on the other hand, is convinced by what his friend says about the snake. Such an ironic occurrence is laughable.

The joke is resolved when the butt realizes the irony and his gullibility. We may assume that he dismisses his foolishness after the incident. Instead of being sympathetic and taking his terror seriously, the friend, M'zamani laughs heartily at him:

M'zamani wa misavu

.....
... O file hi mafenya

(Humorous M'zamani
.....
... was laughing heartily at me,)

The poet presents a comic situation in this poem. As his key devices he uses figures of speech, and ordinary words to create incongruous incidents. The audience affectively perceives this and, most probably, responds with amused laughter. There is no evidence of wit, which demands more intellectual processing in order to understand the piece. However, the devices or tools of comic humour the poet employs are quite effective in triggering pleasant laughter. Once again the poet communicates successfully by sharing an entertaining moment with his audience.

(b) Xambhulele xa Gayisa (The umbrella of a city man) --- Masebenza

In this poem we see a man who works in the city. He is on leave and returns home for his vacation. One day the man decides to pay his parents-in-law a visit. It is a hot day and he carries a multicoloured umbrella over his head. He is wearing tight-fitting long pants called "tswotswi" (tsotsi). The man walks past a herd of grazing cattle. The bright colours of his umbrella provoke some of the cattle, and a cow charges at the man. He picks up stones and throws them at the approaching cow, but she is undeterred.

The man soon realizes the danger and starts running, still carrying the umbrella aloft. The cow becomes even more irritated and accelerates behind the man. The chase continues for so long that it eventually attracts a crowd of onlookers. They shout to the man to throw away the umbrella. He takes their advice and throws away the umbrella. Instead of visiting his parents-in-law as he intended, the man goes back home.

As with the previous poem, Xivatlankombe, the present poem illustrates a form of chase humour, and evokes kinetic imagery. The author humorously depicts an undignified and abnormal run --- an animal runs after a man with the aim of harming him. It is incongruous because the former usually has a far more temperate nature than the latter. Furthermore, a cow is a domestic animal that falls under the control of humans. Therefore the whole situation is laughable. We see the man wearing stylish trousers and carrying an attractive multi-coloured umbrella and strutting like a peacock. But this affected dignity and pomposity is stripped when he is forced to run for his life.

The significance of this poem lies in the poet's skill in describing the incongruity of the situation and not resolving it. In this way the incongruity remains intact and effective. Below we investigate the skill of the author in creating the comic aspect of this poem. We shall first present the extracts to be discussed, followed by a detailed analysis of these.

The following extracts will be discussed to elucidate the poet's description of the chase scene:

- (i) "Va lo mi loyela ka mina?"
- (ii) ... nkomazi ...
U te hi mina ku yi chavisa
Hi maribye, kwihi?
Yo mpfhumpha yi vuya,
Yi hlakahla timhondzo
Yi ku: Ndzi le mirini.
- (iii) Nuna wa munhu o tsema a ri vona,
Xirha xi ri kwala ndzhaku,
Xi hlongola, xi kolola.

Vanhu vo vona xihuhuri,
 Rheyisisi ya vutomi;
 Va ba hi ripfalo:
 "Cukumeta xambhulela,
 Hi ri cukumeta xambhulela hey'!"

- (iv) Homu yo sala yi femba-femba
 Xambhulela. Xo tshwa na rimhondzo.
 Xi haha moyeni, xi ya ku phavayaa -!
- (v) Mafemani u te a ku hefuu -!
 A ri muntini: mahlu ya humile,
 Misiha ya nhamu yi vambekile,
 O hefemuteka.
 Lexa tsotswi xi hume na matsolo!
- (vi) Loko a vona ku' hi le vukon'wanini,
 O hatla a nyamalala:
 Ko sala ku twa' xikhiyana.
 Mi fela yini vakon'wana?
- ((i) "Have they cursed me with you?"
- (ii) ... the cow ...
 Came charging at him.
 It shook its horns and challenged him.
- (iii) The poor man bolted,
 But disaster was at his heels,
 It chased him bellowing all the way.
 People noticed this whirlwind,
 A race for life;
 They were terrified:
 "Throw away the umbrella,
 Hey man, throw away the umbrella!"
- (iv) The cow sniffed at the umbrella and
 Challenged it for the second time,
 Threw it into the air and saw it land at a distance!
- (v) Mafemani stood at a certain
 House, relieved: His eyes on stalks,
 His neck veins stretched.
 Gasping for breath.
 The bottoms of the tight trousers he was wearing
 Had crawled up to his knees.
- (vi) After realizing that he was at his parents-in-law,
 He quickly disappeared:
 They were still giggling,
 What is the matter, son(s)-in-law?

The subject, who is a man from the city, is pompous when he insults a charging cow. He sneers: "Va lo mi loyela ka mina?" (Have they cursed me with you?) The expression sarcastically expresses the pride and superiority the man entertains. This is resolved when the cow rudely charges, and the man beats an undignified retreat. This is comically depicted in the following lines:

... nkomazi ...!

 Yo mpfhumpfha yi vuya,

 Yi ku: ndzi le mirini.

 nuna wa vanhu o tsema a ri vona.

(...the cow...!

 came charging at him,

 And challenged him.

 The poor man bolted.)

The lines above vividly describe the farcical and absurd situation of the man and the animal. The poet uses the dialectal, "nkomazi" (cow) instead of "ntswele" (cow). He presents violence by employing metonymy, "yo mpfhumpfha yi vuya" ([she] came charging at him) and, "yi ku: Ndzi le mirini" (And challenged him). "Nuna wa vanhu o tsema a ri vona" (The poor man bolted) is both violent and witty. The purpose of using such devices is to invoke in the reader comical imagery and laughter.

The violence in the chase action is intensified by the description in extract (iii). "Anti-literary" words (Highet, 1962:18) such as "kolola" (bellow), apt expression, "rheyisisi ya vutomi" (a race for life) and exaggeration "xihuhuri" (whirlwind) are chosen to startle, dismay and, simultaneously, tickle the audience.

Climax in humour is another vital tool for intensifying the tension which is released through laughter. This is applied in Xambhulele xa Gayisa to

complement the strategy. When the cow challenges the man the tension builds to a climax which is released when onlookers advise the victim to throw away the umbrella in order to distract the cow. The man takes the advice. Until now the tension has been sustained, but released when the cow sniffs and challenges the umbrella while the onlookers sigh, uttering a relieved laugh. Mafemani, the victim, and the beholders are relieved because, "... a ku hefuu ---!" (being relieved) and "ko sala ku twa' xikhiyana" (they were still giggling) releases the tension caused by their dismay and concern. The laughter is prolonged by the sight of the victim: neck veins protruding, gasping and with wrinkled tight-fitting trousers.

The tone of this laughter appears to shift from being comic to being derisive. This should not contradict and confuse the context of comic humour as applied in this poem. As stated in paragraph 3.2 humorous laughter may take two tones, viz comic and derisive, depending on which one outweighs the other in a particular situation. Thus, here, the comic, as demonstrated, far outweighs the derisive. However, the latter is reiterated when Mafemani shamefacedly disappears and the beholders utter taunting remarks: "Mi fela yini vako'nwana" (What is the matter, son(s)-in-law?). It is taunting because "vako'nwana" (son(s)-in-law) is in the plural form whereas Mafemani is alone. The expression "mi fela yini ..." would be sincere if it were used to express sympathy and respect, but it is taunting in this context because it is used to mock the subject, Mafemani. Here plural form "mi" does not express sympathy and respect. It is in fact ironic. The humorous laughter elicited here is mingled with derision as their remarks sound taunting.

The chase aspect in this poem is thrilling. The author carefully and artfully chooses apt devices to give a vivid description. He uses wit, violence, climax, figures of speech and other related tactics to evoke farcical imagery. The resolution of tensioned climax is indicated with the expression of amused laughter.

As in the case of Xivatlankombe (3.7.1(a)), Xambhulele xa Gayisa exemplifies one of the functions of humour by means of the tension - resolution touch, viz. laughter as a vehicle for the release of tension.

In the light of the preceding discussion of Xambhulele xa Gayisa, we can reasonably conclude that Masebenza succeeds in conveying amusement to the audience by the use of comic humour.

(c) Ebazini (In the bus) --- Maphalakasi

In the above poem Maphalakasi relates the amusing and revolting incidents he experiences in a bus. He calls these happenings "mavonavoni" (adventures). The bus is filled with careless and obscene passengers. The inside of the bus is extremely dirty, and the passengers exacerbate the situation by spitting and vomiting all over the place.

The behaviour of the passengers is amusing. Some carry fowls on their backs while others carry their luggage on their heads, all while speaking at high volume.

The bus travels at a terrific speed and the passengers applaud the bus driver, discouraging him from allowing other vehicles to overtake the bus. When they reach their destination the passengers scramble for the exit.

To create gory and ludicrous images of the scene in the bus, Maphalakasi does not dwell on lovely and graceful words. Instead, he cites details which are repulsive and chooses words as devices for such incongruities. The idea is to draw the reader's attention to the scene and to stimulate joyous laughter in the reader. In pursuit of this goal, the poet includes metaphors, ideophones, absurdities and other devices. The extracts which we shall analyse from this poem are presented below and they describe the comedy unfolding in the bus:

- (i) Ebazini ndzi tivonisile mavonavoni!
Endzeni ka bazi ra kona tala a ri antswa!
Munhu un'wana fole ra xinefu marha, ehansi!
Lahaya, wa mandhlozi hi fasitere wa haza!
- (ii) Ebazini ndzi tikhorisile a ndzi hembu:
Vaxambili ebazini mirhwalo a va rhwele hi tinhloko!
Van'wana a va vulavula o nge va khandziye emirhini!
Vavasati va xikhale emihlaneni tihuku a va beburile.
- (iii) Ku hundzeriwa hi rin'wana bazi swi karhatile;
Muchayeli miloti u chayeriwile ku n'wi nyanyukisa;
Hi xihuhuri bazi ro vhu!
Ivi ho hetisa riendzo hi lo whii!
Ku chika ka kona na kona a ho lwetana,
Nthuu choyoyoo! Xa minia i movha.
- ((i) I experienced strange things in the bus!
Compared to the inside of the bus a dumping ground is
Far superior!
Someone spits snuff-stained saliva!
Over there a demon-possessed person
Pukes out of the window!)
- (ii) In the bus I have had enough, I can tell you:
The ones going to the city for the first time
Put their luggage on their heads!
Some talk as though they were
In the trees.
Traditional women carry fowls
On their backs.
- (iii) Letting the other bus overtake
is difficult;
The driver is encouraged by the applause of the passengers;
Then like a whirlwind the bus passes by!
It is suddenly dead quiet inside the bus!
To alight we scramble for the exit,
It ends, and that's that. I choose a car.)

Words such as "tala" (dumping ground), "Fole ra xinefu" (snuff-stained saliva) and "haza" (vomiting) are repulsive and create nauseating imagery. They vividly describe the unsanitary conditions inside the bus. The following expression is a metaphor combined with exaggeration:

Endzeni ka bazi ra kona
tala a ri antswa!

(Compared to the inside of the bus a dumping
ground is far superior!)

The above expression powerfully describes the squalid condition of the interior of the bus. A dumping ground ("tala") is a filthy place, but it is almost beautiful when compared to the inside of the bus in question. Such skillful handling of metaphorism underscores the ability of the poet. The reader sees in his mind's eye the filthy habits and carelessness of some people travelling by bus. Passengers show total lack of a sense of pride and respect for community property. Some spit snuff-stained saliva all over the place, and others vomit through the windows while the bus is in motion:

Munhu un'wana fole ra xinefu
Marha, ehansi!
Lahaya, wa mandhlozi hi fasitere
wa haza!

(Someone spits snuff-stained saliva!
Over there, the demon-possessed
person pukes out of the window!)

In the above lines the choice of words is meticulous, and they portray the ludicrous setting in the bus. Spitting ("marha, ehansi") and puking ("ku haza") are farcical. "Ku haza" (puking) is well suited to this situation because it is blunt and crude. The poet does not use the word "ku hlanta" (vomit), because this is appropriate in a normal situation. Therefore "ku haza" is used with the purpose of effecting the comic appearance of the scene. The use of "Mandhlozi" (demons/evil spirits) is taboo. The accepted word should be "swikwembu" (ancestral spirits). Taboo, dialectal and colloquial expressions in humour, and in poetry in particular, are acceptable since the author has licence to do this. Using words in this manner enables the author to meet his objective. In this

poem they portray the absurd scenes in the bus. For example, "mandhlozi" (ancestral spirits) in this poem vividly describes and associates the bus with a diabolical setting. The bus is, therefore, hell itself and no longer a mere imitation. Mandhlozi are evil spirits, according to the Christian religion. Thus, the occasion in the bus is associated with evil spirits or demons.

The above description evokes both abusive and contemptuous laughter. It would appear that here the element of contempt is more dominant than that of amusement. However, this occurs only in this section of the poem. The remainder of the poem is comical and creates merriment more than derision.

The following lines incite genuinely amused laughter since the description is farcical and grotesque in nature and paints a bizarre picture:

Mirhwalo va rhwele hi tinhloko!
Van'wana a va vulavula onge va
khandziye emirhini!
Vavasati va xikhale eminhlaneni tihuku va
beburile.

(Some put their luggage on their heads!
They talk as though they were in the
trees!
Some traditional women carry fowls on
their backs.)

The hilarity is created by the absurdities portrayed by the above expressions. Firstly, it is ridiculous to put luggage, say a suitcase, on one's head while sitting in a moving bus. The sight is so amusing that one cannot help laughing. Secondly the passengers do more than simply talk, they shout and ululate. The third aspect of the comic setting is the idea of carrying or slinging fowls over one's back. The individuals bear the smell of fowl droppings on the backs. Behaviour such as this is titillating and hilarious.

When the bus described by the author moves at a high speed and the passengers applaud the driver, it becomes comical. Passengers whistle and shriek to encourage the bus driver:

Ku hundzeriwa hi rin'wana bazi swi
karhatile;
Muchayeri miloti u chayeriwile ku n'wi
nyanyukisa;
Hi xihuhuri bazi ro vhu!

(Letting the other bus overtake is difficult;
The driver is encouraged by the applause
of the passengers; Then like a whirlwind
the bus passes by!)

A presentation such as this is comical and moves the reader to laughter. This is so because encouraging and exciting the driver by whistling and applauding, is mirthful and childish in this context. Childish activities attributed to adults are laughable. The poet purposely does this to evoke laughter. Adults in this situation lose dignity and sacrifice it for childishness. Comic humour is characterized by this aspect which is related to the principle of reduction postulated by Hodgart (1969:119) by means of which an important entity is reduced to one of minor significance. Maphalakasi adopts this principle to effect his humour. We expect most things done comically to be less serious and more playful. This is supported by Knox in Paulson (1971:62) when he says: "The comic humorist is a man without a message". "Message" here is interpreted as content possessing dignity or seriousness. Similarly, the behaviour the passengers display in the bus in question is characterised by vanity and lack of dignity. When the bus comes to a halt passengers do not gently alight from the bus, instead they scramble for the exit and trample one another in the doorway:

Ku chika ka kona a ho lwetana,
(To alight, we scramble for the exit)

This is reminiscent of animal life, for example sheep or pigs rushing to exit a kraal or pigsty. Such a situation is completely ludicrous and laughable.

In Ebazini the poet describes a miscellany of incidents and activities. Such a miscellany is rightly called a hotchpotch (Highet, 1962:18). This is done with the purpose of stimulating laughter in the audience by creating repulsive images such as those of vomiting and snuff-stained saliva. Imagery created by repulsive details such as these tends to shift comic laughter slightly towards the derisive. In this poem, however, derision does not outweigh amusement since most of the incidents are comical.

The poet uses the formula for ending a folktale "nthu choyoyoo!" to end his poem. This is interesting and witty. What happens in the bus seems to be imaginary and fantastic just like the content of a folktale. Since there is no difference between what he witnesses in the bus and the content of a folktale, it is fitting to end his poem with the same formula, *nthu choyoyoo!* (And that's that.)

Though Maphalakasi's Ebazini focuses more on incongruity than the development of tension as evident in Masebenza's Xambhulele xa Gayisa (3.7.1(b)), laughter does not result from the tension in the poem. It results from the absurdities described in the poem. The reader releases his personal tension, which has resulted from miseries and uncertainties in his life, through the laughter created by the poem. Thus, Maphalakasi's poem, as a result of its humorous nature, satisfies some of the major functions of humour, viz amusement and release of tension. He not only uses vivid and accurately descriptive words, but also employs devices which are apt to startle and dismay the average reader. This is responsible for Maphalakasi's success in communicating merriment to his readers by means of this poem.

(d) Xidakwa (Drunkard) --- Maphalakasi

In this poem Maphalakasi portrays a man who spends most of his time drinking beer. When he is under the influence of beer he is filled with much courage and energy, and misjudges things. Beer turns him into a vicious, obstreperous and obnoxious character. Conversely, he becomes

shy and foolish when sober. The poet exploits this state of affairs by heightening it to a level at which a comical and incongruous state results. The poet succeeds in doing this by employing wit, farce, jokes and metaphors as tools of description. The essence of laughter in the poem is the absurdity the drunkard displays. Although the drunkard as the subject of laughter is an alcoholic, the poet does not emphasize this trait. He simply capitalizes on the amusing, and not the shameful, aspect of drunkenness. The reason for isolating the addictive aspect may be fear of the empathy and pity which the audience may feel towards one suffering from such a condition. Furthermore, such practice falls in the realm of derisive humour by means of which laughter is toned down by seriousness and pity. Derisive humour is the topic of paragraph 3.7.2. Stupidity evokes joyful laughter while slavery arouses pitying concern.

The following extracts will be used in the discussion of Maphalakasi's art in dealing with comic humour:

- (i) Wa byi nwa na yena bya n'wi nwavo.
- (ii) Loko a byi twile hi kona ku : fiku-fiku! Fiku-fiku!
Loko a etlele i xidziva xa nambu.
Nsati o kho, bya muongori.
- (iii) Loko nuna wa kona a xalamukile u tinyuma a ri yexe.
Loko a nwile, hinkwavo laha kaya va hangalasiwa;
O na khovoleriwa nsati wa kona.
- (iv) Ku lava tinyimpi munhu wa kona bee!
U hoxa xibakele a yimile ekule.
Ku biwa hi xibakele xin'we hi ye gagaga!
Hi ri loko a nga langutanga ehenhla wa vabya.
Masiku hinkwawo 'hi ko' ku susa babalaza.
- (v) Kambe vana va yena ekaya va fambisa makhwiri eravaleni.
- ((i) He drinks beer and it drinks him in turn.
- (ii) When he is drunk he sobs : Sniff-sniff! Sniff-sniff!
When he is asleep the place turns into a deep pool.
The wife becomes a full-time nurse.

- (iii) When he is sober he becomes shy.
But when he is drunk he fights everybody
In the family;
The wife becomes the target.
- (iv) He is fond of fighting!
But he throws his fist from a distance.
Just one light blow from the opponent
And he falls flat on his back!
People, if he does not look into the bottle he becomes ill.
Drowning a hangover is a daily occurrence.
- (v) But his children at home walk with stomachs exposed)

To make his readers aware of the stupidity caused by uncontrolled and regular beer drinking, the author starts the description with a witty expression:

Wa byi nwa, na yena bya n'wi nwavo.
(He drinks beer, and it drinks him in turn.)

In the above expression the poet wittily and humorously indicates that after drinking liquor, the drinker becomes a victim of it. He loses dignity, conscience as well as judgement and self-identity. A drunk person engages in anomalies and other peculiarities.

The poet proceeds to subject the drunkard to comic laughter:

Loko a byi twile hi ko ku:
Fiku-fiku! Fiku- fiku!

(When he is drunk, he only sobs:
Sniff-sniff! Sniff-sniff!)

This is another amusing and skillful way of expressing the timidity and childishness of the drunkard, for he mourns for no apparent reason. He is like a child. A child expresses its dislikes by crying. The drunkard in question is an adult but does likewise, without discernment. The poet and the reader experience difficulty determining the exact reason the drunkard mourns as he does.

The drunkard loses all adult and human dignity, and this is metaphorically described thus:

Loko a etelele i xidziva xa nambu.
(When he is asleep, the place turns into a deep pool.)

This figurative expression contains metonymy combined with hyperbole. "Xidziva xa nambu" (a deep pool) evokes unpleasant associations of bed-wetting. The mental processes are stimulated by the expression. The reader sees in his mind wetness on the linen, smells the pungent odour of urine and is repulsed by the situation. Capturing such vivid and effective imagery in these few, compact words is the result of the poet's careful choice of language. His brevity and apt diction activate the reader's imagination and enable him to see mental pictures vividly. The results of such a presentation startle and dismay the reader who laughs pleasantly.

People under the influence of liquor are in the habit of causing fights, as is the drunkard ("xidakwa") under discussion. The author mocks such people. When opponents return only light blows, they fall down as though they were powerful punches. Their aggression is, therefore, harmless:

Ku lava tinyimpi munhu wa kona bee!
Ku biwa hi xibakele xin'we hi ye gagaga!

(He is fond of fighting!
Just one light blow from the opponent,
And he falls flat on his back.)

What the author wants to bring out in this description is the abject foolishness and thoughtlessness a drunk person displays. The ideophones "bee" (much) and "gagaga" (of falling backward) dramatize the idea and evoke kinetic imagery. The meaning each ideophone represents is concretized and thus easily grasped.

The expression: "Loko a nga langutanga ehenhla wa vabya" (if he does not look into the bottle he becomes ill) is simultaneously an expression of metonymy and sarcasm. The presentation is titillating and it excites the

affective element of the reader. To "look up" (ku languta ehenhla) is a sarcastic sneer about the drunkard's (xidakwa) habit of heavy drinking. Understanding this gives rise to laughter.

The subject, "xidakwa" (drunkard) only squanders money on beer. His family suffers because the money which should be spent on necessary things is used for buying beer. He is a selfish and irresponsible parent. He thinks only of his stomach and is totally egocentric. The poet amusingly describes the idea as follows:

Kambe vana ...ekaya va fambisa makhwiri ehandle
(But his children at home walk with stomachs exposed)

The sight of children, half-naked with bulging stomachs, is associated with starvation in a drought-stricken land. The subject of the poem causes "starvation" and "famine" in the lives of his family members. To "walk with exposed stomach" (ku fambisa khwiri ehandle) exposes the subject to derisive laughter. Such laughter, when viewing the context of the expression, appears to be half-hearted. This is true because the irresponsibility ensuing from drunkenness does not evoke purely amused laughter. It arouses a sense of contempt instead. The man takes a drink daily using the excuse of drowning his hangover:

Masiku hinkwawo hi ko ku susa babalaza
(Drowning a hangover is a daily occurrence.)

This expression is also metonymous, and incites comic laughter since nothing here is serious except the folly of the drunkard's ways.

In this poem the author tries to portray the foibles ensuing from bad drinking habits. He uses, as his devices, wit, metaphor, metonymy, ideophone, sarcasm and other related concepts to heighten the comic situation. The poet creates the incongruity which of course excites, but not quite incites an amused response in many cases. The response is often mingled with the derisive element of sympathetic laughter. Consequently the poem does not completely satisfy the requirements of comic humour, since comic and derisive elements seem to balance each

other. Incidents such as scolding family members, neglecting hungry children and mocking the wife excite pity and seriousness. Such aspects tend to balance the elements of amusement and contempt in the laughter triggered. In comic humour we expect mirthful laughter to outweigh the contemptuous. We would then be justified in saying that Maphalakasi in his Xidakwa (drunkard) does not completely satisfy the requirements of comic humour. In this respect one may say that Maphalakasi in his Xidakwa (drunkard) does not trigger purely comic laugh for amusement.

(e) Xikoxa (Very old lady) --- Maphalakasi

In this poem the author describes a very old woman. As a result of her advanced age, she remains seated all the time and entertains her grandchildren. She looks after them during the day and tells them stories in the evening.

What motivates the author to describe this old woman is not the usual physical state of elderly people, but queer deeds peculiar to her. It is this strange behaviour that attracts the poet's attention, arousing within him the desire to share it with the reader or audience. The old woman's personal hygiene is neglected so that her clothes are horribly soiled and infested with lice and flies. She does not have tissues or a handkerchief to wipe her nose, and instead, uses her fingers to wipe nasal mucus and smear it on her legs. This is quite normal to her for she comfortably sits the whole day and stretches out her legs. As a result of her advanced age she has retired from the obligations of daily life and, according to the poem, controlling the lice on her linen all day long becomes her most absorbing task.

To draw the readers' attention to the old woman's condition, the author contrives special techniques to effect his objective. He therefore cites details which are nauseating and repulsive: lice, snuff-stained nasal mucus, soiled and foul-smelling clothes. All these things turn the situation into a comical and hideous sight.

We shall use the following extracts to discuss the author's depiction of comic humour in this poem:

- (i) Xikoxa xa Xikwembu xi lo timba!
Xi lo timbaa, xi nave milenge ya tinono,
- (ii) Xa karhi, xa karhi xa faya tinhwala
En'wandhindhaneni ---
Nkhinyu wu lo whaa, hi mataya -- swilumi.
Min'wala ya makhudzu onge a yo pfuwa vuvendze,
Xi pfa xi rhimila marhimila ya ntima;
Xi ma swoswa emilengeni;
Xi hetelela hi ku hlamba mavoko hi wona.
- (iii) Ntirho wa xona emisaveni xi hetile,
- (i) The poor old lady is sitting comfortably!
So comfortably that she even stretches both her thin, withered legs;
- (ii) She is earnestly squashing the lice on her traditional dress.
It is infested with louse nits (eggs of louse).
Her thumb nails look as though she has used them to stir gore;
Simultaneously she blows out nasal mucus stained black with snuff;
She smears the nasal mucus on her legs;
And lastly smears the remainder on her arms.
- (iii) Her life task on earth is complete;)

The poet introduces the situation by using linking in the first two lines of the first stanza. This technique reinforces the idea of the absolute comfort, complacency and innocence of the old woman:

Xikoxa xa Xikwembu xi lo timbaa!
Xi lo timbaa, xi nave milenge ya tinono;

(The poor old lady is sitting comfortably!
So comfortably that she stretches both her thin, withered legs;)

"Xikwembu" (God) here does not imply piety or devoutness, but innocence and this is reiterated by repeating "timbaa" (relaxed manner of sitting).

However, "milenge ya tinono" (thin, withered legs) is ludicrous. The sight of such legs is incongruous. It evokes comic imagery and arouses gales of laughter. At the beginning of the poem all is normal, for the old woman is sitting gently, but the appearance of her legs is incongruous in the context of the gentle sitting position.

Comic presentation proceeds when the old woman controls the lice which lodge in abundance between the folds of her traditional skirt (n'wandhindhani). She does this by searching out the places where lice and louse nits (louse eggs) lodge. Then she squashes them between the nails of her thumbs:

Xa karhi; xa karhi xa faya tinhwala en'wandhindhaneni ---
(She is earnestly squashing the lice on her traditional dress
---)

The serious engagement of controlling the infestation of lice is stressed by repeating the auxiliary verb "karhi" (progressing or busy) in the above lines. This implies that squashing lice has become the old woman's primary occupation since she retired from the daily tasks from which she is exempted as a result of her advanced age. This is peculiar since old people normally engage in tasks more useful than squashing lice. The old lady in the poem deviates from the usual course. This is ridiculous and therefore the butt becomes the centre of attention because of her indecency. Observers can thus not help laughing when such an incident is related.

The sight becomes even more repulsive when the old woman's thumbs are described as being red with the blood of the squeezed lice. It is as though she has been stirring blood from a bleeding wound with her thumbs:

Min'wala ya makhudzu onge a yo
pfuva vuvendze.

(Her thumb nails look as though she has used them to stir
gore.)

The above comparison evokes vivid imagery, conjuring up, a picture of utter filth.

While squashing lice, the old woman blows out nasal mucus stained with snuff, removes it with her fingers and smears some on her legs. The remainder is eventually smeared on her arms:

Xi pfa xi rhimila marhimila ya ntima,
Xi ma swoswa emilengeni,
Xi hetelela hi ku hlamba mavoko hi wona.

(Simultaneously, she blows out nasal mucus stained black with snuff;
She smears the mucus on her legs;
And lastly smears the remainder on her arms.)

The above lines are apt for creating comic humour. They contain words which obviously and powerfully excite nausea. Dark nasal mucus smeared on her legs and arms is bizarre and ludicrous. This is a skillful technique of shocking the readers or listeners into an awareness of the situation and stimulating laughter. If we look at the entire poem, we observe that most words are repulsive, nauseating and titillating. This is done in order to effect the author's objective, that is, to enthrall the audience with his presentation of humour. The author, therefore, is obliged to be imaginative and creative in meeting his objective.

Besides attempting to amuse the audience, one notices that the author indirectly appeals to the reader to do something about the old woman's condition. Her family members should care for her instead of turning a blind eye and shrugging their shoulders dismissively. To effect his intention the poet makes the style of his presentation of the scene extremely comical, something which Maphalakasi manages most successfully.

3.7.1.1 Observations on comic humour in the poems discussed

On the whole both Masebenza and Maphalakasi succeed in creating comic humour. They contrive and employ numerous devices for this type

of humour; viz. jokes, incongruities, absurdities, climax and anti-climax, wit and figures of speech. The intensity of wit Maphalakasi employs in Xidakwa (3.7.1 (d)) is mild and does not call for much intellectual activity. It is affectively perceived and easily understood by the reader.

The comic laughter evoked in Xidakwa tends to shift towards the contemptuous. The audience tends to have its laughter disturbed when thinking about the butt's treatment of others. On the other hand, Masebenza's Xivatlankombe (3.7.1 (a)) and Xambhulele xa Gayisa (3.7.1 (b)) excite pure comic laughter. The laughter in these poems comes as a release to the tension created in the poems. In Maphalakasi's poem such tension is not evident, however the audience then releases tensions created by the personal miseries and uncertainties experienced by each member in his/her personal life.

Maphalakasi evokes repulsion, which is one of the effective techniques of humour, whereas Masebenza is prominent for the jokes he creates. Xikoxa (3.7.1 (e)) and Xivatlankombe (3.7.1 (a)) respectively are examples of this. To effect the repulsive imagery in his humour, Maphalakasi, selects as his subjects, sombre states of affairs such as filthiness (Ebazini 3.7.1 (c)), drunkenness (Xidakwa 3.7.1 (d) and old age (Xikoxa 3.6.1 (e)). Repulsive as they are, the poet knows that these subjects are of great concern to the community.

With their works the two poets are equally successful in highlighting the significances of humour, which include the creation of merriment and the release of distress and tension. After all, this is the essence of comic humour, and the two poets succeed in communicating essential human values such as joy and spiritual satisfaction.

3.7.2 Poems featuring derisive humour

A broad outline and detailed explanation of derisive humour has been given in paragraph 3.3.2. It is, however, necessary in this section i.e. 3.7.2, to highlight essential facts about derisive humour again. This will

serve as a prelude to the analysis of the poems based on derisive humour.

Derisive humour falls within the realm of satire because the laughter raised by the humorist includes a mild seriousness. Seriousness is caused by the contempt, pity, embarrassment and unexpectedness that may be evoked by a humorist. These elements are impediments to an open-ended laughter. They restrain joyful laughter and, according to Hodgart (1969: 108), it is a purpose-ended type of laugh which is tinged with concern. To utter this type of laughter one or more of the elements of impediment has to be perceived, otherwise the laughter becomes open-ended. The perception of these elements requires an amount of intellectual activity, for wit and irony, which require thought, are often included.

Derisive humour falls within the realm of satire that Grimm and Hermand (1991:28) call "jesting satire". They describe jesting satire as mockery in a very mild form characterized by mimicry, with the object of satire carrying little importance.

We reiterate that to qualify as derisive humour, a piece of work must arouse laughter in which the level of seriousness is higher than that of the ludicrous. This is one of the important issues on which we will concentrate in the poems to follow.

The loss of virtue results in a comic and ludicrous rendering which, in turn, evokes a form of laughter. In the capacity of derisive humour, when considering Knox's idea in Paulson (1971:55), it is true that an amount of comic laughter becomes trapped into something ranging from pity to pathos. The beholder realises the absurd and then turns this over in his mind, determining how it will characterize the laughter he will produce.

Tragic human shortcomings are treated as such by the satirist while the humorist subjects them to comical, even grotesque, distortion. The undertone of a comic presentation is the seriousness of the matter

expressed by wit. Thus, the satirist uncompromisingly exposes vice while the humorist wittily implies it. This is precisely what this chapter strives to demonstrate. The emphasis will be on the humorist's tendency to witty exposure of the subject. The aim of this activity is for the speaker or writer to stimulate reflection upon his utterance and, most of all, enthrall his audience. The enthrallment is a weapon of comic humour to be wielded when attempting to convey a message. This is expressed by Humes (1993:6) who says:

**The speaker has a certain expertise
and experience he or she can share with the
audience but must do it in an entertaining fashion.**

Therefore, in derisive humour the author's aim is not only to portray a comic picture but also "to give to people something to take home" (Humes 1993:7). The comic laughter he incites is meant to garnish his substance. There is a variety of substances, targets or messages intended for conveyance. False pride, capriciousness, double dealing, alcoholism, hypocrisy and meanness are non-commendable and often portrayed in derisive humour. When these human shortcomings are examined closely concepts such as pity, pathos, incongruity, amusement and other related concepts come to the fore. Furthermore, particularly terms such as irony, sarcasm, cynicism, hyperbole and wit are weapons for arousing laughter tempered with seriousness.

In the works of the authors in this chapter issues such as message or substance, shortcomings or devices will occur frequently during the analysis. The poems selected seem to contain the ludicrous and the serious, but with the latter outweighing the former. The occurrence of this phenomenon in some poems is obvious, whereas in others, it is covert.

(a) Xihlambanyiso (Remembrance) --- Maphalakasi

The poem describes an incident which once occurred on a Sunday inside a church. The minister is conducting the service when an old man under the influence of alcohol joins the congregation. A short time after taking

his seat, he falls asleep and begins snoring. Gradually his head drops forward and he eventually falls on his forehead. Confused and lost the old man stands up, looks at the minister, swears at him and angrily leaves the church.

What the poet wants to expose in this poem is a joke, the mistaken assessment of circumstances and the misdirected euphoria caused by alcohol. This has to be deduced from the poem since this is not overtly indicated. The poet concentrates exclusively on the presentation of the absurd and comic activities in the scene. These include the style of dress of the old man, his manner of walking and sleeping, falling down and leaving the church. The poet vividly and amusingly describes these activities which evoke laughter blended with merriment and pity. The pitiful side of the story is when the old man falls down and leaves the church. The comical part occurs when he snores, blames the minister and quickly walks out of the church. The pitiful aspect incites a suppressed laugh which Humes (1993:7) calls a "chuckle" and Pirandello (1960:118) describes as "troubled or obstructed" laughter.

We shall use the following extracts to discuss the depiction of derisive humour in the poem, Xihlambanyiso (Remembrance):

- (i) Mukhalabye wa malebvu bya nhlampfi-ncila.
Ekerekeni nyengeleto, nyengeleto!
Swimahlwana swange i mahlamba-ndlopfu.
Xi tsimbile ni thayi yo phapharala.
- (ii) Halahala! Halahala! - vutshamo ka ha ri hava.
Jaha ra musa kakatsuku, exitulwini, ri tlutlama ehansi.
Ri nyizela mukhalabye wa Xikwembu.
Mukhalabye exitulwini tikitiki!
- (iii) Mufundhisi u ngeniwile hi moya;
Mukhalabye comela xa tirha ekhwirini;
Wa karhi wa mukisana ni vurhongo.
Swimahlwana hi kutsongo pfa-le-ki-ya-ni!
- (iv) Nhloko ya mukhalabye yi hundzukile xinjovo;
Nhlampfi ya karhi ya dyela:
Jovo! Jovo! Joovo!
Esemendeni hi mombo tyaka!

- (v) Vanhu va lava ku baleka hi ku hleka.
Xalamuku! Halahala! Halahala!
Mukhalabye: "Kasi ndzi le kwihi?"
- (vi) Mikhalabye hi mahlo ya ngati mufundhisi kelu!
Mukhalabye: "Tswimbe a wu lava ku ndzi dlaya!"
Kakatsuku! Rin'we, mambirhi, ..., ekerekeni mphyaa!
Un'wana ni un'wana ekerekeni u khomile xidukwana.
- ((i) A white-bearded old man slinks into the church!
His eyes red like early dawn.
He is wearing a wide tie.
- (ii) He searches for an empty chair, but finds none.
A courteous lad offers a seat to the old man.
And squats on the floor.
He yields to God's/poor old man.
The old man throws himself down on the chair.
- (iii) The priest begins preaching fervently;
Beer ferments inside the old man's stomach;
He is busy falling asleep.
The small eyes gradually close.
- (iv) The old man's head becomes a fish-hook,
It is as though a fish is biting the bait:
Droop! Droop! Droo-oo!
Crash! Down comes his forehead onto the cement floor.
- (v) Members of the congregation nearly burst out laughing.
He wakes up. He searches the place.
Then he says: "Where am I?"
- (vi) He sees with his bloodshot eyes, the priest,
The old man says: "Perhaps you're trying to kill me!"
Up he stands! One, two, ... he's out of the church in the twinkling
of an eye.
Everyone inside the church is holding a handkerchief.)

The following description of the old man's appearance and behaviour in the scene evokes comic laughter:

Mukhalabye wa malebvú bya nhlampfi-ncila.
Ekerekeni nyengeleto, nyengeleto!
Swimahlwana swange i mahlamba-ndlopfu.
Xi tsimbile ni thayi yo phapharala.

(A bearded old man slinks into the church!
His eyes red like early dawn.
He is wearing a wide tie.)

The expression "malebvu bya nhlampfi-ncila" (bearded like a white fish) is a simile marked by "bya" (like), a word-picture evoking a striking image of whiteness. This gives lively meaning and is laughable.

The old man does not walk gently, but slinks into the church. This is dramatically depicted by the duplication of the ideophone "nyengeleto, nyengeleto!"

The old man's eyes are not merely red, but match the redness of dawn (mahlamba-ndlopfu) - an unusual eye colour for a human being. Such a sight is abnormal, and one cannot but laugh at the sight. The tie worn is unusually wide, and this style appears abnormal and arouses laughter in the church. In this respect there is no seriousness except for the incongruity attached to the scene. The old man does not sit properly on the bench. He just throws himself down, hence "exitulwini tikitiki" (sit roughly). All these incidents incite hilarity in the audience: a drunk old man wearing a wide tie with small dark red eyes sneaking into the church and throwing himself down on the pew.

The sleeping of the old man is described very comically. After sitting on the pew, the old man soon falls asleep as a result of the influence of beer. The description reads as follows:

... comela xa tirha ekhwirini;
... wa mukisana ni vurhongo.
Swimahlwana swa mukhalabye pfa-le-ki-ya-ni!

.....
nhloko ya mukhalabye yi hundzuke xinjovo;
Nhlampfi ya karhi ya dyela:
Jovo! Jovo! Joovo!

(... beer ferments/works inside the old man's stomach;
... busy falling asleep.
The small eyes gradually close!
The old man's head becomes a fish hook;
It is as though a fish is biting the bait:
Droop! Droop! Droo-oop!)

The above lines contain metonymy which aptly renders the expressions laughable. Examples are: "... comela xa tirha ekhwirini", (beer ferments/works inside the old man's stomach), "... mukisana ni vurhongo" (busy falling asleep) and "nhlampfi ya karhi ya dyela" (as though a fish is biting the bait). These figures of speech intensify the comical presentation and further excite the lively sense of pleasure reflected in the laughter. It is, for instance, stimulating and soothing to hear that "a fish is biting the bait" ("nhlampfi ya karhi ya dyela"). It would be factual and dry to say "mukhalabye a a ri karhi a khudzehela" (the old man is falling asleep).

The staccato presentation "pfa-le-ki-ya-ni" (close bit-by-bit) is musically sensuous and pleasant. It simultaneously fulfils an emphatic function by projecting the meaning of falling asleep. The rhythmic bending forward of the head is likened to a hen slowly pecking at something which tries to interfere with her eggs or chicks. The likeness can also be linked to a drooping fishing line, which creates a vivid image of falling asleep.

Another amusing and interesting description occurs when the old man stands up, accuses the minister by swearing at him and angrily walks out of the church:

"... Kasi ndzi le kwihi?"

.....
 "... Tswimbe a wu lava ku ndzi dlaya!"

Kakatsuku! Rin'we, mambirhi, ... ekerekeni mphaya!

("... where am I?"

.....
 "... Perhaps you're trying to kill me!"

Up he stands! One, two, ... and he's out of the church in the twinkling of an eye!

In the above expressions "Tswimbe" (perhaps) is dialectal. Maphalakasi's dialectal technique enhances the stylistic presentation of the comical aspect. This proves his ability and skill for creating and having a sense of humour.

Thus far we have been demonstrating the occurrence of the ludicrous. We have also recognised the techniques and devices responsible for the

comic component of the laughter evoked by the humour in the poem Xihlambanyiso. To present the comical aspect of this poem the author cunningly employs figures of speech, particularly metonymy, metaphor and ideophone.

We will now proceed to review the serious part of the poem which evokes a chuckle --- an obstructed form of laughter also called a "sub-laugh" (Hodgart : 1969 : 8).

In this context the seriousness stems from the feelings of pity and regret empathically experienced by the audience towards the pathetic old man, the subject. The feeling of pity is created by several incidents: the falling, confused judgement, unfounded indignation at the priest and the expression "... wa Xikwembu" (poor or God's ...) These are physical and overt renderings, and do not appeal much to the cognitive processes in order to elicit pity for the subject. However, the expression "... wa Xikwembu" (poor or God's poor ...) has to be cognitively understood since it is metonymous --- a figurative expression. The manner in which these renderings create seriousness is aptly elucidated by Hazlitt (1969:6) thus:

**... the serious is the habitual stress which the mind lays
upon the expectation of a given order of events, ...
when this stress is increased ... it becomes the
pathetic.**

"A given order of events" can be applied to a humorous scene to refer to incidents evoking comic or derisive laughter. The events cited below create a serious and pathetic ambience:

Esemendeni hi mombo tyaka!

.....

Mahlo hinkwawo ma langute mukhalabye!

(Crash! Down comes his forehead onto the
cement floor.

.....

All the people's eyes are on the old man.)

The fall is simultaneously frightening and pitiful. The people in the church are shocked and frightened. Their attention is drawn to the scene and they pity the old man. Tension is built up but eased when the old man resuscitates, blames the priest and quickly walks out of the church. The easing of tension is shown when people respond with suppressed laughter, for "un'wana ni u'nwana ... u khomile xidukwana" (Everyone ... is holding a handkerchief).

When the old man wakes up, he is, however, still lost and disorientated and asks himself:

... "Kasi ndzi le kwihi?"
(... Where am I?)

This triggers laughter which is tinged with pity. This is intensified when the old man falsely accuses the priest of foul play:

"Tswimbe a wu lava ku ndzi dlaya!"
"(Perhaps you're trying to kill me!)"

The above expression is laughable, but the seriousness of it lies in the old man's unrealistic conception of the priest's intention of murdering him. The seriousness and pity are reinforced by the expression: "... mukhalabye wa Xikwembu" (Poor or God's poor old man). However, in another context, the expression could be construed as expressing endearment.

To conjure up pathetic and pitiful imagery, Maphalakasi employs, as his devices metonymy, surprise or tension, and ideophone. As in the case of Masebenza's Xambhulele xa Gayisa (see 3.7.1(b)) Maphalakasi in Xihlambanyiso creates and rarifies tension which is significant to humour. This command of techniques and devices for creating derisive humour with the purpose of conveying false reassurance is successful. The poem Xihlambanyiso is a vehicle for Maphalakasi to deliver such a message to the reader or audience.

- (b) Ekholichi (At a college) --- Maphalakasi

The entire poem appears to present humour in a comical form, but close scrutiny reveals elements of pathos and seriousness. Unlike the previous poem, where pathetic expressions such as "... mukhalabye wa Xikwembu" (... poor old man or God's poor old man) and physical activities such as falling down evoke shame, pathos in Ekholichi (At a college) is covertly implied. The comic and incongruous part of Ekholichi (At a college) tends to distract the reader from realizing the seriousness, that is, the objective of the poet. The reader will only recognise the serious part if, according to Lowis (1993:15), he uses more of his cognitive faculty despite the presence of the affective. To put it more clearly, the scene described in the poem triggers boisterous laughter of such intensity that the laughter may fail to notice the seriousness of the scene. He will only perceive the truth of the joke if he turns the scene over in his mind, i.e. reflects on the poem.

The following extracts will be used in the discussion of the poem, Ekholichi (At a college).

- (i) Ekholichi ndzi yile rhurhi!
- (ii) Vanakulobye va ndzi tshukisa loko va ku: "s-!"
Ndzi hoxa mahlo ku rhendzeleka na mina ndzi nga nyumi,
Ndzi ku kumbe ximakwa xa nhloko ya xikolo xi ndzi landzile.
- (iii) Ndzo ya ku swee, etlilasini -- ndzi ya ku voneni;
Vanakulobye va khiriteka va ndzi landza!
Ku "s-! Musila!" swi ndzi chavisa mina yaloyi!
Ndzo ta rhendzeriwa mbhoo, hi vanhwana ni madjaha,
Ko twala ntsena ku: "Musila! gumm! a gumiwi!
N'wi tsemeni ncila!"
- (iv) Hi mavoko ncila ndzo timbamba,
Ndzo nhamu hundzuluxu! Ndzi tinyanga madambi!
Vanakulobye va oma hi ku ndzi hleka;
Va ndzi hleka mahlo yavo ya ko' ya tenga-tenga mihloti,
Va ndzi tlurisa nakambe va ri karhi va tiphina
Ndzo gwanya mhe mfana wa ka Mun'wanati.
- (v) Ndzo ntloko, hi ku nyangatseka,
Ndzo va ndzi tirhamberile:
Ndzi nwayeteriwa xikandza swange ndzi nwayeteriwa hi swimanga;
Swikunwana swi rhikinyeriwa swi rhikinyeriwile;
Yindlu hinkwayo yi ku huu, hi mpongo -- ya vantshwa.

Ku fika ka thicara, hinkwavo ba-mfe!

(vi) Ndzi sala ndzi yimile, ndzi hefemuteka!

((i) To a college I went indeed!

(ii) My mates scared me by hissing: "s-!"
I turned around and cast my eyes
innocently,
Thinking that the head's bull terrier was
Calling me back

(iii) I went into the classroom -- to go and see;
My mates flocked after me!
To utter "S-! Musila!" frightened me, even me!
Girls and lads swarmed round me,
One could only hear: "Tail! initiate! Let him
Be initiated!
Cut his tail off!"

(iv) I felt as if really I had a tail.
I craned my neck back to search for
This handicap,
My mates were laughing heartily
So that tears ran from their eyes,
They told me to jump up several times,
And they enjoyed my jumping.
Then I became hardened, I, son of Mun'wanati.

(v) I uttered a rebellious tut and was annoyed,
I then invited trouble for myself:
They scratched my face as a cat would do;
They kept treading on my toes;
The whole classroom was roaring with noise
made by the youth.
when the teacher arrived on the scene
They scattered all over!

(vi) I remained standing, gasping for breath!)

Ekholichi (At a college) is about a youth who gains admission to a college of education for the first time. It is a tradition among students that new ones be initiated. Newcomers are ridiculed and mocked.

The rationale for this behaviour, according to old students, is to make the new ones adjust quickly to the institution. This has to be carried out in as amusing a way as possible. The slogan of "cutting the tail" ("ku tsema

ncila") and "musila" (tail) are uttered by abbreviating "musila" to "s". It is assumed that a new student has a tail that has to be cut off. This metaphor could have several interpretations --- the newcomer is still fresh from high school or home, or he must outgrow the simple, spoilt and whimpering behaviour of home life. This metaphor therefore implies a cutting of the apron strings that bind a student to his mother, parents or lifestyle at home --- any form of youthful security or dependence. Thus the character in the poem Ekholichi (At a college) is a victim of initiation. The poet presents the scene in a ridiculous and farcical manner to make the entire incident incongruous. To enliven the description and thus enthral his audience, Maphalakasi reveals wit by using ideophones and interjections peculiar to him:

Ekholichi ndzi yile rhurhi!
... va ku: "s-!"

(To a college I went indeed!
My mates scared me by hissing: "s -!")

"Ekholichi" (to a college) is a locative placed at the beginning of the line. This is an example of transposition, i.e. deviating from everyday syntactical rules. It conveys a unique manner of expression and emphasis, simultaneously evoking excitement. The emphasis of going to a college is intensified by the interjective "rhurhi" (indeed). This highlights several possible meanings, such as he really went to a college or a college is a peculiar place. The hissing sound "s-!" uttered by old students also evokes laughter for it suggests a tail the victim might have at that moment. He turns around astonished thinking that he has grown a tail:

Ku "s-! Musila!" swi ndzi chavisile mina yaloyi!
(To utter "s-! Tail!" frightened me, even me!)

The poet calls the vice principal a terrier (ximakwa xa nhloko ya xikolo). Such an expression is humorous and elicits a gleeful laugh. The most amusing moment occurs when the old students flock behind the victim and let him jump up and down. They do this while uttering the following words:

Musila! gumm! a gumiwi!
N'wi Tsemeni ncifa!

(Tail! initiate! Let him be initiated!
Cut his tail off!)

When the victim shows annoyance, "ndzo gwanya mhe mfana wa ka Mun'wanati" (I then became hardened, I, son of Mun'wanati), the initiation becomes tougher. The classmates proceed to scratch his face and tread on his toes. There is total pandemonium in the place making it grotesque. The scene becomes more amusing when the students stampede after the arrival of the teacher. The narrator remains standing and gasping for breath. This creates a hilarious sight and elicits guffaws from the audience:

Ndzi sala ndzi yimile, ndzi hefemuteka
(I remained standing, gasping for breath!)

As mentioned previously, the entire poem evokes unrestrained laughter, free from seriousness. According to Lowis (1993:35) such laughter is evoked by the "affective" element. However, if a cognitive element is included in the poem, seriousness and judgement became relevant. The style of the poet is to garnish his humour and to promote his objective. The objective of this poem is to show the audience the futility and foolishness of being stubborn if one is a newcomer in a strange environment. In brief, one should not immediately reveal one's true colours when arriving at a place for the first time.

Once this objective is perceived the laughter initially triggered is toned down to seriousness stemming from reflection and meditation. Pathos and pity are elements of meditation in a humorous setting. Thus pathos and pity are elements of meditation in Ekholichi (At a college). These sentimental feelings occur and intensify when the victim or narrator shows resistance and annoyance. He becomes "hardened" (gwanya) and lauds himself. "... Mun'wanati" (... Mun'wanati). This lands him in more hot water. His face is scratched as if he had been the victim of an angry cat:

Ndzi n'wayeteriwa xikandza swange

Ndzi n'wayeteriwa hi swimanga;

(They scratched my face as a cat would do;)

They savagely tread on his toes, the purpose being to teach him a lesson and to break down his stubbornness:

Swikunwana swi rhikinyeriwa swi rhikinyeriwile;

(They kept treading on my toes;)

This expression is artistically phrased and consequently turns to be heart soothing, but has an undertone of sympathy. The victim is left stripped of his pride, pomposity and boastfulness. He appears stupid and laughable:

Ndzi sala ndzi yimile, ndzi hefemuteka!

(I remained standing, gasping for breath!)

Maphalakasi's skilful use of wit, ideophones, interjections and diction explores both comedy and satire in Ekholichi (at a college). The reader's boisterous laughter is combined with pathos and sympathy. Therefore, when the comical part of humour is combined with the pitiful part humour is metamorphosed into jesting satire. The amusing expressions are coloured by elements of shame and pity.

It would appear that the victim in Ekholichi is the poet himself because the anecdote in the poem is related in the first person singular. This is indicated by the first line of the first stanza. Such an instance is called "sympathetic humour" by O'Neil (1990:36). As pointed out earlier, "sympathetic" should not be taken to be the normal use of the word. Likewise, the first person technique here should not be confused with Mkonto's (1988:165) first narrator technique by means of which the narrator conceals his own identity for the purpose of satiric attack. The concealment serves the purpose of circumventing possible prosecution from outside. Maphalakasi's technique in this poem serves merely to enhance the presentation of humour in order to promote his objective.

(c) Nkata xithicarana (The young teacher's wife) --- Maphalakasi

In this poem the author describes an illiterate woman who turns or is mimetic to unreal, educational circles since she has married a qualified teacher. The woman comes from a low socio-economic family background, but metamorphoses into a wealthy, sophisticated person. She is filled with a false sense of self-importance as she attributes her husband's qualities to herself. The word "xithicarana" is in the diminutive form which creates the impression that the wife belittles her husband with her arrogance. Now the poet takes upon himself the earnest task of exposing this mentality to derision. He does this by giving a comical description of the woman's physical features, actions and convictions. The description conjures up an incongruous image in the mind of the reader. The comical description makes the woman mean and arouses laughter which combines amusement and pity. It is the type of laughter we intend examining. It will be noticed during the course of our discussion that the pitying element of such laughter outweighs the amusing. Once again the language used to evoke pity does not demand much intellectual activity. The author deliberately creates an imbalance between derision and comedy, exploiting it to enthrall his readers. He has a particular objective for doing this. In the poem nkata xithicana the objective is to communicate to the reader the message: "Loko u fuwa hlolewa tsema ndlebe" (When you keep a Cape hunting dog cut one of its ears). The young teacher (xithicarana) did not take the precaution of training his wife to live within her limits. As a result she creates a warped and fabricated version of her life. The poet uses the woman to express this idea in a comical but also implicit manner. His poem is, therefore, a microcosmic presentation representing the real life situation. It tries not only to make the reader aware of, but also to think about artificial lives such as the one of the woman under discussion.

The extracts below describe the comical incidents involving the woman, evoking mirthful laughter:

- (i) Loko ri xile exitulwini hi ko ku tikitiki!
A korhamisa nhloko bya xigwamatshuku.

A rhunga hi tintiho swange i milenge ya pume

- (ii) A tola, a ambala, a helela man' n'wina!
Rikhahlu nkata xithicarana be!
Boyi yo tiyisela hi byo vusiwana.
- (iii) Manyunyuyu onge u lo tekiwa eka mukhulu:
Maxangu le vatswarini u rivele!
Vuthicara bya nuna i baji eka yena.
- (iv) Hinkwako eka mbuyangwani bya tirhisiwa:
Evhenkeleni, ebazini, ... a ku pfuniwe yena eku sunguleni,
Vanhukulobye i ncini eka yena?
Ku vuhosi a byi peli nambu a nga swi tivi.
- (v) 'Mesisi' vo kombetela hi rintiho,
Vo na ngangamuka onge va hlamba
Hi ximuwu!
- (vi) Thicara a nga wu hoxa ni nomo na?
A ha ri jaha a a hamba a ku: He mina --
Mina! mina-mina!

A a biwe phela nsati wa kona hi vona,

Swivilelo swakwe ku nga rungula xikhegelo.

- ((i) From sunrise she would just sit in the chair!
And bend her head like a boy initiate.
And embroider with her long fingers like
Spider's legs.
- (ii) She is groomed and dressed to the nines, I can tell you!
A young teacher's wife scolding and nagging!
The maidservant is only patient because
Of poverty.
- (iii) She is proud as though married to a king:
Her parents' miseries are completely forgotten!
She wears her husband's profession like a jacket.
- (iv) Everywhere the poor young teacher's wife
Uses her husband's profession:
While shopping, on bus ranks, ... let her be served first
What are her fellowmen to her, anyway?
That power is limited to a particular context
Is unknown to her.
- (v) "Madam" gives instructions by pointing a finger,
They (she) are as fat as though they (she)

Wash with the bark of a baobab tree!

- (vi) Dare the teacher (husband) ever open
His mouth?
When still a suitor (lad) he used to praise
himself by uttering "I!" "I!"
Let him beat his wife and let us then see.
His miseries can only be answered by
his pillow.)

In the first line the author uses an ideophone "tikitiki" (of sitting awkwardly on something). This dramatizes an abnormal way of sitting which a lady is not expected to adopt. Fine women are expected to sit gently and in a lady-like position. The way in which she bends her neck forward is likened to a boy initiate when returning from initiation school. This is described by the simile:

A korhamisa nhloko bya xigwamatshuku.
(And bends her head like a boy initiate.)

The formative "bya" brings the simile closer to a metaphor. This gives the idea that the woman is no longer like an initiate, but, is one. We now see the woman sitting in the chair as an initiate --- a boy initiate for that matter. When sitting in the chair the woman embroiders with her long fingers; so long that they are like a spider's legs. The legs of a spider are very long, hairy and poisonous. It is hideous to see a human being, such as the woman in question, having fingers of this nature, and accordingly, she weaves a web instead of linen.

Pleasant laughter is evoked by the second extract. The idea of grooming (a tola, a ambala ...) is sarcastically turned ludicrous by the interjection "man' n'wina!" (in real). The groomed and fanciful state is spoiled by the woman's rudeness, for she is scolding and nagging. One does not imagine a person who is elegantly attired and well groomed scolding and being mean. However, we hear the poet depicting such a state when he says: "Rikhahlu nkata xithicarana be!" (A young teacher's wife scolding and nagging!). This is intensified when the lady regards herself as a very

important person, because the poet calls her "Mesisi"¹ (Mrs or Madam). We normally know a "mesisi", as one who can afford to employ maidservants. It is sarcastic since *nkata xithicarana* is not a shrewd employer but a simple person. This is expressed by the use of the metonymy in the following sentence:

'Mesisi' vo kombetela hi rintiho,
('Madam' gives instructions by pointing a finger,)

The young teacher's wife is obese. This obesity is likened to a baobab tree. In Tsonga culture it is believed that one becomes very huge and fat when one washes with the bark of a baobab tree. This tree has a very broad trunk and short thin-tipped branches. The young teacher's wife resembles such a tree. A description such as this creates a hideous image of hugeness:

Vo na ngangamuka onge va hlamba hi ximuwu!
(They (she) are as fat as though they wash with the
bark of a baobab tree).

The use of the third person plural "vo" (they) in the above simile extends the sarcastic air of the expression. The implicative "vo" when used in a normal manner shows respect, but in this context it is employed for sarcasm. The expression intensifies the striking image of hugeness and gives rise to guffaws and hilarity.

The pride of the woman is made ludicrous and laughable by using a simile:

Manyungu onge u lo tekiwa eka mukhulu:
(She is proud as though married to a king:)

The fun of it in the above expression is that the woman is quite convinced that she is a queen, since her husband is a teacher. This is ironic

¹ "Mesisi" is a White woman whether married or single. A White man is called "baas". The two are seen by a Black person as superior and shrewd persons. They often employ a Black person to work for them in their houses or on their farms.

because the reader and the author know that the woman is only proud of an imagined superiority. Thus this folly triggers comic laughter.

In the foregoing discussion, we have been reviewing the occurrence of the comical, less serious and playful incidents of the poem. These incidents incite mirthful laughter which is pleasant and amusing in the reader. In the ensuing discussion of incidents provoking a chuckle or sub-laugh, i.e. laughter in which the level of seriousness is higher than the ludicrous, will be made. The serious aspect may be influenced by among others, pity, derision, shame and pathos.

The idea of a young teacher's wife employing a maidservant ("boyi") implies false assumptions of high social standing. As a result of this practice, the maidservant suffers the consequences and has to endure the pressure of being bullied. She cannot but endure for she is conscious of her poverty. Therefore we pity her and entertain empathic understanding for the poor maid ("boyi ya Xikwembu"). Though the description is amusing, one laughs in such a situation with a tinge of pity, therefore:

Boyi ya Xikwembu yo tiyisela hi byo vusiwana.

.....
La kaya ku lo cacaa!

(The poor maidservant is only patient
because of poverty.

.....
The surroundings are spick and span!)

The ideophone "cacaa!" (spick and span!) used in the context of the maid and Madam evokes a pitiful atmosphere. She works under duress because of her poverty, and her employer exploits this state of affairs.

It is pitiful to see that a young teacher's wife lives in "blindness". She is, in reality, a person who cannot see because she totally forgets about her parents' miseries. She is "blind" because she also regards her husband's teaching career as a fine jacket for self-embellishment. The state of "blindness" of the woman is described by the following expressions:

Maxangu le vatswarini u rivele!
Vuthicara bya nuna i baji eka yena.

(Her parents' miseries are completely forgotten!
She wears her husband's profession like a jacket.)

The second line of the above expression contains synecdoche, and provides a powerful, witty description of the woman's blind self-importance. The description also triggers derisive, pitying laughter.

The fourth extract expresses the woman's stupidity and meanness. The word "mbuyangwani" (poor thing) is contemptuous, and it is pitiful as the woman is purblind in using someone else's status. "Vanhukulobye i ncini eka yena" (What are her fellowmen to her, anyway?) is not only pitiful, but repulsive as well. It becomes disgusting to see a foolhardy person brazenly showing off his or her stupidity. On the other hand, it is painful to see the young teacher's wife completely unaware of her social limitations and blunders. In all situations her presence must be felt and acknowledged. This is justified by the following aphorism:

Ku vuhosi a byi peli nambu a nga swi tivi.
(That power is limited to a particular context
Is unknown to her.)

It is both a laughable and shameful situation in which a woman bullies a man. A similar case applies to the relationship between *nkata xithicarana* and her husband. Her husband laboriously ponders to her every whim in addition to taking care of the needs of the family in general. Her role is to give instructions by pointing a finger (*mesisi vo kombetela hi rintihlo*). The husband, just like the maidservant, is forced to keep calm and take orders from his wife: "Thicara a nga wu hoxa ni nomo na?" (Dare the teacher (husband) ever open his mouth?). When the husband was still a lad he used to be forceful and firm, but it is a pitiful sight to see him now living under the control of his wife. The poet comically describes the situation thus:

A ha ri jaha a a hamba a ku : He mina ---
Mina! mina-mina!

.....
A a biwe phela nsati wa kona hi vona,

(When still a lad he used to praise himself
by saying : "I!" "I!"

.....
Let him beat his wife and let us then see.)

The comical expressions above evoke laughter which combines gaiety and pity. The gaiety is created by the interjection "he mina, mina" ("I!" "I!") showing vain self-praise. The saddening part occurs when one thinks of how the woman overrides the man. In Black culture women are regarded as minors, but they have subtle ways of overriding men's wishes. Embroidering, withdrawal and self-abasement are some devices used by women to have their own way. Hodgart (1969:80) maintains that knitting is a device used by women to dwarf men. He says:

Knitting is symbolic of the woman's wish to override the man. The man's advances and complaints are ignored causing him to lose self-esteem.

What stirs indignation and anguish in the reader is the pathetic withdrawal of the man in question. He is overpowered by his wife to such a degree that his miseries are bottled up and cannot be given vent by any means. This is pitifully expressed by the following metonymy:

Swivilelo swakwe ku nga rungula xikhegelo.

(His miseries can only be answered by his pillow.)

The above expression evokes more concern and seriousness than amusement.

To create a comical situation which triggers laughter blended with merriment and seriousness the poet uses his devices in a clever and exciting manner. Consequently, one observes that seriousness outweighs amusement. We find figures of speech which evoke striking images

which the poet wants to imprint in the reader's mind. The aim of this practice is to galvanize the reader into an awareness of an idea, experience or any substantial entity he has in mind. Therefore through his poem, nkata xithicarana (The young teacher's wife) Maphalakasi succeeds in presenting humour as a strategy of communication.

(d) Khani-khojo (A type of fig tree) --- Masebenza

Blindness and false self-assurance are short-lived. This is the substantive message Masebenza attempts to communicate to the readers through this poem. The poet has noticed in his life experience the futility and brevity of self-imagined greatness and seniority. To demonstrate this idea, in Khani-khojo he creates a microcosmic environment representing a real-life situation. Young school boys at a popular fig tree bearing tasty fruit represent adults. The author uses the boys to depict the characters of false self-reliance and assurance.

The boys are of different ages. The elder ones dwarf the younger and think they are omnipotent. They are champions in tree climbing and prove to be as agile as monkeys. To enliven this fact the author humorously describes the scene at the Khani-khojo fig tree. As usual after school the boys run to the place to snack on the figs for lunch. The ones who climb right to the tops of the trees reach the freshest and most tasty figs, and this is only possible for the older and expert climbers. These are called "tinsini" or "tinghwazi" (artists or champions) while the less able and young are dubbed "vambuyangwana" (inexperienced and clumsy). Unfortunately one of the champions breaks the branch on which he is sitting and falls out of the tree.

As will become evident in the following discussion, the fall of the boy symbolizes the vicissitudes of life.

Like Maphalakasi's Xihlambanyiso (see 3.7.2(a)) and Ekholichi (see 3.7.2(b)), and Masebenza's Xambhulele xa gayisa (see 3.7.1(b)) Khani-khojo is an example of jesting satire, i.e. a poem or joke in which humour is combined with mild satire. In such a combination the satire is

embedded and has to be perceived through reflection. The cognitive faculties are, therefore, enlisted (Lowis, 1993:35).

The following expressions describe comical incidents which excite amused laughter. Like Maphalakasi, Masebenza in Khani-khojo primarily employs ideophones and interjections to dramatize the incidents. However, here and there figurative language is used to paint clear pictures in the mind of the reader.

- (i) Ku nandziha leswi!
- (ii) Hina a hi ri vamambuxu,
Lebyikulu byi ri kona,
Tinghwazi ta ku khandziya.
Loko hi fikile kalakatlaa - !
- (iii) Va le manembeleleni
Tinsini.
- (iv) Futhi vamani?
Ho chiketiwa makuwa.
Pho, ku titwisa "dina,"
Ho honya-honyeka.
- (v) Makhati ma nga ri mangani
Ho twa: kokokoko-pho!
Loko hi ku kelu! ahenhla,
Ho vona Buti hlekulani,
Va rhangisene na rhavi.
Ho vhe hi va nyizela,
Ko twala ku choyo ...
"Hi-i!"
Ritshuri tuvi!
- (vi) Xinkarhana, mahlo yo hlangana ka vona,
Hi chavile ku kumbe va vaviselike.
Ku lo zwee!
- (vii) Ha, Hlekulani i ku chika "hancini,"
I ku tiphumundzha,
Na ku phela-phela.
Hey' fenyra ra kona?
Kambe Hlekulani o vurhena,
Ho bamfe -
- ((i) Very, very tasty (figs)!

- (ii) We others were young ones,
There were bigger and older ones,
Champions in climbing trees
Immediately after arrival they would climb
Up the tree like cats,
We poor ones could only watch in admiration -!
- (iii) They were right at the very top of the tree,
Great artists.
- (iv) They were indescribable
They merely dropped the figs down to us.
This was the taste of dinner,
We simply gobbled the fruit up.
- (v) In no time
The cracking sound of a branch was heard!
When looking up into the tree,
We saw Brother Hlekulani falling down with
A branch of the tree,
We made way.
A falling sound was heard,
Then came a cloud of dust!
- (vi) Soon, our eyes gathered around them,
Fearing that they might have been hurt.
There was a terrible silence.
- (vii) Well, Hlekulani got off his "horse",
Dusted himself,
And spat continuously
We roared with laughter.
And Hlekulani was annoyed,
We scattered and ran for our lives -)

The expression "ku nandziha leswi!" (very, very tasty!) in the first extract is presented with wit and excites a feeling of pleasantness. It is also pithy in meaning. One vividly perceives through the senses the sight and taste of the fruit which is the topic of the discussion. The taste imagery is dramatized and intensified by the interjection "leswi" (such).

Joyous laughter is evoked once more in the second stanza in which different but related word forms depict extreme skill in climbing trees. The climbing scene is described thus:

Lebyikulu byi ri kona,

Tinghwazi ta ku khandziya.
Loko hi fikile kalakatlaa ---!
Onge swimanga,
He vambuyangwana gaba ...!

(There were bigger and older ones,
Champions in climbing trees.
Immediately on arrival, they would climb up
the tree
Like cats,
We, poor ones could only watch
in admiration.)

"Lebyikulu" (the elder or great ones) and "tinghwazi" (champions) are both exaggerations and they are comical descriptions. The older boys think they are great and skilful tree climbers and are unaware of the hidden danger of playing tricks while up in the trees. They are as supple and agile as cats, forgetting their human limitations. The clumsy ones are called "vambuyangwana" (poor creatures) who stand gaping in admiration:

Va le manembeleleni
Tinsini
Futhi vamani?

(They were right at the very
top of the tree, Great artists.
They were indescribable.)

This is still ironic because in reality the boys are not artists. It is only naughtiness, silliness and a distorted arrogance probing them to behave in this manner. The climbing style and the manner of eating the fruits, "honya-honya" (gobbling) provide such an amusing portrayal that guffaws are unavoidable. Most of the laughter is triggered by the anticlimax to the championship of tree climbing. This is humorously expressed in extract number five. This extract is extremely sarcastic and cynical. One of the champions, Brother Hlekulani, soon falls out of the tree with a broken branch, the so-called "vambuyangwana" (clumsy and inexperienced ones) making way for him:

... Buti Hlekulani va rhangisene na rhavi.
Ho vhe hi va nyizela,

(... Brother Hlekulani falling down with a branch of the tree.
We made way.)

The title "Brother" (Buti) is highly sarcastic while the plurality "va" (they) is ironic because they do not actually honour the victim in this situation, instead they mock him.

A short time after falling out of the tree the champion, Hlekulani, dismounts from his "horse" ("hanci"). The branch had become a horse from which the victim dismounts. Once again, this is ironic and sarcastic, stirring mocking laughter in the young ones and the reader. The victim becomes annoyed at being the subject of laughter and chases the onlookers:

Hey' fenya ra kona?
kambe Hlekulani o vurhena,
Ho bamfe ---

(We roared with laughter?
And Hlekulani was annoyed,
We scattered and ran for our lives ---)

We have investigated and given evidence of the occurrence of humour by citing a few devices for presentation. We demonstrated the places where comedy is created to amuse the audience.

Our next task is now to demonstrate factors which could disturb the comic laughter evoked by the scenes described above.

The falling down of the boy with the branch is symbolic of humiliation. He is at the very top of the tree and derives great pleasure and status from being superior to his peers. He is unaware of the danger lurking ahead. Unexpectedly the branch breaks and he cannot avoid falling because it all happens at high speed. The boy's artistry and championship disappear within a short time and the young boys below him, realizing this, yield to the fall of a hero:

Ho vhe hi va nyizela.

(We made way)

The subject concord "va-" (them) is in the plural form implying, in this case, not respect but mockery of the subject.

The frightening moment which creates a dismal atmosphere is dominated by the uncertainty as to whether or not the boy is injured. This uncertainty strikes the onlookers with dismay, and tension builds up:

Xinkarhana, mahlo yo hlangana ka vona,
Hi chavile ku kumbe va vavisekile.
Ku lo zwee!

(Soon, our eyes gathered around them,
Fearing that they might have been hurt.
There was a terrible silence.)

The dismay is intensified when we see the poor boy spitting continuously, creating the impression of having sustained a serious injury:

Na ku phela-phela.

(And spat continuously)

If the falling of the boy is viewed in the light of adult life in general, it is pitiful and shameful to see a boastful person's downfall. The poet comically portrays this with the aim of indirectly highlighting a serious message. It is empathy such as this which brings about laughter which combines amusement and seriousness. The seriousness in Khani-khojo is caused by the tension of not knowing whether or not Hlekulani has sustained serious injury. The tension is however released when the onlookers laugh and run away for fun after realizing that no injury had been sustained. In this context, the release of tension through laughter, endorses a major function of humour. The implication of the seriousness in this poem is detected in the undertone of the comical part.

(e) Nhwana wa rihuhu (A mad girl) --- Marhanele

In this poem Marhanele exposes the blindness and stupidity of some young women in conducting love affairs. As in EKholichi (see 3.7.2(b)) by Maphalakasi, the poet does not convey this message overtly. Rather he encourages the reader to mirthful laughter by creating farcical situations related to the whole affair. The reader has to discover the comical undertones by reflection.

The setting is the inside of a house where a noisy drinking-party is being held. It is a social situation in which men and women pair themselves as lovers and dance all night long. As a result of the influence of the beer which they have imbibed, the following day some lovers do not recognize one another. However, one female lover (mugangisiwa) recognizes her male lover (mugangisi). The latter denies that he is her lover, and the former insists on being accepted. The pursuit and the resistance become amusing when the lady shows one long front tooth as she is talking. However, the man mocks the lady by saying that she is toothless:

"A ndzi tivi wa tolo wo pfumala meno."

(I do not know one without teeth).

The following poem will be used in the discussion of the author's depiction of derisive humour:

- (i) A vo lo nyupe! endlwini ya ntsako,
A yi lo hontlo! hi vanhu vo hambana-hambana,
A va cina swa ximasiku-lawa,
Va hlawulana, va gangana, va cina,
Vusiku byi ko byi tisa nkarhalo,
Lava nga gangana va hambana.
- (ii) Hi ra mundzuku vagangani vambirhi,
Va hlangana edoropeni ra le kusuhi,
Mugangisiwa u vona mugangisi,
Wa n'wi tsutsumela,
Mugangisi a nga n'wi tivi
Hikuva u hava meno, handle ka rin'we,
Rin'we ntsena ra ntumbuluko,
Laman'wana a ma ri kona,
Ma siyiwile ehansi ka xikhegelo.

- (iii) "Hi wena mani u ndzi hlamulaka?"
 "Hi mina wa tolo."
 "Wa tolo ...! A ndzi ku tivi.
 "A ndzi tivi wa tolo wo pfumala meno."
 "Hi mina, meno i ya xilungu,
 Ndzi ya rivanle ekaya."
- (iv) A sungula ku hara-haraa, mihloti,
 Va hambana, ko sala ntsena ku:
 "Xi na rihuhu, a ndzi xi tivi."
- ((i) They were actively engaged in an orgy in a certain house.
 It was filled to capacity with different people.
 They were dancing in the modern style,
 They chose one another, fell in love, danced,
 Until the night became tired.
 Then lovers parted for the night.
- (ii) The following day a couple met in a nearby town,
 The proposed saw the proposer,
 She ran excitedly towards him,
 The proposer was astonished because the proposed
 Did not have any teeth except for one,
 Only one natural one.
 The rest were left under the pillow.
- (iii) "Who are you to talk to me?"
 "I am the one you proposed love to last night"
 "The one of last night ...! I don't know you.
 I don't know one without teeth."
 "Oh, please it's me, I only had false teeth,
 I forgot to bring them with me."
- (iv) She started shedding tears.
 They parted, and what was left was only:
 "The thing must be mad, I don't know it.")

The first five lines of the opening stanza give a graphic account of the orgy. The stanza is composed of ideophones such as "nyupe!" (swamped) and hontlo!" (of being filled) as well as the personification "Vusiku byi ko byi tisa nkarhalo" (until the night became tired). A combination of these word forms proves the poet's wittiness. A manner of expression such as this evokes a clear image of the confused chaos during the drinking spree. The drinkers perform an undignified sort of dance which the author calls "swa masiku lawa" (the modern style of dancing). They easily fall in love and then quarrel ("va gangana va hambana"). This makes the situation absurd. The most comically drawn

episode of the anecdote is the meeting of the couple who had engaged in love affair the previous night. The one-toothed lady excitedly runs towards the man in anticipation:

Wa n'wi tsutsumela
Mugangisi a nga n'wi tivi
Hikuva u hava meno, handle ka rin'we,
Rin'we ntsena ra ntumbuluko.
Laman'wana a ma ri kona,
Ma siyiwile ehansi ka xikhegelo

(She ran excitedly towards him,
The proposer was astonished because the
proposed
Did not have any teeth except for one,
Only one natural one,
The rest were left under the pillow.)

The image of a single-toothed individual reminds one of the folktale about a cannibal who used one long tooth to tear human flesh. Such an image creates a hideous sight and this is compared to the toothless girl in the poem, Nhwana wa rihuhu (mad girl). Folktales are replete with fantasy and their characterization is comical. Hence the lady in question is reduced to a folktale character because she is artificial. She is artificial because she has man-made teeth which she has left at home and makes absurd advances towards the man in a nearby town (edoropeni ra le kusuhi). Such advances make her appear cheap and reiterate her lack of morals in matters of the heart:

Hi mina wa tolo
Hi mina, meno i ya xilungu
Ndzi ya rivele ekaya

(I am the one you made love to last night"
Oh, please its me, I only had false teeth,
I forgot to bring them with me)

This tickles the reader since the situation is incongruous. When the lady in question is wearing artificial teeth she appears beautiful. This is presumably the reason for the man's proposal of love to her the previous night. He would probably have recognized and loved her still if she had had false teeth as she had the previous night. But now all is not well

since her ugliness is unveiled and the poet describes the situation as incongruous. The way in which he presents the matter is extremely humorous. The sad and pathetic part of the anecdote is when the lady sheds tears of disappointment and shame. She is overwhelmed by passion, but the man totally discounts her love and jilts her. She tries to appear natural to him, but because of the previous night's drunkenness or his pride he denies her. This element provokes meditation, concern and seriousness despite the amusing part of the anecdote:

A sungula ku hara-haraa, mihloti,
Va hambana, ko sala ntsena ku:
"Xi na rihuhu, a ndzi xi tivi."

(She started shedding tears.
They parted, and what was left was only:
"The thing must be mad, I don't know it.")

When the poet reduces the lady to a folktale character, this intensifies the sadness. She is no longer a beautiful young lady with shining teeth but an old lady with a sharp long tooth like that of a cannibal. The description makes Nhwana wa rihuhu progress beyond the realm of the comical if close observation of the poem is made. Under the surface the poem is derisive. Unlike in Maphalakasi's Xihlambanyiso (see 3.7.2(a)) where derision and seriousness are obvious, in Nhwana wa rihuhu this seriousness is deduced from the comical incidents of the poem. Marhanele employs ideophones and mainly ordinary words, but in a witty and graphic manner. Since the serious part of the poem can only be discovered, it is difficult to say which of the two: comical or serious - outweighs the other. The comical element is well-portrayed and the portrayal remains at the comical level to such an extent that the hidden meaning has to be discovered. However, the poem succeeds in creating humour for the purpose of communicating the idea of blindness and stupidity when conducting love affairs.

3.7.2.1 Observations on derisive humour in the poems discussed

In this chapter we have observed the essence of humour blended with light satire. This essence is meditated laughter. The humorist creates a comical or farcical situation with the aim of evoking laughter which is a response to absurdity and seriousness, but with the latter outweighing the former. The seriousness usually carries a message worth conveying to the audience. In some poems the seriousness is relatively simple while in others it is difficult to perceive.

To be able to see and understand the serious implication of the situation the reader uses more of his intellectual than affective capacities. This phenomenon occurs in Maphalakasi's Nkata xithicarana (see 3.7.2(c) and Ekholichi (see 3.7.2(b)). The same applies to Masebenza's Khani-khojo (see 3.7.2(c)) and Xambhulele xa gayisa (see 3.7.1(b)). However, where Maphalakasi in Ekholichi uses the first person, the other two poets use the third person as the victim of laughter. O'Neil (1990:36) refers to the two strategies as sympathetic and derisive humour respectively. The poems which meet the requirements for derisive humour are those of Maphalakasi and Masebenza. Marhanele's Nhwana wa rihuhu balances the ludicrous and the serious elements of the laughter aroused by its humour.

The serious context of the above poems is related to the substances of communication. Such substances are empty pride, unrealistic self-reliance, careless love and undirected, false courage. Wit, jokes, farce, figures of speech and other related concepts are used in mixed humour. This is a general tendency in the works of the three humorists discussed in this chapter. In particular Maphalakasi and Masebenza excel in their expression of wit. These two poets are also skilful at creating and releasing tension in their poems, for example Xihlambanyiso (see 3.7.2(a)) and Khani-khojo (see 3.7.2(d)). On the other hand, Marhanele in the poem Nhwana wa rihuhu is skilled at artfully using ordinary words to create absurdities.

3.8 SUMMARY

In this chapter an attempt has been made to examine the application of the two major types of humour, viz comic and derisive, in various poems. Synonyms such as ludicrous for comic, and contemptuous or jesting satire for derisive humour have also been used throughout the discussion. Other related forms such as chase and sympathetic have been included in the two types of humour. O'Neil's (1990:36) "derisive humour" is applied to the third person or party as a subject of derision in humour. This is true because a third party is usually the target of scorn in humorous situations.

Comic humour is intended for amusement, and the laughter aroused is open-ended. Derisive humour is purpose-bound and arouses a sub-laugh, laughter inhibited by seriousness.

Poems illustrating the two types of humour have been analysed. Some of the poems perfectly match the types and forms of humour, while others only have some areas matching the types. All the poems discussed under comic humour perfectly match the type of humour except one, namely Xidakwa (see 3.7.1(d)) which tends to evoke more derisive laughter. In derisive humour the contempt element in the laughter evoked is more evident. However, amusement and contempt balance each other in Nhwana wa rihuhu (see 3.7.1(e)). Nevertheless the poems discussed under derisive humour carry substantial messages.

Quite a number of poems, regardless of humour type, create tension and a climax which are resolved or released. This tension-resolution technique is of significance because it is the moment at which laughter serves the purpose of humour : humour releases tension. Such poems are Masebenza's Xivatlankombe (see 3.7.1(a)), Xambhulele xa Gayisa (see 3.7.1(b)), Khani-khojo (see 3.7.2(d)) and Maphalakasi's Xihlambanyiso (see 3.7.2(a)). It is evident from the example given here that Masebenza is the more competent of the two as regards the application of the tension-resolution technique.

Devices or tools for presenting types of humour have also been reviewed. Masebenza and Maphalakasi are skilled in the use of ideophones and interjections to dramatize a situation. Wherever figures of speech are used Maphalakasi evokes sombre and repulsive situations. Masebenza wittily manipulates these metaphors to create bright and lively images. Marhanele has the skill of using ordinary words to describe humorous scenes vividly and amusingly in his works.

In the final analysis Masebenza and Maphalakasi are both more skilled than Marhanele in presenting humour as a communicative strategy.

CHAPTER 4

GENERAL CONCLUSION

4.1 INTRODUCTION

The primary aim of this study was to compare the use of satire and humour as strategies for communicating ideas, experiences and messages to the readers. A comparison was made of the works of four Tsonga poets, namely Maphalakasi, Marhanele, Masebenza and Nkondo. The aim of the comparison was two-fold: investigation of the usage of satire and humour by the four Tsonga poets, and encouragement of more writers of all of genres, to enrich their works of art with satire and humour.

Since we have come to the end of this comparative study, we shall recapitulate the important points of the study. The recapitulation will deal with the following topics: definitions, types of satire, types of humour and the best Tsonga poet at using satire and humour as communicative strategies.

4.2 RECAPITULATION

4.2.1 Definitions

By way of introduction to this study several scholars of satire and humour were cited, as were their definitions of the concepts which they use to describe these phenomena. Together with various theories, ideas and generalizations we came to what we termed working definitions of satire and humour. A working definition is a formulated definition which gives the study a point of departure as well as a focus for discussion.

Satire has been defined as a statement which attacks a subject, in an unfavourable manner, to diminish vice and folly by the use of irony, exaggeration, wit, sarcasm and ridicule in order to evoke an attitude of derisive amusement with the intention of improving the existing state of affairs (see par. 1.6.1.1). Humour has been defined as the capacity to create, and stimulate a response to incongruity by using certain elements or devices for inciting laughter (see par. 1.6.2.1).

The common denominator which satire and humour share is laughter. The difference between the laughter is qualitative --- satirical laughter tends to deride while humorous laughter amuses. The mutuality existing between the two modes is that satire makes serious what humour regards as playful. For example, the irony used in humour is mild and entertaining, but militant and abusive in a satirical context.

Arguments as to whether satire and humour are particular literary genres or not were investigated and evaluated. The conclusion arrived at is that the two modes merely bestow on a literary piece a particular spirit or tone. They are literary leavens and painter models, qualities which give a work its special character. We may, therefore, only talk about a piece of writing based on satire or humour instead of satire and humour being genres per se. The aim of formulating these arguments was to ascertain whether one is dealing with literary genres or characteristics of a genre when satire and humour are discussed.

4.2.2 Types of satire

The method of classifying satire into invective, subtle and light-hearted was described and investigated, with reference to the level of provocation as well as the moral motivation of the author towards the subject. Invective satire uses explicit and obscene language since the author is likely to have been incensed by the wrongdoer. The language in subtle satire is also harsh, but this harshness is concealed by the use of figures of speech and other techniques. Light-hearted satire lies between humour; i.e. playfulness and subtle satire. However, the laughter triggered in the

different types of satire is derisive and aimed at wounding the victim. In this regard traits such as depravity (see par. 2.5.1), stupidity (see par. 2.5.2) and racism (see par. 2.5.2) are targets of satire. Nkondo and Maphalakasi are inclined to wound rather than reform the subject. In contrast, Marhanele and Masebenza aim at reforming the subject, but in an amusing manner.

The common devices used by the authors of satire in this study were irony, sarcasm and metaphor, particularly in the subtle and light-hearted satires. Maphalakasi, however, goes further by applying techniques such as alienation and reduction (see par. 2.5.3(a)). Marhanele's employment of symbolism is skilfully presented in Rifu i rin'we (see par. 2.5.2(c)). Close scrutiny of the four poets' method and style of satirization reveals Maphalakasi as being the most outstanding of the four satirists. His appropriation of style of presentation to a type of satire is the most relevant and worthwhile. In addition to the appropriation of style to a satirical type, the four poets succeed in using satire to communicate their ideas to an audience with regard to a subject.

4.2.3 Types of humour

The blend of amusement and seriousness in humorous laughter serves as a method of classifying the type of humour involved. An amused laugh includes mirth, merriment or gaiety, whereas pity, derision or contempt are included in serious laughter. There are quite a number of related terms used to refer to amusement and seriousness, but comic and derisive seem to be the most suitable. It was indicated in chapter three that in comic humour abusive laughter is excited by incongruities and absurdities. Furthermore, in derisive humour seriousness is created by irony, wit and pity perceived through the involvement of the cognitive processes. It was also mentioned that as a result of the seriousness and concern in derisive humour there is usually a more important message than in comic humour.

Relevant poems exemplifying these types of humour were discussed. The style of presentation was the focus of the discussion, with the appropriation of each poem to a humour type also being investigated. On the whole Masebenza's and Maphalakasi's poems fit the two types of humour with the exception of one poem namely Xidakwa (par. 3.7.1(d)) which is written as comic humour, but does not quite suit the type. Marhanele's Nhwana wa rihuhu (see par. 3.7.2(e)), used to create derisive humour, has the two elements of humorous laughter balanced. This makes it difficult to say which one outweighs the other. Masebenza's poems, beside fitting both types of humour, have tension created and released which is important in humour presentation. Marhanele's skill of using ordinary words (see Nhwana wa rihuhu) is worthy of note. Once again, the choice of sombre and dismal subjects of humour by Maphalakasi reiterates his high standard of presenting humour. Even then Maphalakasi and Masebenza with their works equally succeed in creating merriment in comic humour and restrained laughter in derisive humour. Marhanele's work also proves successful in conveying a message to his readers through his derisive poems.

4.3 THE BEST TSONGA POET AT USING SATIRE AND HUMOUR AS COMMUNICATIVE STRATEGIES

The criterion for determining the most competent poet in this study is the style of presentation employed by the poet. Among Tsonga poets, and in particular poets using satire and humour, Marhanele, Masebenza, Maphalakasi and Nkondo are rated the best. Besides the skill of selecting relevant subjects of satire and humour, their styles are striking and praiseworthy. Their choice and command of metaphors are indicative of great prowess. However, of the four writers Maphalakasi is rated the most outstanding in the use of satire and humour as communicative strategies. Besides being equally competent in his treatment of both satire and humour, Maphalakasi has his own strategies such as first person narrator, reduction or diminishing as well as exaggeration and alienation. Therefore, his satire is vituperative wherever necessary, and his humour genuinely titillating. His main subjects of satire are vices and

folly, while laughter blended with amusement and contempt is the main aim of his humorous works. Furthermore, Maphalakasi has a wide range. By this we mean that his works perfectly fit and excel in all types of both satire and humour. For example, his poem N'wi beni (see par. 2.5.1(d)) perfectly meets the standards for invective satire, and Xihlambanyiso (see par. 3.7.2(a)) is best suited to derisive humour. The merits ascribed to Maphalakasi should not create the impression that the other three are less meritorious. Rather their works have merit, but only in particular areas. Masebenza for example, is very good at creating and resolving mental tension in his poems, a factor which is significant in humour (see Xambhulele xa Gayisa (par. 3.7.1(b)) and Khani-khojo (par. 3.7.2(d))). Nkondo employs satire as a mode through which to communicate his hatred in an invective and cynical way. This is most evident in Durban (see par. 2.5.1(a)) and Hlolwa (see par. 2.5.2(a)). Marhanele, in addition to his command of symbolism, is regarded as a prophetic poet. His Rifu i rin'we (see par. 2.5.2(c)) predicted the South African government changes during the previous apartheid system. Marhanele also has the gift of artfully using ordinary words in humour presentation (see Nhwana wa Rihuhu, (par. 3.7.2(e))).

As a consequence of his excellence in satirization and the creation of humour in his works, we regard Maphalakasi as outstanding among his peers. His ability shows great potential for future authorship in satire and humour and we sincerely hope that as a result of the exposure emanating from this study more works based on satire and humour will flow from the pens of not only Maphalakasi, but many other budding and established authors as well.

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APPENDIX

1. G.J. MAPHALAKASI'S POEMS

MASIKU LAWANA

Vana, mi onhakile hla' Fanisa wa mhani!
Vakulukumba a mi va suseli swihuku ha yini?
A mi nyizeli vakulukumba ndlela va hundza xana?
Ha yini mi nga yingisi vatswari?
Miti mi yi lavela yini ma ha ri vamambikidyana xana?
Ximasikulawa xi mi onhile ke, 'Sisi!'

Tiburuku to leha, to leha, to durha - mi ambalela yini?
Hina ha ha ri vafana tiburuku to tano a hi nga ambali;
A swi ri swiambalo swa vakulukumba.
Mi alela yini ku ya exikolweni?
Mi ri tisuti ni mali hi nga swi kota ku mi nyika?
Tshamani! Kasi mi dyondzela vamani?

Vana-ndzi-'nwina ma hi xumbadza mhayi!
Fole ma ha ri vatsongo ma dzaha;
Swidakwa ma ha ri vatsongo hi n'wina! 'Sisi!'
Hi mavoko a ma ha lwi, ma chavana;
Mi matoya man' nwina va sweswi.
Hi karhele ku va tifakazi hina.

Vanhwanyana va kona na vona i swin'we;

Xo na tekeriwa etlhelo ni xilungu;
Vantima hi va vona hi mavoko ni milenge;
Vumbhuri lebyiya byi onhiwile hi tinghundhu;
Vanhwanyana va kona ku lo sala vito; i vatswatsi.
A hi mi hlekuli ho vula leswaku a mi vanhu.

Lavakulu vona ke?
Va sele kwihi?
Vuthicara hi lebyiya bya khale;
Swithicarana swa sweswi ntikelo evuthicarini swi susile,
Masiku lawa ha tivenisa ke!
Lava va nga swi voniki hi lava va tietleleke.

N'WI BENI

N'wi beni n'wana yoloye mi ta vona n'wina
Leswi a ngo lo hela a mi n'wi voni?
Loko mi tiyile a mi yi mi ya tirha?
Mo tiyela ye' n'wananga, vantswari-wa-handle!
Kasi yena a nga na ngati?
Mi salela swona vamakhaye ndzi-n'wina!
Loko o fa, mi ta sweka mi n'wi nyondzodza.
Ndzi ta mi ba mina ndzi patsa ni vamaana venu.
Sukani la mi famba! A mi na tindleve xana?
Mi tshemba byo vuloyi bya vanyini venu.
Eka n'wina loko mi tshama kona ko luma?
Loko ndzo tlhela ndzi mi vona la! Ahanti!
Ndza ha pfanga no mi tela.

MFUMONKULU

Yingisa wena bofu ndzi ku khedzela:
Va ka Maboxa-ndleve va lo rur-rr!
N'wana va-Chawuke, - Mun'wanati, - Nkuna,
- Valoyi, - Sono, - Mavundza, - Nxumalo, ...
Ku hlaza i ku xurha.
Vakhonzi ematikweni yambe na vo' va vuyile.

Man' na man' bulu i mfumo lowuntshwa;
Un'wana na un'wana u tihembela hi ku rhandza.
Va makolo miehleketo yi le mapotweni;
Valilingi va rila hi ku ya lilinga 'tipulasitiki';
Vutsonga byi le nhlohlorhini - namuntlha;
Vambe na vona Xitsonga eGiyani va vulvula.

Nhluvuko ni vukhale swi byarhanile -
Swi pakatsene bya xirhomberrhombe ni mbulwa.
Mamayila na Maria a va ha hambaniseki;
Ku jomba n'wandhindhani ntsena.
Maria ku sasekeriwa hi n'wandhindhani mhayi!
Vavanuna vona ku ncica ambalelo hay'!

Vaholobye xikatla a va ha khomeki;
Va tshame va yingiserile no honolela etilweni;
Va yimela yena Matanato -
Matanato yena Holobye wa le Pitori.
Loko nyenyana yi hundza, i mafenya ntsena.
Swikamba swona swa karhi swa hembelana.

Vhuu! xihahampfhuka xa Holobye pphalakaxaa!
Vambuyangwana va dyondza ku vona xihahampfhuka ekusuhi;
Va xi vona no hlalala vuloyi bya Valungu -
Valungu vo lowa ri lo hosi!
Vanhu vo nyukunyuku, ku fana ni vusokoti.
Vaholobye vona va biwile hi riphlalo.

Mimovha ya ntima wa mubodi yi ta yi lo twililili!
Yi ri karhi yi ku ndii-! ndii-! yi tisa vaholobye.
Emahlweni ka yona ku giya vuthu ra ka Nkuna;
Ri giya ri giyela ku tumbuluka ka Giyani.
Swikamba swi vuyelelanile ekusuhi ku ta vona ...
Hambi va ri va le ntsungeni va endzile eGiyani.

Vaholobye va ambala tinguvu ta mfumo hi nawu;
Vo tshwa milomo swifaniso va karhi va teka;
Va swifuva va tiphata va tiphatile;

Nhenha ya Mutsonga Prof Ntsanwisi -
Muvulavuri wa Xitsonga a nga katsi:
Hi xin'we o bodo! bodo! bodo!
Mavoko ko twala ku phakaphaka!
Matanato ana mahungu u hi fikiserile.
Wa tindleve ku yingisa u titwele hi yexe.

MAHLALELE

Ri xile, ri xele mina Mahlalele -
Mahlalele mukon'wana wa tiko.
Loko ri xile ndzi lekula ni miti - njhe!
Babalaza ri ndzi lekurisa ka ha ri ni mixo.
Laha ndzi nga kona xihloka ni mbyana swi kona.

Tinoni ti ndzi rhandzile mina:
Ku yimiseriwa swivava ti tshembe mina mahlalele.
Yindlu ndzi yi heta va nga ehleketanga.
Hakelo yanga yikulu i khuwana ra byalwa.
Va tintswalo va ta jinga va ndzi hoxa xitlakati.

Buruku ya mina yi lo pyi, ni swiqhivi!
Muchini wu nga kha yini eka mina hi ku rhunga?
Hambi loko ndzi funengela magabulelo swi nga na yini?
Kasi swo hlola hi mina?
Vana vanga va ta kula va ndzi hlayisa.

Ku dya mindzhuti ya tinyoka mi ta ndzi khomela;
Mina ndzi dya nyama ya swihari.
Masaka ekaya ya thlemuka hi mintonga.
Gayisa ku ri vona a ndzi rhandzi.
Phorisa rona ndzi ri zonda ha kunene.

Mumenyi wa tihlelo hi mina yaloyi!
Mutlhavi wa masangu a ku na un'wana, hi mina!
Mitundwani ni mikombe eka mina i bukuta - a ndzi hambi.
Hinkwaswo leswi, swi tirhiwa ndzi ri karhi ndzi dzaha mabularha.
Hambi ma dzwiharisa meno swi nga na yini?

Loko u lava ku tirheriwa etsimani, ndzi he mbangi;
Loko u lava ku twanana na mina, ndzi endli mukeli wa byalwa.
Ku fukeja eka mina swo va engatini.
Hambi mo ndzi sandza mi ta ndzi endla yini?
Kasi hi mina mahlalele wo sungula?

Ndzi vula tano mina; ndzi hetile.

EBAZINI

Ebazini ndzi tivonisile mavonavoni!
Endzeni ka bazi ra kona tala a ri antswa.
Munhu un'wana fole ra xinefu marha, ehansi!
Lahaya, wa mandhlozi hi fasitere wa haza!

Ebazini ndzi tikhorisile a ndzi hembu:
Vaxambili ebazini mirhwalo a va rhwele hi tinhloko!
Van'wana a va vulavula onge va khandziye emirhini!
Vavasati va xikhale emihlaneni tihuku a va beburile.

Ebazini ndzi tivonisile mina:
Ku nyizela vakulukumba ho twa i swa khale!
Vanhwana ni vabvana vona va nyizeriwile - nwina!
Mihlolo ya kona!

Vuhedeni ebazini ndzi byi vonile mina;
Ku hundzeriwa hi rin'wana bazi swi karhatile;
Muchayeli miloti u chayeriwile ku n'wi nyanyukisa;
Hi xihuhuri bazi ro vhu! Ri hundzela lerin'wana.
Ivi ho hetisa riendzo hi lo whii!
Ku chika ka kona na kona a ho lwetana,
Nthuu choyoyoo! Xa mina i movha.

XIDAKWA

Wa byi nwa, na yena bya n'wi nwavo.
Ku nwanyana byo: "Ndzi nwi; ndzi nwi!"
Xihoxo xa byona a hi voni hina.
Muhoxisi hi yena munwi.

Mbuyangwana bya n'wi zondza kee!
Loko a byi twile hi kona ku: fiku-fiku! Fiku-fiku!
Loko a etlele i xidziva xa nambu.
Nsati o kho, bya muongori.

Tingana nsati eka vanghana va yena!
Loko nuna wa kona a xalamukile u tinyuma a ri yexe.
Loko a nwile, hinkwavo laha kaya va hangalasiwa;
O na khovoleriwa nsati wa kona.

Ku lava tinyimpi munhu wa kona bee!
U hoxa xibakele a yimile ekule.
Ku biwa hi xibakele xin'we hi ye gagaga!
Hi ri loko a nga langutanga ehenhla wa vabya.
Masiku hinkwawo hi ko' ku susa babalaza.

Ebyalweni ko twala ku: "Chelani! Mi nge hi heti."
Hala tlhelo mali u khomile.
Kambe vana va yena ekaya va fambisa makhwiri eravaleni.
Ni tingana mbuyangwana u hava.
Wa byi nwa kambe na yena bya n'wi nwayo.

XIKOXA

Xikoxa xa Xikwembu xi lo timba!
Xi lo timbaa, xi nave milenge ya tinono;
Mugogojelo xi wu latile kwala nyongeni;
Tinyama ta xona letiyani, i tindlela no vuna.
Vuhlalu byi hundzurile tindleve mugiva;
Vusenga byi kutlekile, masinda ya khandzeka;
Enhlokweni ya verha xi bohile nceka wa nala.

Xa karhi; xa karhi xa faya tinhwala en'wandhindhaneni -
N'wandhindhani wa makhaxa yo kwalala.
Nkhinyu wu lo whaa, hi mataya - swilumi.
Heyi! Tinhwala ta kona to paka-paka-paka!
Min'wala ya makhudzu onge ayo pfuva vuvendze.
Xi pfa xi rhimila marhimila ya ntima;
Xi ma swoswa emilengeni;
Xi hetelela hi ku hlamba mavoko hi wona.

Ntirho wa xona emisaveni xi hetile;
Xo va muleli wa vana ntsena.
Ni mixo xi hlambisa vatukulu hi mati yo fundza;
Malanga ni swilavi emahlweni ya vatukulu xi susa hi ririmi.
Loko n'wana a rila, xi yima ku faya tinhwala;
Xi n'wi bebula, xi yimbela xi ku:
"Mbuwe! Mbuwe! U rilela ku mama!"
N'wana a kondza a miyela, a etlela.

Nimadyambu vatukulu xi va hlaya mbale-mbale;
Xi hetele hi ku ya va hlayela mitsheketo endlwini;
Vana va ta pfumela va ri karhi va etlela hi un'we un'we.
Xi to twa ku nga ha pfumeleli munhu;
Masuku xi kokotela vatukulu maxuka;
Na xona xi byi faya vurhongo.
Mindzuku ri ta ni swa rona.

XIHLAMBANYISO

Kereke yi lo ndzi tshiki, hi vanhu;
Van'wana va tshamile ni le hansi;
Magayisa ma vuyile edorobheni hi xitalu;
Mombo wa mufundhisi wu komba ntsako.

Mukhalabye wa malebvu bya nhlampfi-ncila.
Ekerekeni nyengeleto, nyengeleto!
Swimahlwana swange i mahlamba-ndlopfu.
Xi tsimbile ni thayi yo phapharala.

Halahala! Halahala! - vutshamo ka ha ri hava.
Jaha ra musa kakutsuku, exitulwini, ri tlutlama ehansi.
Ri nyizela mukhalabye wa Xikwembu.
Mukhalabye exitulwini tikitiki!

Mufundhisi u ngeniwile hi moya;
Mukhalabye comela xa tirha ekhwirini;
Wa karhi wa mukisana ni vorhongo.
Swimahlwana hi ku tsongo pfa-le-ki-ya-ni!

Nhloko ya mukhalabye yi hundzukile xinjovo;
Nhlampfi ya karhi ya dyela:
Jovo! Jovo! Joovo!
Esemendeni hi mombo tyaka!

Mahlo hinkwawo ma langutile mukhalabye!
Vanhu va lava ku baleka hi ku hleka.
Xalamuku! Halahala! Halahala!
Mukhalabye: "Kasi ndzi le kwihi?"

Mukhalabye hi mahlo ya ngati mufundhisi kelu!
Mukhalabye: "Tswimbe a wu lava ku ndzi dlaya!"
Kakatsuku! Rin'we, mambirhi, ..., ekerekeni mphyaa!
Un'wana ni un'wana ekerekeni u khomile xidukwana.

EKHOLICHI

Ekholichi ndzi yile rhurhi!
Ndzi yile ndzi ku ndzi ya dyondza vuthicara,
Ndzi amukeriwa hi mandla mambirhi ehofishini,
Vanakulobye va ndzi tshukisa loko va ku: "s-!"
Ndzi hoxa mahlo ku rhendzeleka na mina ndzi nga nyumi,
Ndzi ku kumbe ximakwa xa nhloko ya xikolo xi ndzi landzile.

Ndzo ya ku swee, etlilasini -- ndzi ya ku voneni;
Vanakulobye va khiriteka va ndzi landza!
Ku "s-! Musila!" swi ndzi chavisa mina yaloyi!
Ndzo ta rhendzeriwa mbhoo, hi vanhwana ni madjaha,
Ko twala ntsena ku: "Musila! gumm! a gumiwi!
N'wi tsemeni ncila!"

Hi mavoko ncila ndzo timbamba,
Ndzo nhamu hundzuluxu! Ndzi tinyanga madambi!
Vanakulobye va oma hi ku ndzi hleka;
Va ndzi hleka mahlo yavo ya ko' ya tenga-tenga mihloti,
Va ndzi tlurisa na kambe va ri karhi va tiphina.
Ndzo gwanya mhe mfana wa ka Mun'wanati.

Ndzo ntloko, hi ku nyangatseka,
Ndzo va ndzi tirhamberile:
Ndzi nwayeteriwa xikandza swange ndzi nwayeteriwa hi
swimanga;
Swikunwana swi rhikinyeriwa swi rhikinyeriwile;
Yindlu hinkwayo yi ku huu, hi mpongo -- ya vantshwa.
Ku fika ka thicara, hinkwavo ba-mfe!

Ndzi sala ndzi yimile, ndzi hefemuteka!
Ndzo va ndzi tlharihisiwile mina!
Ha-a! Ndzi nga swi rivala mina!
Xikwembu loko xi ri kona,
Ndzi ta rungulela vana va mina.

NKATA XITHICARANA

Loko ri xile exitulwini hi ko ku tikitiki!
A korhamisa nhloko bya xigwamatshuku.
A rhunga wo malapi yo khavisa etafuleni,
A rhunga hi tintiho swange i milenge ya pume.

Bodlela ra tiya kwala nyongeni gee!
U tola, a-ambala, a helela man' n'wina!
Rikahlu nkata xithicarana be!
Boyi yo tiyisela hi byo vusiwana.

Manyunyu onge u lo tekiwa eka mukhulu:
Swakudya swa le mitini u ri swi ni thyaka.
Maxangu le vatswarini u rivele!
Vuthicara bya nuna i baji eka yena.

Hinkwako eka mbuyangwani bya tirhisiwa:
Evhenkeleni, ebazini, ... a ku pfuniwe yena eku sunguleni,
Vanhu kulobye i ncini eka yena?
Ku vuhosi a byi peli nambu a nga swi tivi.

La kaya ku lo cacaa!
Boyi ya Xikwembu yi lunghisile hinkwaswo,
'Mehisi' vo kombotela hi rintihho,
Vo na ngangamuka onge va hlamba hi ximuwu!

Ku khohlonyana, u tsutsumele emubedweni,
Emubedweni swakudya va ta ka va yisa
Thicara a nga wu hoxa ni nomo na?
A ha ri jaha a a hamba a ku: He mina-mina! mina-mina!

Swi kwihi?
A a biwe phela nsati wa kona hi vona,
Ho dzumba hi mamisiwa tintiho;
Hi tincence ta matolo hina xana?
Emahelweni ya n'wheti, nuna-u vuriwa 'papa'
A nga se vuya, hi fasitere u hlometeriwile.
Loko 'cheke' yo vuya yi fayiwile, u ta titwela.
Xithicarana xa kona xi kumekile.
 U swi twela evurhongweni mbuyangwana
 Swivilelo swakwe ku nga rungula xikhegelo.

2. M.M. MARHANELE'S POEMS

RIFU I RIN'WE

Ndzi vonile swivandla swa masirha,
Masirha yo saseka,
Masirha yo biha,
Masirha ya Vantima,
Masirha ya Valungu;
Kambe hinkwawo i masirha.

Ndzi vutisile va tinhloko to pfimba;
"I vamani veni va masirha lawa?"
Nhlamulo ku fanana be!
"I ya vafi.
Ya rhwele mintsumbu,
Hinkwawo ya rhwele mintsumbu,
Mintsumbu ya vanhu ku nga ri ya rixaka rin'we ntsena."

Siku rin'wana nsele wu ve kona,
Xitsumbu xi nga celeriwanga hi nawu,
Xi lo funengetiwa hi misava,
Risema ra ku bola ri phohla emisaveni ku ta hi byela,
Ku ta hi hlevela ta ntlangu wa le marhumbyini ya misava,
Ku ta hi vikela xinakulobye xa vafi,
Etikweni ra nhlango wa vo basa va ntime kumbe va rihlaza.

Risema ri tata xivandla xa vahanyi
ri twala hinkwako,
Swivungu na swona swi endzela misava,
Swi tifambela hi ku tsabyata ku vona tiko rintshwa;
tiko ro pfumala leswi feke,
Kambe xin'wana a xi ri xo basa,
Xi ri ni nhloko a ntime.
Lexi hi xona xi nga dlokodla makorho,
Makorho ya miehleketo ya mina,
Hiloko ndzi twisisa vuxaka bya swa ntime ni swo basa
ehansi ka misava.

XISAKA XA NGHONDZO

N'wampfundla a nga jilanga,
A nga jilanga ni ku jila;
Loko a ku: "Wo twa ku hlayeriwa hi risema
Famba twa leri nga exisakeni xa nghondzo".

Muti wa Madume a wu lo hlikii!
A wu nuha bya nomu wa ngwenya.
A wu lo n'walala, hi maguja.
Kambe yena anga twi kumbe ku vona nchumu,
Hikuva a thwasile engomeni ya thyaka - yona ya tinghondzo.

Evuhirini mahele be!
Etlhelo nhlengeletano ya tinhongani yi tshamile;
Nhlengeletano yo pfumana murhangeri,
Hinkwato ti ni rito.
To xikan'we huu, wonge ti lo kaca!

Tinhongani to kho, ni vujelejele bya nhlikanhi;
Ti ri karhi ti khombisa mintonga ya swiharhi,
Hi tlhelo ti ri eku kuriseni vana.
Ehenhla ni le hansi ka vuhiri makondlo ya lo moo!
Ya hundzukile tinsula-voya ta timanga,
Vunsula-voya ya byi dyondzela ehenhla ka tona.

Loko ri ku mphii!
Hi un'we-u'we gaa!
Ku humiwa emarhandza-mbilu.
Tshanga a ri rivariwi, hikuva ro va rin'we;
Laha swikwembu swi etleleke kona.

Wo sungula ku vuya, ximarha i xa yena,
Wo hetelela u tatilayithela.
Hambi ka dyiwa, hambi a ku dyiwi,
U ta twa mani?
Leswi ni le masangwini va ngo funengela swandla!

NHWANA WA RIHUUH

A vo lo nyupe! endlwini ya ntsako,
A yi lo hontlo! hi vanhu vo hambana-hambana,
A va cina swa ximasiku-lawe,
Va hlawulana, va gangana, va cina,
Vusiku byi ko byi tisa nkarhalo,
Lava nga gangana va hambana.

Hi ra mundzuku vagangani vambirhi,
Va hlangana edoropeni ra le kusuhi,
Mugangisiwa u vona mugangisi,
Wa n'wi tsutsumela,
Mugangisi a nga n'wi tivi
Hikuva u hava meno, handle ka rin'we,
Rin'we ntsena ra ntumbuluko,
Laman'wana a ma ri kona,
Ma siyiwile ehansi ka xikhegelo.

"Hi wena mani u ndzi hlamulaka?"
"Hi mina wa tolo."
"Wa tolo ...! A ndzi ku tivi."
"A ndzi tivi wa tolo wo pfumala meno."
"Hi mina, meno i ya xilungu,
Ndzi ya rivarile ekaya."

A sungula ku hara-haraa, mihloti,
Va hambana, ko sala ntsena ku:
"Xi na rihuhu, a ndzi xi tivi."

3. B.J. MASEBENZA'S POEMS

SWIHLONI

"Bay'rhay't" xihloni xa hlamarisa:
Xi vumbiwile xi saseke ngopfu -
Xikandzanyana xa kona, xinon'wana,
Swimahlwana na yo nhompfu -

Ngi u ngo fambisa voko ra wena
Xikandzeni xa xona.
Futhi, ngi xi ngo ku angula -
Mbhuri ya xihari.

Xa hlamarisa
 Xihloni,
Xa hlamarisa
 A mi voni?

Loko xi twa swigingi
 Ntsena ku twa swigingi,
Xi nga ku vonangi:
 Hambi u toya kumbe nhenha -
 Kovee -!

Loko MUNHU a hundzile
 (Mi nga rivali phela
Ku' xona i ciluvu-njhe -)
 Hi kona xi kotaka ku humelela -
 Mbuya-!

Hi le Joni la':
 Ka jika-va-jikile,
 Gila-va-girile,
Hi le Joni la'.

U kuma tinxaka hinkwato,
 Leswi hinkwerhu suti hi mbalaka?
 Thayi hi tlimbaka?
Na xo Xilungu xi huma hi tinhopfu.

U nga ha n'wi tiva *Muchangana*?
 Ho, wa tlanga wena.
 A wu n'wi lemuki wa-ka-Gaza,
U jika kusuhi ku fana na xikuta.

A Vasuthwini wa "buwa,"
A Mazuleni wa "khuluma,"
Hambi, Valungu-ntimeni wa "p'rata" -
U to n'wi yini?

Ndzi vona vafambisi va mimovha
Va kiringa.
Kambe a va fiki ka va ka hina
Loko va cinca swivongo,
Va hundzuluxela-hundzuluxela -
E-tintlhari ta kona - !

Futhi n'wina mi n'wi tivaka
A nga lavi no mi vona:
Loko wo phikelela, u to hloleriwa;
"Saw' bona m'fowethu!"

Bay'rhay't" xihloni xa hlamarisa:
Xi vumbiwile xi saseke ngopfu -
Xikandzanyana xa kona, xinon' wana,
Swimahlwana na yo nhompfu -

BYALA BY'EYISA

Mhaka hi yaleyo
Va ka hina:
A hi xihlamariso?
Hambha comela
Xindzhohwani,
Ximhakani,
X'pfuxaka timhaka!
Ri' rin'we rihlwathi
Ri lumeka hinkwawo ndyangu.
Futhi yo tlula leyi a hi yi tivi mhangu.

Hi ri by'eyisa:
Munhu, langa lerhisa hinkwaswo,
Leswi mati i ngalava,
I hanci mapaya ya tilo.
Munhu, l'a ngo tsandza ntsena
Hi ku vuyisa rihanyo,
Bya n'w'eyisa, byala.
Mi nge vuli ku' u na dzano.
Byo n'wi hulela muhalu,
Byi n'wi tlhoma matomu.

Nxumbadzeki hi lo' a taka:
Hayi, a swi hetiseki!
I-dlitii - ! makumu ka xitarata,
Hi vuye futhi xikarhi.
Majondzo-marhengwe wona?
Hambi gere va ncincisa sweswi?
Na lexa nomo anhlaa ...
Ku hefemuteka ku sala kwihi!
Exigungwanini byo: "Tetee, Khalavi!"
A hi le kaya? Etleriyani!

Mahlomulo hi loyi:
Ye u swi kotile ku fika.
Mo pfula rivanti.
Ma ha la' ku vutisisa
Byo: "Chava rivoni!"
Hans' ka tafula pyatsaa-navatataa!
K'antswa swi ya k'etleleni swihlangi,
Swi nga hambana na tinxangu ta byala.
Vudyangwani lebyi nga thibiwa,
Wá ha ri kona n'winyi wa byona?

A hi Hlupeka loyi?

Hi yena, mbuya.
 Xikal' lex' ú ta heta rini?
 Va nga lo dzanga!
 Rhombeke rero tani!
 A hi se tshama hi ri vona!
 "Ndzi chululi!" U hlantile!
 N'we hi ko ku sula,
 N'winyi wa nkhuvu u tiyerile,
 Mo twa hi matonori-mambvhaba-mbvhaba!

 N'wa-Ndzhangili wa va kela
 Ntsena u fanele ku susa Vuloyi.
 Byi fanele ku susiwa, phela.
 Va ngenile, va humile,
 Yena o khoo - ! ku susa!
 Vo vitaniwa "vakon'wani,"
 Rito ra ko' wa sasekisiwa!
 Ha! A swa ha koteki!
 Dyambu loko ri ya pela
 Hinkwabyo "Vuloyi" byi le ka yena!

Rihuhu loko ri vona vanhu
 Ri ri va hlanya.
 Leswi v'endlaka hinkwaswo
 Rihuhu eka rona.
 Xilovekelo xi va vo' hinkwavo
 Va lo tlunyiwa,
 Xo' hi xo' xi nga nwangiku,
 N'we mi swidakwa.
 Loko byo: "Va rhukani!"
 Mi to gomolana ku huma ndlwini!

Ve ri bya lwa:
 Loko u byi nwile
 Na byo bya ku nwa.
 Leswi loko byo: "A cine!"
 Mi to phokotela mi karhala.
 Hambu mandlhozi
 A ndzi' ya pfa ya homula.
 La' a ku gadziwi.
 Futhi la'nga hlaveleleku
 U tivangele wukulu, nandzu.

Xi ri kona, njhe.
 Lexi a nga xi tiviki?
 Leti u ti ngenile,
 Letiya u fakazile.
 Loyi u kanetiwiwe,

Luya u nyumisiwile.
Mabulu wona u phamisile.
Kona u tiyela hi mani?
Leswi loko byo: "Hangalasaa - !
U to vo' hinkwavo ba-hasaa - !

Hi ri by'eyisa:
Nyenyela se u dyile:
Hi leswiya,
Seke! ephuphyini
Swa n'wi pfatlanya,
Hara-haraa - ! mihloti.
Hambi u tsundzuke vusiwana,
Swi ta tiva hi mani?
Kumb'u fanele ku tshinel'u mbuwetela,
Swi heta hi mani?
K'antswa ku swi tshikisa sweswo,
Hey', a swi nthinhiwi, sweswo.

O "hlevetela"
Na va le ntsungeni
Va twa yena.
Swihundla swonaa?
O tihakuta a tihakutile.
Vutlhari bya kona!
"Tanan' ka ngula ya vutlhari!
Twanani mina!"
A ndzi' u pfuleki' byongo?
A ndzi' u hlantsweki' byongo?

Emurindzelweni
Byi ku: "Chumayela!"
Kakatsukuu - ! U sisimukile.
U y-i-i-m-m-a,
Risimu u sumile,
Nyuku wu karhi wu thona,
Wena u hisekile,
Rito u ri tlakusa.
Byi karhi byi ku:
"Wa yi tiva Buku!"

Hi ri by'eyisa:
Munhu, l'a nga lerhisa hinkwaswo,
Leswi mati i ngalava,
I hanci mapapa ya tilo.
Munhu, l'a ngo tsandza ntsena
Hi ku vuyisa rihanyo
Bya n'weyisa, byala.

XIVATLANKOMBE

Hi huma na tihomu na M'zamani,
L'a ri na mano a ri ye' M'zamani,
Haleno a ka ha te mphuu ...!
Ti byisiwa, ta kokwana, tlhому.

Enhoveni i ku thumba xithara-thara,
Ntsako, leswi a ri ri ro sungula.
M'zamani o byeriwa ku xi rhiya,
Se' me ndzi tsutsuma ndzi ya siva.

Pho- ndza hlwela?
To rumbisiwa.
Hi xinkarhana ndza vuya,
Mahahu ngi ya nuna wa lunya.

Leswi ndzi taka hi ku tsutsuma,
Ndzo vona tihomu ti kolola, ti tlula.
Loko ndzi languta ndzo vo' xiphamarhala!
Xi-va-tla-nkombe! hi lo langutana!

Xi bihile xi vambekile vunari,
Xi xevekile, xi nuha vukari.
Ndza ha chava-hlamele,
Xo kubyaa, xi nyamalele!

Ndzo pana sikisi.
Ndzo fika ka M'zamani
Hi mahlo. Yena thukwa - !
Loko a twa swigingi:
"Swo' yini, incini?"
U hlamula hi mani?
Ndzo komba kunene:
Hefu: "xi-va-tla-nko-mbe!"

O ndzi hudula hi voko
Ho tsema hi ri vona:
"Xi le milengeni loko
Xi kubyama," hi yena.

Laha ko taniya ho yima,
Hefu-hefu-hefu-hefu-!
M'zamani, wa misavu
O ri: "Ve'xa nghena
Na le burukwini...!"
A nga ha hetangi:

Yo hluvuriwa.
Yo dzudziwa,
Yena o file hi mafenya,
Kasi bya hanyelwa?

Tihomu ti rivariwile
Xithara-thara xi khohliwile.
Swona!

XAMBHULELE XA GAYISA

Mumu wa hisa.
Vusokoti byi famba
Byi tlakuse makhwiri.
Lahaya ndzi vona tiva -
Kambe loko ndzi fika kona
Ri nyamalari'
Incini swi cina-cinaka emoyeni?

Mafemani u famba la'ko taniya.
Tihanci ta n'wi landzelela,
U ti hoxetela hi maribye:
"Va lo mi loyela ka mina?"
Wa nun'urha, a hlundzuki'.

Entsungeni o ya ku khigii - !
Hi nkomazi yo leva!
U te hi mina ku yi chavisa
Hi maribye, kwihi?
Yo mpfhumfha yi vuya,
Yi hlakahla timhondzo
Yi ku: Ndzi le mmirini.

Nuna wa munhu o tsema a ri vona,
Xirha xi ri kwala ndzhaku,
Xi hlongola, xi kolola.
Vanhu vo vona xihuhuri,
Rheysisi ya vutomi;
Va ba hi ripfalo:
"Cukumeta xambhulela,
Hi ri cukumeta xambhulela hey'!"

Homu yo sala yi femba-femba
Xambhulela. Xo tshwa na rimhondzo.
Xi haha moyeni, xi ya ku phavayaa - !

Mafemani u te a ku hefuu - !
A ri muntini: mahlu ya humile,
Misiha ya nhamu yi vambekile,
O hefemuteka.
Lexa tswotswi xi hume na matsolo!

Loko a vona ku' hi le vukon'wanini,
O hatla a nyamalala:
Ko sala ku twa' xikhiyana.
Mi fela yini vakon'wana?

Kasi va fela xambhulela
Xa mavala-vala:
Kun'wana xi tshwukile,
 Laha xa rihlaza,
 Lahaya xi basile,
 I-la xitshopana;
 Va nga vuya hi livhi,
 Vakon'wana.

KHANI-KHOJO

A hi huma xikolweni Pfukani,
Ntolovelo ku ri ku tsutsuma,
Hi hundza hi le makuweni.
Nkuwa a wu ri kona.
Ku nandziha leswi!
Va ku i Khani-Khojo;
Loko u ri ka wona,
Wo kha u khojeta.

Hina a hi ri vamambuxu,
Lebyikulu byi ri kona,
Tinghwazi ta ku khandziya.
Loko hi fikile kalakatlaa - !
O nge swimanga,
He vambuyangwana gaba - !

Hi fika. Hi lavayaa!
Makhati mangani
Va le manembeleleni
Tinsimi.

Futhi va mani?
Ho chiketiwa makuwa.
Pho, ku titwisa "dina,"
Ho honya-honyeka.

Makhati ma nga ri mangani
Ho twa: kokokoko-pho!
Loko hi ku kelu! ahenhla,
Ho vona Buti hlekulani,
Va rhangisene na rhavi.
Ho vhe hi va nyizela,
Ko twala ku choyo ...

"Hi-i!"

Ritshuri tuvi!

Xinkarhana, mahlo yo hlangana ka vona,
Hi chavile ku kumbe va vaviselike.
Ku lo zwee!

Ha, Hlekulani i ku chika "hancini,"
I ku tiphumundzha,
Na ku phela-phela.

Hey' fenya ra kona?
Kambe Hlekulani o vurhena,
Ho bamfe -

4. E.M. NKONDO'S POEMS

DURBAN

Lwandle, rihlaza ro tlula na rihlaza,
Ri langutile xirhendzewutani xa swintshabyana,
Ehansi ka swona ku andlariwile muti.
Lava, loko va ri henhla ka makatla ya swintshabyana leswi,
Va vona mitirho ya mandla ni vutlhari bya vanhu,

Ehansi u ta xeweta hi muti,
Xifaniso xa misava lexi tshembekeke,
Mpfilumpfilu wa vukosi ni vusiwana;
Laha, magume ya vusiwana
Ya hahahahaku na xihuhuri.
Laha, tiphece ti nga andza ku tlula nguvo ya masungulo.

Xana i vana va mani vonghasi?
Xana nyini u yo na va tihotlhorha o ya kwihi?
Kumbe ku humelele yini?
Xifaniso xo tano xi vavisa mahlo,
Xi pfula xidziva xa mihloti
Enhlokweni leyi nga na mahlo la nga pfuleka.

Tindlu, minkhenso ya matimba ya swiaki;
Swivumbeko leswo chavisa,
Swin'wana swo tifanela na "mana Maxangu";
Mabaku ya xinyami,
Xinyami xa mabaku yo dyohela kona;
Laha ku pyopyiwa na vuoswi swi nga ngatini -
Ku fana na ku hefemula.
Awu! u kwihi mongoli?
I nandzu wa mani?
Swi dlaya mani?

Durban, vito ro saseka.
Vito a hi nchumu, nchumu i ntirho.
Hakunene ku miyela swa pfuna.
Swi pfuna yini ku thya tihele vito ra Durban?
Mina ndzi to hlalala,
Ndzi pfala nomo.

Durban! ku lo saseka ntirho wa Xikwembu ntsena.
Lwandle ra mangatsila,
Swiganga na swihlahla swa rihlaza,
Onge Edeni u vuyile.

Kambe na Edeni loyi,
I Edeni wa tingana, wa nyumisa.

Lwandle, rihlaza ro tlula na rihlaza,
Ri langutile xirhendzewutani xa swintshabyana,
Ehansi ka swona ku andlariwile muti.
Vafi a va ta dyondza - loko a va swi kota
Ku pfuka va languta lahayaa, ehansi.
Va vona leswi nga endlwini hi mandla ni vutlhari bya munhu,
Na vona a va ta pfumela va ku:
"Swi tlula milorho ya ku ya en'wetini."

MADJAGANI

Madjagani i vanhu vo saseka,
Ngopfu-ngopfu vavanuna va kona;
Ku saseka, he! ... ku saseka ...
Onge u nga va byarha emakatleni,
Milenge yi nga kandziyi hansi.
Xana ma ku vona ku saseka
Na ku tiya emirini ... ?
Mpohlo ya muchangana ehandle
Onge i Xikwembu,
Xivumbiwa xo hetelela xa Xikwembu.

Xana a mi swi lavi ku fana na vona?
Tiburuku to leha,
Xihuku enhlokweni,
Tintanghu na masokisi emilengeni;
Vanhu va xilungu,
Va rifuwu ro basa,
Va miehleketo yo basa,
Vanhu vo tani?

E-e! kambe yimaninyana,
Byela djagani vusiwana bya wun'wana,
U kombela cheleni kumbe Bibebe,
U ri komba mahlomulo ya makwenu;
U ri kombela ku ehleketa vuntswha;
U ta ri vona djagani.

Ri rhurhumela matsolo;
Ri dzuka nyuku ri tsakama.
Ri languti, u ri languta,
U ku ri nhwii, emahlweni;
Ndhope, ndhope ntsena:
Vusiwana bya mahetelelo,
Kumbe ri tiendla ngwenya-nkelenge.

Ri languti swinene,
Ku tibombisa,
Ku tikhavisa,
Kambe veka emahlweni ka rona
Xin'wana lexintswa,
Lexi nga se voniwaka,
Xi kombela ku voniwa!
U yi languta
Mpohlo, emahlweni!
U ta kuma yi khalabyile!

Yi ondzile!

Yi file!

Ringeta ku ri khumba,

U ta tisola!

Ra pfofoka!

A ri na vundzeni;

I baku!

Baku ntsena ya ... !

Ri lo khavisiwa ehandle,

Baku ro xonga konghasi!

I mpficipfici la Afrika;

I mphesamphesa la misaveni ya Tatani!

Xana ximibi xa Yesu.

Yesu wa Nazareta xi kwihi?

Hoo! va kota hi ntangu.

Va ta phaphama!

HIOLWA

Loko hi ku hlolwa ha chava!
Onge hi ri swa hlola
Ku vita n'wankingiri wa misava;
N'wana wa mbhedo ya nhova,
Mbheb' ya vukosi bya swahava.

Hi chava yini?
Leswi na hina hi nga mahlolwa;
Hina va meno ya mabanga ya vukari;
Mikwana ya vuhedeni bya vuhari,
Hambi loko evuswetini bya hina hi ri makholwa.

Hlolwa ri ri hu-hu! Hina hi ri hu-hu!
Ri dya varikwavo, hi dya varikwerhu;
Ku hambana ku kwihi? Ku fanana be!
Loko ri bvanyengeta swiharhi,
Ri hi komba mintirho ya hina ya vukarhi.

Xa byanyengeta na mfowethu
Xa le rhumbyin' ka tata werhu.
Xa dya, xa minta, xa hanya;
Kambe timbilu ta hina, ta hlanya
Hi mavondzo, loko mfowethu
Xi tidyela, xi tinantswetela ngati ---
A hi vuvendze, i ngati!

Xona i madya-ngati;
Hina hi va madya-ngati-ni-byanyi-ni-byala,
A hi dyangatiwi, hambi hi ngati;
Xa hina xa le sawuleni
I xa le non'weni.

Van'wampfundla swi nonela xona;
Van'wamhunti swi hatimela xona.
Swa handzuka hi ku xurha,
Swa saseka hi mafurha.
Vulombe a hi nchumu eka hlolwa,
Loko ku hatima furha ra nkoka.
Mpfundla na mhunti swi gangisiwa hi munhu ni hlolwa,
Loko vukhamba ni vufendze bya munhu
Byi tiringanisa ni bya hlolwa ra nhova.

N'wahlolwa xi-dlayela-khwiri-makuha-konke,
Mativula ya Jehova xi-dlayela-vito-ni-vukosi.
Tatana u bole rhumbu ni nghohe

Ku tswala Napoleon na Xaka na Hitler; na Mantatisi, tihosi - !!
Swigevenga swo dlaya swi nga dyi,
Mahlolwa yo ka tino ni voya.

Hi dlaya vamakwerhu hi xavisa,
Van'wana hi khoma hi pfalela hi forisa,
Hi va xaxameta emajele ePitoli na le Joni.
Na hlolwa eka mina i mbhoni,
Ri kona na rona, ri dyohile,
Ri dyohela tilo ni vukreste bya swidyondzi,
Hikuva a ri tswalang' hi munhu hi sorile,
Hi sorile mbeleko wa lange henhla, xihoxi!!

MASEVE

Xa bomba, khengula;
Nsatinkulu xa nceka na risenga rihlalu,
Xa nsisi wa rigoda ri devula,
Mbewulani, Maseve, xibamu!

Xi tova lo' xi tshika,
Xi tota lo' xi sula,
Xa sasekisa, xi rhombisa swa ka nyini,
Xi duvula xi rhurhumbula hi xiviti
Swa le kule ni swa la kusuhi!
Xa khedza, xa vuyetela; a ku na vumbhuri,
Vanghana, va maseve, swigangu,
Xi swi tota vurimba byo fana.
Hambha, mbewulani, maseve, xibamu!
Sola, sandza, tova, tota; swa fana.

Va le vukatini va loya,
Va le kaya va vondzokiwa vumbhuri:
"Ahe-he-e! mhaye-ee-ee".
A xi khani mhayi, xi hlundzukile, onge i goya;
Onge xi nga rhurhumbula kule ni kusuhi
Ku fana ni "bomb" ya Hiroshima na Nagasaki.
"Ahe-he-e! mhaye-ee-ee."
Va xi vondzoka matilo ya xona la misaveni.
Mhayi, themba ra xona Masasani mhayi.
Hayi, mbewulani, maseve, xibamu!
Sola, sandza, xi tihahahahela na Masasani.

Loko va ku: "Churchill kumbe Krushev,"
Loko va ku: "Essenhower kumbe MacMillan,"
Maseve xi ri: "Masasani matilo yanga."
A xi tivi Cherere ni Kherefo,
A xi tivi Maseve na Mamila,
Vutivi a byi se xi tota vukari bya rivengo.
Loko ri xa ri pela swi ringene.
Hambha, mbewulani, maseve, xibamu!
Sola, sandza, tova, tota; swa fana.

I mpama, khegula;
Nsatinkulu xa n'wehla na nenge wo rhideriwa,
Xa nxiyi yo leha yi pewula,
Xobya, pewu, xobya, pewu,
Xi tshunyeta loyi, xi n'wayitela;
Xi fularhela luya, xi kanakana.

Xa xona ku senga timhaka ta munghana,
Xi xava hi ku xonga ni mabulu, mfana,
Xi hleva nhlevo onge xa hlola;
Xi hlolela tiko hinkwaro ra le Bileni.
Ha! Jabulani n'wana N'wa-Sono,
Swa nyumisa ku hleva, tswhu!

Swa nyumisa, khegula.
Swa nyumisa, nsatinkulu xa nceka wa risenga na rihlalu,
Xa nsisi wa rigoda ri devula,
Swa nyumisa,
Mbewulani, maseve, xibamu!
Swa nyumisa, maseve,
Tswhu!! Tswhu!! Tswhu!!