

SATIRE AND HUMOUR IN G B SINXO'S WORKS:

A CRITICAL PERSPECTIVE

by

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submitted in accordance with the requirements

for the degree of

DOCTOR OF LITERATURE AND PHILOSOPHY

in the subject

AFRICAN LANGUAGES

at the

UNIVERSITY OF SOUTH AFRICA

PROMOTER : PROF R FINLAYSON

NOVEMBER 1988



896.398532 SINX MKON



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DECLARATION

I declare that SATIRE AND HUMOUR IN G B SINXO'S WORKS : A CRITICAL PERSPECTIVE 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.

ACKNOWLEDGEMENTS

My foremost gratitude and appreciation goes to the following:

Professor Rosalie Finlayson, my promoter, for her painstaking guidance, skill in criticism, advice and motivation; it was, the balance of her wisdom, reserve and encouragement which moved a problematic thesis to the proportion it has assumed.

Professor J A Louw, former Head of the Department of African Languages, University of South Africa, for the valuable suggestions he made.

Professor T N V Maqashalala, Dean of the Faculty of Arts and Head of the Department of Social Work, University of Fort Hare and Professor P T Mtuze, Head of the Department of African Languages, Rhodes University, for fruitful discussions.

Mr R C Jennings of the Department of Classical Languages, University of Fort Hare, for his meticulous editing of this thesis. I should also express my special gratitude to his wife, Ischa, for the valuable long hours of discussion on comparative literary subjects.

Mr Ncedile Saule of the Department of African Languages, University of South Africa, for his helpful discussions as well as for organising reading material for me.

Mrs Hester Bongers and Mrs Wendy Swart, typists, Faculty of Arts, University of Fort Hare, for their neat and meticulous typing of the manuscript.

The late Dr. E N L Verschoor, Mrs Rénee Austin of Cape College of Education and Mr Garth Green of the University of Fort Hare for the initial editing of the manuscript.

* * * * *

I would also like to express my sincerest gratitude to:

Professor C R Botha, Head of the Department of African Languages, University of Fort Hare. His valuable co-operation made it possible for me to complete this study.

Mr Mlungisi "Jerry" Manzi, of the Department of African Languages, University of Fort Hare for proofreading the manuscript.

Mr S S Mdaka, Mesdames B N N Nguna and "Nandi" Kili, my colleagues, for helpful discussions.

My sincerest thanks are also extended to Mr and Mrs P P Jacobs; Mrs M Mafu; Mr and Mrs O H D Makunga; Mr and Mrs T Marele; Mr and Mrs A M Ngumbela; Mr and Mrs J Ngwadla, and Mr and Mrs L L Nonhonho, relatives and family friends for their moral inspiration.

My elder brother Mbuyiselo and his wife Nosakhele and all members of my family OOTSHEZI.

DEDICATION

In memory of:

my late mother : Guguma

my late mother-in-law : Tazi

my late grandparents : Taji and Nofayile

* * * * *

To my father : "Archie"

to the boys : Babalo, Bayanda and Bulelani

to my loving wife : "Zozo"

ABSTRACT

The main purpose of this study is to examine critically satire and humour in the works of G B Sinxo. This is done in order to clarify some of the more difficult aspects in interpreting the author's intentions which lie beneath the moral overlay of his themes. Although not the last word on the subject, this thesis attempts to delve for the realities, eternal verities, and revelations of a satirist within Xhosa literature.

Satire and humour are defined and differentiated, and their common ground of expression noted. Biographical details are provided where relevant to Sinxo's development as a writer and where they are regarded as having influenced his ideas. The analysis of his creative writings takes account of the views of literary critics and readers.

The consideration of Sinxo's treatment of Xhosa traditional values, his own attitudes and motives, and his satiric targets, leads to a thematic textual analysis and interpretation of his modes. This is to show the values on which his attack is based, as well as the moral and philosophical principles which determine his choice of subject and method of attack. This also includes the effect of Christianity and modernism which lead to the disintegration of the traditional role and status of women and the emergence of feminism.

Sinxo's techniques, such as the rhetorical devices of irony and exaggeration, as well as satire of the grotesque, are examined for their importance in enabling the literary critic to arrive at

a proper assessment of Sinxo's place in the literary history of Xhosa and to accord him a status not previously acknowledged.

This leads to an assessment of the general impact of satire on the individual and society, a statement of my own critical viewpoint about Sinxo's satire and humour, and a look at some interesting trends in satiric writing in Xhosa.

The claim is made that Sinxo's choice of satire as his chief mode of literary expression grew out of cultural needs and pressures, and that, while he is not the first writer of satire in Xhosa, he is so far the greatest.

CHAPTER ONEINTRODUCTION1.1 PREAMBLE

The primary purpose of this introductory chapter is to set out some basic research guidelines that have been adopted and adhered to in the study of Sinxo's satire and humour. The writer deemed it necessary to list, quite early in this study, all Sinxo's creative works and the date of publication of each. By means of this bibliography I hope to give an overall glimpse of the period of Sinxo's writing which stretches over four decades. A definition and the nature of satire and humour will be discussed in due course to enable the relevant characteristics of satire in Sinxo's works to be established.

1.2 SCOPE AND MOTIVES OF RESEARCH

As the title suggests, this study will be devoted principally to the satirical and humoristic veins found in G B Sinxo's creative works. My major problem has been that I find it entirely impossible to discuss his books without reference to the satire and/or humoristic component in them. Sinxo's creative works of prose, drama and poetry (as listed below) will therefore be critically examined in order to uncover the essential structures and patterns, which I believe, have not yet been critically articulated in great detail.

TITLE OF THE BOOK	GENRE	PUBLISHERS	DATE
1 <u>UNomsa</u>	novelette	The Lovedale Press	1922
2 <u>Imfene kaDebeza</u>	plays	Oxford Univ. Press	1925
3 <u>Umfundisi wase-Mthuqwasi</u>	novelette	The Lovedale Press	1927
4 <u>Umzali wolahleko</u>	novelette	The Lovedale Press	1933
5 <u>Isakhono somfazi namanye amabalana</u>	short stories	The Bantu's Publishing Home	1956
6 <u>Thoba sikutvele. amabali emibongo angama - 76</u>	poetry	The Lovedale Press	1959
7 <u>Imbadu: amabali amafutshane</u>	short stories	Bantoe-Publikasies (Edms) B.P.K	1960
8 <u>Imfene kaDebeza neminye imidlalwana</u>	plays	Oxford Univ. Press	1960
9 <u>UNojayiti wam iimbilana ezingamashumi amabini anambini</u>	short stories	The Lovedale Press	1961
10 <u>Isitiya: amabalana amafutshane</u>	short stories	The Lovedale Press	1964

The above bibliography, as compiled by Scott (1976 : xii), lists the endeavours of Sinxo in which I intend examining the employment of satire and humour.¹

While analysing his works I also intend to assess the range of his satiric devices, because satire and humour have been his chosen expression for analysing human nature and life in general.

An illumination of Sinxo's personality and beliefs is ineluctable and will therefore be presented passim. At this point, suffice it to say that all my informants acclaim him

as an illustrious jester, a frank and peace-loving cheerful extrovert. A brief study of his social background will doubtlessly enable me to explain the sources and consequences of his ideas and stature. The discussion of his satire and humour will, to a large extent, be confined to its social function, viz. the general and particular ridicule and to his motives, viz. whether good or ill-natured. A special value will be attached to this approach so that Sinxo's ideals may be correlated with the views of those interviewed. It is my wish to determine how real-life situations affected Sinxo's manner of expression. This knowledge could be gained only through interviews. Form and structure will be touched on or discussed where this seems likely to illuminate the work concerned.

1.3 METHOD OF RESEARCH

A critical assessment of any literature relies very heavily on the written works of any given author. It is this universal truism that will lead me to scrutinize first and foremost all but Sinxo's translated works (as listed above).

Regarding his personal or private life, his social background and other related matters of importance to this study, I have sought the services of informants, especially his next of kin (second wife and children).² In attempting to sift the authenticity of any information supplied to me, supportive evidence from different sources has been employed. Where there is any contradictory statement or informa-

tion, it will be noted and a critical conclusion will be drawn.

1.4 DEFINITION AND NATURE OF SATIRE AND HUMOUR

1.4.1 SATIRE

The term satire is derived from the Latin word satura.³ It is a literary composition in which human frailty is held up to ridicule. Bullit, (1953 : 39) says that any literary attack upon the vice and folly of men and manners may be contained under the general word satire. Elliot, (1965 : 738) cites Dr. Edgar Johnson who defines satire as a poem in which wickedness or folly is censured' and adds that 'more elaborate definitions are rarely more satisfactory.' Feinberg (1967 : 19) uses what he calls a working definition when he writes:

... satire is a playfully critical distortion of the familiar.

Rosenheim Jr. (1963 : 323) approaches satire from the historical point of view and writes:

All satire is not only an attack; it is an attack upon discernible, historically authentic particulars.

The use of verbal attack against others amongst human beings is a very ancient form which appears to have its roots in primitive practices such as formulaic curses and magical incantations. Such an attack is not without motive, which in all probability is to ridicule

human frailty. Cavanaugh (1974 : 209) has this to say:

Satire is literature that ridicules human frailty. The ridicule may be kindly or ruthless, but it usually has as its objective the improvement of man's character and institutions.

When viewed from this opinion the principal objective of satire is the exposure and correction of human weaknesses or foibles. Albertyn (1970 : 35) says about the primary concern and ultimate objectives of a satirist:

The satirist exploits a painful or absurd situation, or a foolish group or person by unmasking hidden absurdities and attacking vices to which we have become so accustomed that we see no harm in them.

The optimistic view is that any satirist may write in order to heal while another may write in order to punish the wrong-doer.

Satire is then that literary element which is concerned with the behaviour of society. As a noble art it blossoms during the period when (i) the majority of men define right and wrong in the same way; (ii) there is a breakdown of law and order, and/or anarchy; (iii) power and economic greediness supersede a rationalism.

The implication that may be drawn is that the foolishness of the world (when reason gives in to selfishness, or when sense yields to nonsense) is the breeding-ground for satire. When such a situation arises, the satirist strips away the solemn pretences of dignity and worth with which the vulgar and foolish cover themselves, and makes clear the chaos toward which the world is tending to move. The success of satire depends very much upon the writer's ability to involve the readers and so to make them share the condemnation. A prerequisite for achieving and maintaining this is that the satirist must employ raillery to raise laughter and amusement. Satire presented in this manner attacks its object from the flank with wit and technical skill, rather than crudely and brutally from the front. Invective criticism may achieve the opposite: readers may fail to sympathize with the author and so withdraw their disillusioned anger against the object of criticism. Bullit (op.cit. : 39 /- 40) views invective criticism as

... that criticism in which the author vilifies an object directly and openly without recourse to wit and with no attempt to arouse the comic spirit.

Lack of sufficient wit and/or technical ingenuity to evoke any response lighter than the vehement emotions of anger and rage destroys any satiric composition. Admittedly, satire ranges from light ridicule to bitter attack but the extreme must be approached cautiously

and tactfully, lest it should tend towards total vilification and vituperation of the object of attack and consequently lose its literary quality. Naturally, a direct rebuke breeds an intolerable feeling which affects human relations.

It is true that invective employed with the technique of exaggeration may stimulate amusement and laughter, but its effectiveness may be doubtful since it diverts the attention of the reader from the object attacked to the technique of its expression.

1.4.2 HUMOUR

One comprehensive term which embraces satire in all its forms and nuances is humour. Satirists are fond of using comic devices for the purposes of criticism. Feinberg (op.cit. : 101) distinguishes four basic techniques of humour, namely incongruity, surprise, pretence and catering to the superiority of the audience. Of these, incongruity is the most popular, because it makes use of the fact that certain kinds of inappropriateness result in amusement.

In essence, satire and thus in turn humour (i.e. Sinxo's humour) is a joke directed against somebody who displays a lack of dignity or virtue, or who is guilty of any inferior excesses like the gluttony of a greedy fat man. Since every joke makes a fool of somebody found in a funny situation, a human victim is demanded

for the sacrifice. But caution should be employed, for it is improper to make readers grin from ear to ear. According to Horace, jesting is that literary aspect that 'often cuts hard knots more forcefully and effectively than gravity'. This Horatian opinion is raised by Edward A Bloom and Lillian D Bloom, (1979 : 60) who add that a good-natured satirist

... could persuade his readers to share his social intention if he created a delicate harmony of meaning and poetry.

The truth of satire lies in its sting and edge for it jeers and berates vice. For this reason it may be defined as a playfully critical distortion of the familiar.

Horace sketches the history of satire as an exposure of crime, but insists that this mission may be performed with courtesy or the light touch, since even weighty matters are sometimes settled more effectively by a jest than by grim asperity. He is supported by Hight (op.cit. : 18 - 23) who views the purpose of satire as an attempt to combine jest and earnest, 'to tell the truth laughing' - to blend amusement and contempt. Hendrickson (1971 : 44) says

... laughter prevails against the most unyielding barriers, and may make palatable the bitterest truth.

Though in some works amusement may out-weigh the contempt or may disappear and change into a sour sneer, it is inseparable from satire.⁴ It is an undoubted fact that satire always contains some trace of laughter, but only 'when good-humoured men pick up this weapon of laughter, and having no vendettas to work off with it, begin tossing it idly at a mark, that humour without satire takes its origin' (Knox, 1971 : 64)⁵

In an approach to human weakness, a satirist attacks the silly and the foolish with laughter so subtle and gentle that 'he hopes to provoke his audience to amused contempt and pity for those who are merely inane and indifferent to their role as human beings' (Bloom and Lillian Bloom op.cit. : 51). Such a spirit of humorous criticism, sprung from innate prejudice, nurtured by penetrating observation, enlisted at least nominally under the banner of righteousness, and out for conquest, obviously must have something to conquer.

In Juvenalian satire, humour is minimally employed, while in Horatian satire there is a minimum of criticism. A man who has a critical disposition is bound to criticize. If he has a keen sense of humour, he will be alive to the absurd; and if he possesses both, he is a natural satirist and cannot escape his manifest destiny - so long as he is not inarticulate. The real internal stimulus is temperament. Although in theory a distinction can be made between humour and criticism,

in practice comic devices are constantly used in order to criticize. Feinberg, (op.cit. : 4) and Frances Russell, (op.cit. : 11) share the same view about humour in comedy and humour in satire. Worcester, (1960 : 37) writes that '... the laughter of comedy is relatively purposeless,' while '... the laughter of satire is directed toward an end.'

Some scholars use the term satire to denote humourless criticism. This is really invective criticism, denunciation or any sort of reprehension. On the other hand, uncritical humour is mere facetiousness and jocularity. Therefore without humour, satire is invective and without literary form, it is mere clownish jesting. Literary qualities suitable for satire are, beside humour, brilliance, wit and freshness. Any material to which these techniques have been applied survives and retains issues that remain relevant long after the satire was written.

Russell (op.cit : 7) points out that one can never quite capture it (humour) any more than pleasure or tragedy and aptly describes humour by saying that:

... intellectually it is a contemplation of life from the angle of amusement, and emotionally, a joyous effervescence over the absurdities in life ever present to the discerning eye ...

The "joyous effervescence over the absurdities" generates pleasure to the reader just as satire gives pleasure too, but scholars disagree about the kind of pleasure engendered by satire. To achieve this pleasure the satirist uses all the standard comic devices as well as applying variations of wit which are more suitable for satire than for uncritical humour. The satirist tries to avoid tiring the mind by splitting up the satiric material into short units, by interpolating other appeals between these units, and by employing dramatic narrative forms. Therefore, by contemplating life from the angle of amusement the satirist attempts to camouflage the criticism or to sugarcoat it somehow to make it more palatable.

For the purpose of this study Frances Theresa Russell's remarks (op.cit. : 5) about satire are apt:

... satire is humourous criticism of human foibles and faults, or of life itself, directed especially against deception, and expressed with sufficient art to be accounted as literature.

The foibles, illusions, self-contradictions of human nature are a joy to a satirist for their own sakes, but also because through action they lead to consequences which may be serious but may also be comic. The writing of G B Sinxo is no exception as regards this particular aspect and it will be closely scrutinized throughout this study.

1.5 SUMMARY

The comprehensive bibliography on Sinxo's works brings out the author's natural instinct for experimenting with the three genres, namely prose, drama and poetry. It is the writer's opinion that poetry, more than prose and drama, has popularised the use of satire. In Sinxo's works satire is to be found in the three types, but the execution of it in his prose is enchanting. I hope to portray this clearly in the following chapters. To initiate such an endeavour one must take a closer look at the man. Chapter Two therefore, is devoted to that purpose.

1.6 NOTES AND REFERENCES

1. Patricia E Scott "Bibliography of the works of G B Sinxo" in Xhosa literature for beginners; Umzali wolahleko by G B Sinxo abridged by S Z Zotwana 1976. J J Niemandt compiled an extensive bibliography of the vernacular languages of Southern Africa entitled Bibliography of the Bantu languages in the Republic of South Africa 1962. Chapter five of this work deals with Xhosa.
2. I have made numerous personal communications with the Sinxo family in an attempt to sift and verify facts. The following family members contributed greatly in the discussion I held with them: Mrs Tutu Lenah Nothemba Sinxo (Guybon's second wife); Nomsebenzi Sinxo his first born in his first marriage to Beula Nohle (S E K Mqhayi's daughter) and Dondolo Norman Sinxo, the second last born in his second marriage. Some discussions are on tape and in my possession. I also interviewed Mr S A N Ndlebe, a local literate man, on 19.9.85 as well as other neighbours who seem to know very little of the man's life because they were either young and/or have forgotten his personality.
3. Gilbert Highet, The anatomy of satire 1962:231 writes: The name "satire" comes from the Latin word satura, which means primarily "full", and then comes to mean "a mixture full of different things". N Frye, S Barker and G Perkins, The Harper handbook to literature 1987:413 contend that the term arose as a specific verse form in Latin literature practised by Horace, Juvenal and Persius. As for the Greek connection, Highet says that 'the name has nothing to do with the Greek beings called satyrs, shaggy creatures partly human and partly bestial, often rudely goatish in their behaviour.' The Greek cynic Menippus invented another form of satire in prose with verse interludes called Menippean satire. So the Latin derivation which literally means a dish full of mixed foods aptly refers to the fact that satire uses not only prose or verse but also irony, innuendo, invective, sarcasm, humour and scorn. For more clarification on this point J A Cuddon, A dictionary of literary terms 1977:584 is a reliable source.
4. Frances Theresa Russell, Satire in the Victorian Novel 1964:7-8 and Highet, op.cit.:18-23 offer tangible explanation about satire and laughter.
5. Ronald A Knox, 'On humour and satire' in Satire: Modern essays in criticism (ed. R Paulson) 1971:64. Further remarks that where humour is predominant, room should be left for the disciplinary effect of satire.

CHAPTER TWOGUYBON BUDLWANA SINXO : THE WRITER2.1 PREAMBLE

A life history of any writer of note is valuable because it affords one an opportunity to examine the writer's practical experiences of life. The presentation of Sinxo's biography in this chapter is aimed at assessing his development as a writer. However, biography alone should not be relied upon when one is attempting to understand the writer's ideals. Ntuli (1984 : 6) offers a useful warning when he writes,

... we need not always depend on the knowledge of the writer's life history in order to understand him.

Sinxo's place among his contemporaries as well as his role in the general development of literature are equally significant. To establish these factors, it is necessary to review not only the part he played in the development of Xhosa literature, but also his creative writings, so as to follow his trend of thought. For the accomplishment of such a venture, it is imperative to assess critical views and judgments passed on his works by literary critics.

2.2 BIOGRAPHICAL OUTLINE

Guybon Budlwana Sinxo was born on 8 October 1902 at the Holy Trinity Mission, Tinis Location in Fort Beaufort (Cape Colony). He died at the age of fifty-nine on 6 June 1962 at

the Victoria Hospital, in Alice. He was baptized by Canon D Malgas.¹ His father, Charles Sinxo from the Khwalo clan, was at the time of his birth, a teacher in the mission. His mother, Legina Chabasho Sinxo (Lenge) was of the Mpehla clan. The original home of this Khwalo family was, and still is, at Njwaxa Location in the Middledrift district.

A strong sentimental bond exists between the family and the location of Njwaxa. Guybon Sinxo's grandfather Mthetho (Sgwayiza) Sinxo is regarded as a legendary figure by the residents because he, as headman of the Gqunukhwebe, led those villagers from Tala and settled them next to a stream which forms a tributary of the Tyhume River. He named this stream Njwaxa because of the tasteless nature of its water.² The three old church denominations found in the village, namely, Anglican Church, the Methodist Church of Southern Africa and the Free Church, were also established by this Gqunukhwebe headman, Mthetho Sinxo. Since he was a headman, he automatically became a leading councillor of Chief Kama. The role played by Mthetho in the local affairs of his village and in the tribal affairs of the Gqunukhwebes made a lasting impression on the mind of his grandson, Guybon. He features greatly in his first novelette, UNomsa, as Themba's father, Sindile. The involvement of Sindile in the tribal affairs are characteristic of Mthetho's role in the Gqunukhwebe tribal council.

The name Budlwana, which literally means "little plumpy one", was originally used as a nickname derived from his

physical appearance in early childhood. As the youngest child of his parents, he stayed with them at Fort Beaufort, where he received his primary education, and later trained as a teacher at St. Matthews, near Keiskammahoek. The publication of Enoch Guma's book UNomalizo, aroused great interest in him. This interest was further stimulated by the fact that Guma was also a student at the institution. Soon thereafter, a club called Witenagemot was formed by a group of aspiring Xhosa writers. Two of its members were later to emerge as great writers, namely, G B Sinxo and J J R Jolobe.³

Sinxo qualified as a teacher in 1920 and taught at various schools in the Eastern Cape. Below is a copy of his certificate of service issued and signed on 18 June 1951 at Cape Town by B F Joseph for the Superintendent-General of Education, Department of Public Education:

FROM	TO	NAME OF SCHOOL AND FISCAL DIVISION
1.1.1921	31.3.1921	Noncampa (Ind.) Native School : King William's Town.
1.4.1921	30.9.1921	Annshaw (Wes.) Native School : King William's Town
1.10.1921	31.12.1921	Ingwenya (Wes.) Native School : King William's Town.
1.1.1922	31.3.1923	Richmond (E.C.) Native School : Richmond
1.1.1925	30.9.1925	Rabula (E.C.) Native School : King William's Town.
19.7.1928	30.6.1927	Manley Flats (E.C.) Native School : Albany.

1.4.1949	30.6.1949	East London Location St. Philips (E.C.) Native School: East London.
1.7.1949	23.9.1949	East London West, St. James (E.C.) Native School: East London.
1.1.1950	to date	Hota Mbeula (E.C.O.E.) Native School: Xalanga.*

The first break he had in the above service, from 1 April 1923 to 31 December 1924 was when he joined a private school, Ganda Baptist Institution.⁵ During his second break he worked for an attorney, Benjamin Dubb of Port Elizabeth, from 1 October 1925 till he rejoined teaching in the Albany district in 1926. Between the years 1927 and 1949, Sinxo rendered services of a different nature to his people. He worked for Baker Ring, East London, as Editor of their Xhosa newspaper, "Umlindi", until the publication of the paper was stopped. He then joined Lovedale Press for some time, helping W G Bennie compile The Stewart Xhosa Readers series. He left Lovedale for the "Bantu World" newspaper of Johannesburg as their new editor. Owing to ill-health, he left the Rand and from the end of June 1937 to 30 June 1941 he worked for the Regional Magistrate's Court in Port Elizabeth as casual Interpreter. He later resigned and from 30 June 1941 to 30 March 1949 worked as Temporary Social Welfare Officer (Native Probation Officer) in the Social Welfare Department, Port Elizabeth.⁶

Having rejoined teaching in 1949, Sinxo taught at two East London Schools and at Xalanga as reflected in the certifi-

cate of service. He left Hota Mbeula of Xalanga at the end of 1953 and became principal of Njwaxa Primary School, at Middledrift, as he wanted to teach in his home village. In fact the certificate of service was requested when he was applying for this very post. Incidentally this was his last school and fittingly the only school in which he had a long period of service, four years and six months, from 1 January 1954 to 25 June 1958. The total number of years he taught is eleven, including his nine months stay at the private school. Over twenty years were spent in the social services of his people. It was in the latter period that he amassed a vast number of social experiences which he would later utilise in his short stories. He travelled extensively, meeting different peoples of South Africa and at the same time adapting himself to different social environments. Quite a number of the themes from his stories were drawn from these conditions.

Sinxo married Mqhayi's oldest daughter, Beula Nohle in 1924. His first child, Judith Nomsebenzi, my chief biographical respondent, was born in 1926, followed by a boy, Phakamile Shakespeare, and the third child, Mahatma Gandhi, who died in infancy. Beula also died in 1929 while she was teaching at Njwaxa Native Community School. It was to Beula that Sinxo dedicated his second novelette, Umfundisi waseMthunqwasi. He remarried later, his second wife being Lenah Sinxo.⁷

2.3 SINXO AND THE DEVELOPMENT OF XHOSA LITERATURE

The emergence of Sinxo in Xhosa literature, with the publication of UNomsa in 1921, came a whole century after the birth of Xhosa as a written language. Regrettably few novels had been published by that time and the only poetry book of note was Rubusana's Zemk' iinkomo magwalandini. There was no published drama, nor even a book of short stories. Probably the few Xhosa authors at the time were preoccupied with serious matters affecting their livelihood, viz. the loss of their land and freedom.² In fact, imaginative prose fiction was introduced into Xhosa literature at the beginning of the twentieth century by S E K Mqhayi (Sinxo's father-in-law) when he wrote an adaptation of the Bible story of Samson called USamson in 1906. The first original work of Mqhayi is Ityala lamawele which, though printed and published in 1914, was written very much earlier. Gérard, (1971 : 54), comments that it was written despite the restrictive Missionary influence which tended to discourage any form of traditional beliefs, superstitions and references to witchcraft.

The first half of the twentieth century saw the widening of the geographical concentration of modern Xhosa literature. Earlier, in the preceding century, the majority of writers originated in the territory which was under Paramount Chief Ngqika, of the Rharhabe, and around Alice, Healdtown, Keiskammahoek, Peelson and King William's Town. It is significant that the "recruiting area for Xhosa writers" widened after the colonization of the whole of Xhosaland,

which characteristically brought with it missionary stations as centres of education (vide Gérard op.cit. : 48). H M Ndawo, who belongs to the Hlubi tribe, and M E Sontonga of the Thembus should be mentioned as the first writers outside the Rharhabe authors. Ndawo sprang to prominence when he wrote Uhambo lukaGqobhoka (1909) and later on, evidently influenced by Sinxo's Umzali wolahleko, wrote UNolishwa (1931). Gérard (Ibid.) also cites other factors that contributed to the concentration of literary endeavours in the Ngqika area: the 'opportunity for learning, availability of printing presses and missionary willingness and management...' The printing presses referred to were established at Lovedale (1823) and St. Matthews (1862). Lovedale and the adjacent area was turned into the cradle of modern Xhosa literature.

The contributions of L Kakaza, the first Xhosa woman writer, and E S Guma, who has been mentioned earlier in this chapter, were a source of inspiration to Sinxo. A profound incentive was created by the preparation of Guma's UNomalizo okanye izinto zalo mhlaba ngamajingi-qhiwu which was completed at St. Matthews Mission and was witnessed by Sinxo and Jolobe, his classmate. Vilakazi (1945 : 319 - 321) aptly names this period 'the age of intellectual advance' (p. 319), because it marks a strong intellectual force acting upon the younger writers who view words as 'elusive agents seeking answers to the final problems of life and even immortality' (p. 321). He (Ibid.) goes on to say that the 'age opens with the name of Guybon B Sinxo.'

The themes that Sinxo dealt with early in his writings reflect a new trend in Xhosa literature. The missionary-orientated tradition of Xhosa literature was tremendously shaken up by Sinxo's first book, UNomsa. Although Mqhayi had earlier infringed on the missionary principles when recording his true feelings and experiences about Xhosa customs and traditions in Itvala lamawele, the superstitious beliefs found in Sinxo's UNomsa were heathenish and detrimental to the Christian missionary cause. The heroine Nomsa qualifies as a teacher and is brought to the harsh realities of a Xhosa way of life as practised by converted and enlightened Xhosas.

In Imfene kaDebeza, Sinxo's second creative work, he pursued the same course, ignoring the strong religious tone of the time, and faced up to the challenge of the realities of life in a Xhosa society. It is surprising that this play was not published by Lovedale Press. Probably the heathenistic content did not find favour with the missionaries.

Thus themes on superstitions, countryside life and the rural mentality as well as the disturbances brought about by the entanglement of men in women's affairs, were expressed by him.

The establishment of African townships has been a detestable social problem to all South African vernacular writers as well as to those South African black writers writing in

English. The dominant theme of the era was the diminishing self-respect of an African and the increasing crime rate brought about by the advent of townships in the industrial areas of South Africa.⁹ Sinxo also never failed to vent his anger on this social dilemma. In Umzali wolahleko, Isakhono somfazi namanye amabalana and in UNomsa he deplores township life and portrays all the hardships and immorality existing there.

2.4 THE MAN AND HIS CREATIVE WORKS

Qangule (1979 : 32) perceives that

... a collection and an assessment of biographical data cannot alone be sufficient in establishing the point of view from which an author sees the world around him.

He adds that an analysis of the works of an author and the possession of autobiographical data, where available, will always result in a very illuminating study. I share this view because the inference drawn from it is that there is an urgent need to examine an author's works. It is imperative to take note of Sinxo's themes in his creative works according to the chronological order of their publication. The value of presenting this analysis in a chronological sequence is convincingly explained by Patricia Scott (1976 : 6) when she writes:

A chronological arrangement of an author's works enables one to see them in the context of a man's whole contribution and to mark his progressive development in thinking, interest and style.

The themes expressed in the works of any writer depict the trend of changes in his societal outlook with regard to beliefs, norms, ideals and cultural developments. Every writer draws inspiration and sustains substance from his social environment and so finds himself voicing the protest and conflict of his place and time. The modern African literature of social commitment of which Xhosa literature forms a part came into being through this interaction. It is the intention of the present researcher to see Sinxo in his social and political setting. Though it is not the purpose of this study to analyse his works within the narrow confines of the themes, a brief analysis of his themes would prepare fertile ground for the study of satire and humour.

2.4.1 UNomsa (Lovedale Press, 1965).¹⁰

In the foreword to this novelette D D T Jabavu remarks:

Umbhali uchaphazela izinto ezimbini ezicingi-
sayo: ubunzima esikubo thina ndlu emnyama
ekungeneni kumasiko abaNhlophe. ekuthiwa
ngaweyona mpucuko; nokubambelala kweenkolo
zobukrwada kumagqobhoka.

The author touches on two thought-provoking issues: the difficulty which we experience as the Black house in adapting to the customs of the Whites, which is claimed to be civilization; and the retention of barbaric beliefs by Christians.

This remark furnishes the social problem of acculturation which Sinxo wants to address in this book. A teacher who has just graduated from St. Matthews Institution, Nomsa, the heroine, is exposed to the

vigorous activities of the outside world. To her surprise, people who profess to be Christians or civilized are hypocritical if not diabolical. The conduct of Mrs Adams, Nongendi and Velesazi is amusingly contrary to Christian norms. A relentless pressure is exerted on Nomsa by these characters: Nongendi, who is deeply in love with Themba, tries to break any friendship that she (Nomsa) might have with Themba by cunningly persuading Velesazi to propose marriage to her (Nomsa); Velesazi, who is in love with Nongendi, is stupidly influenced by the latter to propose to Nomsa; Mrs Adams likes Velesazi and jealously discourages any friendship between Velesazi and Nomsa.

Velesazi, a respectable and elegant Christian youth leader, employs superstitious magical skills with the intention of forcing Nomsa to consent to his proposal. Nomsa breaks down and the gossip-mongering of Mrs Adams about Nomsa's voluptuous infatuation for Velesazi does more harm to Nomsa's reputation and standing in the location, except as regards Themba. The latter, whose personality has been influenced by Nomsa, comes to her rescue for moral inspiration and this ultimately leads to a love relationship between them and finally marriage.

The so-called Christians, who imagine that they are being saved from heathenistic and superstitious beliefs, still continue to return to these when their personal ambitions are frustrated. Sinxo pokes fun at

such hypocrites. Velesazi, Nongendi and Mrs Adams, who typify such people, are exposed as being no holier than their pagan kinsmen. In fact, Themba, the drunkard, refrains from his waywardness and reforms to become an eminent and distinguished figure among his people at Njwaxa. One gets the feeling that the writer, although using clumsy devices in reforming Themba, manages to redress the moral and psychological problems inherent in the situation he has created.

2.4.2. Imfene kaDebeza (Oxford University Press, 1965).¹¹

This short play is Sinxo's second published work. It marks the birth of Xhosa drama by a Xhosa playwright. Though written for dramatization by school-going children, the satiric component expressed is worth citing.

The leading character, Mqwazemfene, who poses as a witchdoctor, misleads churchgoers among whom there are leading preachers. It is through Bambezakhe and Sikade that Mqwazemfene is invited to smell out the witch and heal the reluctant sick deacon, Gosani. Gosani's wife, Nonesi, who has been suspected of bewitching her husband, is relieved when another preacher, Debeza, is smelt out as the one who rides a baboon when bewitching Gosani.

When forced to drink a bucketful of medicine, Gosani feigns unconsciousness and his close relatives regain

their Christian senses and call the priest. Meanwhile, Mqwazemfene and his associates run away as the priest, Dlabhuza, accompanied by Debeza, "the bewitching preacher", enter the scene. In the ensuing prayer, the priest gives a spiritual revival and a physical recovery to Gosani.

Sinxo is reputed to have been very suspicious of magical beliefs, witchcraft and especially witchdoctors.¹² It is not strange to find such an attitude in a product of the missionary institutions. In this play, he is attempting to externalise the imperfection of Black Christians.

2.4.3 Umfundisi waseMthuqwasi (The Lovedale Press, 1965).¹³

The protagonist, Thamsanqa, resigns from his teaching post because he is poorly paid. He becomes a successful businessman until his late father comes into his dream and requests him to take up the ministry. He complies with this wish¹⁴ and is stationed at Mthuqwasi where he is worse off than he was as teacher. His parishioners are hostile towards him and one of them even sues him. Fortunately, his brother-in-law, Blankethe, saves him from imprisonment. He dies a poor man, leaving his family in the care of Blankethe.

Gérard (op.cit. : 68) is of the opinion that Sinxo's motive for writing this novelette was to extol a typical "African minister's selfless devotion to what

he considers his filial and spiritual duties". This is a correct judgement. The sufferings and hardships experienced by those who, like Thamsanqa, have chosen a noble profession to follow in the midst of Western civilization, is to Sinxo totally incomprehensible. It would appear that he is of the belief that education and Christianity, as the cornerstone of Western civilization, would be accorded preferential treatment. Contrary to such expectations, Thamsanqa has suffered in both. In fact, to this day, these are the most materially unrewarding professions which consequently offer fewer financial benefits than most others.

Thamsanqa's ill-treatment and suffering at the hands of his new Christian society, his parishioners, is ingenuously contrasted with Blankethe's story which forms a sub-plot. Blankethe's attitude towards Thamsanqa is "an exemplary model of the new African, in whom the allurements of modern civilization have not smothered the traditional virtues of clan solidarity". (Gérard op.cit.: 68) He typifies an African who allows himself to be separated from some smaller aspects of traditional life while adapting himself to the advancing influences of Western values. Such an attitude fosters the retention of only the stronger aspects of one's cultural heritage.

2.4.4 Umzali wolahleko (The Lovedale Press, 1973).¹⁴

In this story (novel) the writer is remonstrating with parents who fail to take decisive steps about disciplining their children. Nojaji typifies such parents. She pampers Ndopho, her only son, as well as her two daughters, Liziwe and Weziwe. She would not let other people beat him, saying that he was a medical patient. What is curious about Nojaji is that she wields a heavy hand on Ndimeni, her step-son. The consequence of her action surprises even herself. Ndimeni develops into a well-disciplined and prosperous young man who becomes her guardian during her old age.

Ndopho, the tenderly treated child, is overindulged with motherly love to the extent of becoming demoralized. Liziwe and Weziwe also suffer from lack of discipline on the part of Nojaji. The old adage, "spare the rod and spoil the child", is proved correct and results in a terrible state of destitution and finally in the death of her off-spring.

Sinxo's strong aversion to moral degeneration pervades all the commentaries he makes in this novel. As a trained educationist and novelist, he condemns any laxity on the part of the parent and appears to be a great believer in the above mentioned Biblical maxim.

He rises to a level of lugubrious moralizing when he writes:

Uqeqesho ngumthetho wanaphakade kaThixo.
Yonke into esemhlabeni, kwanaye wonke umntu,
umelwe kukululekwa. Ukuba umntu akalulekwa
ekhaya, ilizwe lona alisayi kumyeka asinde
kuloo mmiselo: liya kumluleka selingamoengi
lona.

(Discipline is the eternal ordinance of God.
Everything on earth, including every person,
is bound to be disciplined. If a person is
not disciplined at home, the world will not
pardon and free him from that ordinance: it
will discipline him without any respect.)

(p. 82)

The truth found in this universal ideology is reflective of Sinxo's philosophic mind. The sincerity of his thought and ideas are reminiscent of the man's own upbringing of his children, as well as of the period in which he lived - a period predominantly characterized by the disintegration of the traditional social fibres of the Xhosas.

Ndopho's fate bears testimony to the harsh disciplinary measures discharged and exhibited by the cruel realities of the world for all to see. His tragic end is meant to be a lament directed towards parents who fail to restrain or rectify any undesirable behaviour of their off-spring. The quality of the author's thought and insight comes out clearly when Ndopho blames his mother for his undisciplined behaviour. The revelation of this theme is that disciplining and/or instilling a

moral sense into a child is a stage that attaches sacramental importance to a traditional Xhosa parent. The writer views the disintegration of good behaviour as an element of permissiveness and an over-indulgent application of parental love which is antithetically self-destructive. Jabavu (1920 : 163), Sinxo's contemporary, noted that the generation of their time started showing signs of being less amenable to discipline compared to earlier decades and further remarks that 'the white man has compelled us to abandon our tribal system' upon which Blacks used to rely for maintaining discipline.

2.4.5 Isakhono somfazi namanye amabalana (The Bantu's Publishing Home : 1958).¹⁵

The theme expressed in this novelette differs remarkably from Sinxo's earlier works. It is the biblical theme of the prodigal son. Jamangile, the son of the widow Nomazwi, is brought up in a life of many hardships. Nomazwi and his sister, Yolisa, strive to give him an education. After qualifying as a teacher he does not work for very long at home but leaves for Johannesburg. By this time he is famous, for he is a prolific writer. While in Johannesburg he behaves well at first, but eventually falls prey to Nozive's sensualism. His personality changes. He begins to drink heavily and finds himself stabbing another gangster. He escapes to Natal, thinking that he has committed murder, and there he lands in more trouble

and returns to Johannesburg. On hearing that he did not actually kill the gangster, he is relieved and finds time to sing and play an organ. Liziwe (his deserted girlfriend), who has been searching for him, hears his voice and they are reunited for ever and return home a happy couple.

Sinxo's concern in this novelette is with the waywardness of the underprivileged, who, when on the brink of success in life, falter and lead an abandoned kind of life. There is, of course, a faint hope of recovery, as he has demonstrated in *Jamangile*. However, such a way of life is very undesirable, for it provides a pitiful sight of wretchedness and depravity. He noted this weakness in the youth of his day, especially amongst those who left for the big cities like Johannesburg.

2.4.6 Thoba sikutyele (The Lovedale Press, 1959).¹⁶

This is a collection of poems prepared for primary schools. It is divided into four sections according to class/standards as follows: A - B; Std I - II; Std III - IV and Std, V - VI. Of the seventy-six poems, sixteen have been derived from Aesop's fables. Among those dealing with educational themes, the following need mentioning: "Mhla ndatshona" (The day I failed) and "Ukuthanda izilo" (Loving animals). Not unexpectedly, religious themes are found in the following poems: "UFilipu ongcwele nomAfrika" (St

Philip and the African"), "Inkwenkwe eyanceda isizwe" (The boy who saved a nation) and "UmAfrika nomnqamlezo" (The African and the cross). The humoristic content of his philosophic poems is remarkable. In the poem, "UJinoyi netitshalakazi" (Jinoyi and the lady teacher) the ingenuity of his pen reflects his belief that deceit is a farcical exercise. The illiterate wooer, Jinoyi, who has been dressing so elegantly to woo a beautiful woman teacher, is exposed by his uncontrollable horse to be an illiterate red-blanketed man still wearing brass wire anklets. He accepts the rejection without any qualms.

There are some poems that touch on race relations. The themes basic to these poems show that Sinxo has been concerned about the unpalatable influence of the colour-bar among his countrymen. For instance, in the poem entitled "Igorha lenene" (A valiant hero), Dumisani dives into an over-flowing stream to save a young white girl from drowning. In the ensuing struggle against the strong current, he is swept away and dies. The poet praises him for risking his life to save a fellow human being despite her colour. To Sinxo, one's life is more important than one's pigmentation. In his ideal society, love for one's fellow countryman is boundless and guided by patriotic emotions. That he writes this for a standard II to IV pupil is further proof of the goodwill he believes to

be necessary in the educating of the future society of his country.

2.4.7 Imbadu (Bantoe Publikasies, 1960).¹⁷

This is the first Xhosa publication of short stories. In this collection Sinxo is attempting to poke fun at some irresponsible, selfish and greedy people. Noting that his society is becoming more materialistic and indulging more and more in corruption and self-aggrandizement, he painstakingly depicts different situations to expose these vices. The subtle manner in which he exposes social evils is fascinating, although his attack can also be harsh and stinging. The freshness of his satire and humour is, to my mind, facilitated by the literary form he chose, namely, short stories, in which the objective is on theme precision, with a short and compact plot.

Sinxo's short stories are not without weaknesses. Some of them are too short and jejune. The story "Ukuba ebengumlungu" (If he were a white man) is a good example to cite. It is short, has an incoherent plot, inactive characters and an unconvincing personal conflict is found in the main character Mpukomthi.

2.4.8 UNojayiti wam (The Lovedale Press, 1969).¹⁰

This is Sinxo's second attempt at short story writing, and an unusual feature is that he uses the same major characters throughout the collection. Through Koranti, the narrator, and the head of the family, Sinxo depicts the manner in which the authority of the traditional head is diminished by the alien influences of the West. His wife Nojayiti, is a strong-minded character, who, though loved by her husband, is the main victim of his satirical attack. The stories revolve around these two interesting characters.

Sinxo has once more demonstrated his own satiric wit, this time in playing on the tension between a married couple in a changing world. The stories are set during the period when the women's movement took shape, resulting in greater assertiveness on their part as well as a change in their roles. A fascinating feature in the book is that all the characters are portrayed as satirical illustrations of stereotyped attitudes, but each one is astonishingly alive.

2.4.9 Isitiya (The Lovedale Press, 1904).

This book of short stories was published posthumously. It contains stories similar in thematic expression to his first collection of short stories, Imbadu. The reader is once more enchanted by the skilful use of humour which blends with Sinxo's main artistic weaponry, namely satire.

Since this book was published posthumously, no dedication was made by Sinxo. Otherwise it would also have been dedicated to a close relative. It is interesting to note that the dedications were chronologically made as follows: mother, sister, wife, father, father-in-law, friend another friend and niece. One can speculate that the order reflects the measure of love that Sinxo had of each person. Here follows a list of Sinxo's uncreative works, his translations of English books for the record:

Ubomi buka Abraham Lincoln (Biography)

URobinson Crusoe (Novel)

Umbanjwa wase Zenda (Novel)

UJock wase Zindle (Novel)

Uzibaningashekazi (Novel)

2.5 CRITICAL VIEWS

In any literary evaluation of a writer's works, incorrect or inadequate judgments on aspects of the said writer are bound to be made by literary critics. It is therefore necessary to make a cursory examination of how critics view Sinxo's works, because these throw light on the satiric and humorous components with which this study is concerned.

The most prominent criticism levelled against Sinxo is his moralistic hammerings and his didactic manner of approach.

Vilakazi (op. cit.: 326) notes that

... Sinxo spoils his plot by continuous

moralising, which causes him to stand aloof from his characters.

This is a correct assessment of Sinxo's craftsmanship. Vilikazi, (Ibid.), adds that Sinxo influenced such notable novelists as H M Ndawo and Swaartbooi who 'copied his style', 'method of approach and treatment of the theme'.

But, without being apologetic, it is imperative to state that one must view Sinxo's craft against the background of his societal needs. The writer grew up in a rich traditional background where the traditional moral system was upheld and looked upon with high esteem. In his writings, he envisages such a healthy society and feels committed to present it to his readers. Sobukwe (1957 : 194) in reviewing Isakhono somfazi namanye amabalana remarks about the stories found in this book:

They abound in moralization, as they needs must, if the author is to carry out what he considers to be the sacred duty of an author: 'To preach, not only from the church pulpits, but from the pulpits of the world, to a world congregation'.

The implication is that Sinxo's morality is not only embodied in his plots, but it is often openly expressed. In some of his books he defines the motive and premise for writing them as follows:

In his introductory remarks to UNomsa (1965) he adds:

- (1) Kukupuselela ikhwele kumlisela nomthi-njana wezwe lakowethu, ukuba bathi kuwo

abebelele ubuthongo baphaphame!

- (2) Kukwenza imizekelo ngabantu abalapha ebalini ukuze bathi abafundi bayeke ukuba ngoVelesazi noNongendi, koko bafuze uNomsa noThemba.
- (1) It is to instil pride in the young men and young women of our country, so that those who were asleep could awake.
- (2) It is to exemplify with characters in this story, so that readers should refrain from becoming Velesazis and Nongendis, but should take after Nomsa and Themba.

(p.v.)

The writer has noted an element of waywardness which has steadfastly crept into the youth of his society. He explicitly states his aim to correct it in this story and requests the readers to take heed of the actions of villainous characters like Velesazi and Nongendi: The writer's purpose, then, is educative.

In Umzali wolahleko (1973) the moral teaching is directed at parents. An extract from Proverbs, Chapter 22, Verse 6, flavours the very title page of this book. It reads:

"Mfundise umntwana ngendlela efanele umntwana naxa athe wamkhulu akasayi kumka kuyo."

("Train up a child in the way he should go: and when he is old, he will not depart from it.")

This is a cornerstone of the parent-child relationship. It

is most fitting that it should be on this page because the story is indicative of a parent who neglects ethics relating to parenthood to become a prodigal parent. Such a parent is contrasted with the author's father, Charles, to whom the book has been dedicated. He writes:

"... nelinye ichatshazana lokulunga elingathi lifumaneke kum libekho ngenxa yemfundiso yakho, kunye neyaloo mfazi wayemhle ngobuso nangentliziyo, umfikazi uma; ..."

(A single spot of good that may be found in me is attributed to your discipline, together with the influence of that woman who had a beautiful face and heart, my late mother; ...")

(p. 4)

If one feels that the contrast is not well illustrated because it is a female (Nojaji) in the story and a male (Charles) in real life, then Sinxo counters any such suspicion by referring to his "late mother" (Legina) as well. The juxtaposition of the parent-child relationship is an adroit attempt at externalising indulgent parents. Strict disciplinarians will always receive gratitude from their children when they reach adulthood. The writer explicitly acknowledges the rewards of his unspoilt upbringing.¹⁹

The above discussion demonstrates the manner in which Sinxo prepares the ground to utilize his art of rhetoric. This is typical of preachers, especially lay-preachers, in handling their sermons. Satyo (1977 : 24) observes that:

A retrospective look at Sinxo's narratives makes it clear that there is a mutual relationship between his often clearly stated aims for writing his works and the structural patterns which they follow. The work becomes a manifestation of the listed aims.

An adoption of this style of approach in a narrative cannot avoid the taint of didacticism and/or homily in its presentation. It is not uncommon to find people caught up in the toils of false values and thus wasting life in the pursuit of worthless ends. The didactic approach in moralising adopted by Sinxo reflects his concern about people as well as the teething problems encountered by his society during the period of cultural interaction. Sobukwe (op. cit.) points out that Sinxo "emphasizes with depressing intensity undesirable features found in his society because he has cast himself in the role of preacher".²⁰ This further casts light on the anxiety and sensitivity of the writer which are the qualities in him which motivate him to teach.

Though it is not usually obvious, a novelist's aim is to project an image of what he wants. Since Sinxo is a virtuous man, he means to eradicate only the morbid and to assert the desirability of moral health and growth. By using the moral tone and didactic skills, he has found a value by means of which to release this image, which is itself entrenched and embellished by satire and humour respectively. It is satire that distinguishes between right and wrong, wisdom and stupidity, good and evil. For this

reason it has a function and is therefore of high value to a moralist. Ward (1964 : 23) writes:

Satire is perhaps the most valuable and potent social and political corrective, and as such it demands intelligence and understanding of what is satirized.

This statement is suggestive of the fact that the relationship between satire and moralism cannot be divorced. The equation of satire and morality enables satirists to be the judges of morals and manners. About the relationship between satire and morality Lewis (1971 : 70) makes this caution:

But if you are to remove from satire its moralism, then it has no advertisement value whatever for the victim - then it is doubly deadly, and then also the satirist is doubly hated by those picked out for attack.

He further states that the society may be equally offended, especially a society that 'stands upon its moral dignity'.

By employing didactic skills, Sinxo attempts to synthesize an argument, to make plain his own plea for the exercise of virtue and goodwill. Bloom and Lillian Bloom (1979 : 33) write about the relationship of satire and didacticism:

Disposed toward didacticism, satire best makes its points by attending to sources and instances of failure in human behaviour or institutions. As part of his intention the satirist criticizes contemporary shortcomings within a context whose values, ideally, outlast occasions or crises of the moment.

The implication may be that a successful satirist can continue with these didactic skills only when he is very much aware of the audience which he has set out to address. Sinxo, as one who stands for rectitude, attempts to persuade his readers to share his social intention by creating a delicate harmony between satire and humour together with morality and didacticism. He is in reality proving what T S Eliot, as cited by Pollard (1976 : 50), asserts when he writes:

... the satirist is in theory a stern moralist castigating the vices of his time or place.

The close connection between aesthetic and moral judgments enables Sinxo to express his moral themes clearly in terms of his satire and humoristic components. In my opinion, the upholding of morality is absolutely essential in order to achieve a high excellence in satire.

2.6 SUMMARY

The moral issue, which is so deeply traditional in Sinxo's works, has long been the subject of criticism of his writings. As a stern moralist, his position in his society and his kind of audience at the time of writing these books were collectively factors manifested in his background. It is of course not unrealistic of critics to be interested in the characteristics of craft and attitude of any given literary artist, but one is aesthetically invited to know where these

characteristics come from, how they developed and especially how they function in the individual works of the writer. This chapter has covered the origin of these characteristics which distinguish Sinxo as a satirist and a humorist. The following chapter will attempt to show how Sinxo shapes and arranges his satire and humour.

2.7 NOTES AND REFERENCES

1. Canon D Malgas wrote the foreword in Sinxo's second novel, Umfundisi waseMthuwasi and dated it St. Matthew's Day, 1927. He claims that Sinxo is his 'spiritual son' because he baptised him.
2. Nomsebenzi and her brother Dondolo Sinxo told me that Mthetho together with Sityi and Pinini led their people from Eastern Gqunukhwebeland and settled them where they are today.
3. The Witenagemot became a breeding-ground for Xhosa writers. Jolobe, replying after he had been awarded the Margaret Wrong Memorial Medal and Prize for 1958, said that its members set themselves an aim namely that 'once a fortnight each should place before the others some small piece of writing he had done' (Vide J J R Jolobe in South African Outlook, LXXX VIII, 1958:170-172).
4. I am greatly indebted to Mrs Sinxo who gave me this certificate of service which is undoubtedly a valuable property of the family. To my mind it is very probable that the certificate was issued when Sinxo applied for a testimony of service in the department since he was a candidate for principalship at his home school, Njwaxa Primary School.
5. In the Sinxo Papers, marshalled together by Mrs Tutu Lenah Sinxo and her children, Sinxo wrote that the Qanda Baptist Institution was a private school 'run by American negro Missionaries who have since left South Africa for America. I left this school because the last manager, Rev. Payne, was leaving for America and there would be no more pay'.
6. Ibid. However, it should be added that Sinxo does not mention his stint at Lovedale. This is surprising. A S Gérard. Four African Literatures: Xhosa, Sotho Zulu, Amharic 1971:69 offers this information and is supported by Sinxo's family members (wife and children) as well as Mr S A N Ndlebe, a local literate man who worked for years in the University College of Fort Hare. See also Benedict W Vilakazi, The oral and written literature in Nguni 1945:321 and Sizwe C Satyo, Traditional Concepts and literary conventions in Sinxo's works 1977:10-11.
7. Mrs Tutu Lenah Nothemba Sinxo was born on 1 July 1910. She first married by customary union to Guybon in 1937 and in 1941 married by Christian Civil rites. Their first born (Nomathemba Mtusi) who was born in June 1938 died three years later. The second born Monwabisi (Boy-Boy) was born on the 10 January 1941 and died on the 30 December 1971, aged 30 years. At the time of my writing this thesis, the following are living and working: Monde Roosevelt (born 13 March 1943), Koko Khawulezile Attlee (6 September 1946), Dondolo Norman (1 February 1949) and Nkululeko (8 April 1956). I am pleased to mention that I taught the latter at Kama High School where he was completing his matriculation.

8. Nompumelelo D Jafta, Xhosa literature, its past and future (co-editor H W Pahl) 1971:6-16, reflects on the development of Xhosa literature. She says that before 1910 the emphasis was on religious themes and allegories like the translation of Pilgrim's progress (Uhambo lomhambi): by Tiyo Soga and a similar book wrote by H M Ndawo entitled, Uhambo lukaGqobhoka.
9. Gérard, op.cit., 1971:69-70.
10. The book is dedicated to his mother, Mrs Legina Sinxo of Middledrift for the motherly love he enjoyed and the strict discipline he was subjected to.
11. This play is dedicated to a sister, Mrs Harriet Mase Twaku (nee Sinxo). He refers to his parents' first born by her nickname, 'Xhofuxhofu'. Her love for her parents' last born was greatly admired by Guybon.
12. Nomsebenzi recalls that her father, Guybon, disliked witchdoctors for their pretences and treachery which he believed led to social misunderstanding and feud. She says that he used to poke fun at them whenever he met them.
13. He dedicated this one to his wife, Beulah Nohle. Besides love, he commends her for the supportive role she played in all his endeavours.
14. In a moving dedication made in honour of his father, Charles Matthew, Guybon intimates that the theme he intends expressing in this novel is valuable. He is grateful for, among other things, the disciplinary measures he received at home and also attributes all the good qualities of his personality to his father. It should, however, be pointed out that the sentiments expressed in this dedication are not only intended for parental eulogy, but also as a model for discipline.
15. This collection of stories is dedicated to Samuel E K Mqhayi, the well-known Xhosa bard and author who was Guybon's father-in-law through his first wife, Nohle. He shows his gratefulness to Mqhayi for maintaining strict discipline at home as reflected in his wife's excellent behaviour.
16. This collection of poems is dedicated to a friend, Rev. Douglas Mbopha of Port Elizabeth.
17. It is dedicated to a long time friend, Mrs Irene Nonkathazo Bhokwe. In his preface Sinxo proudly states that some of the stories found in this book were published in "World", "Imvo", "Umhlobo wabantwana" and "Bona" newspapers and magazine respectively. Some were also broadcast by Radio Xhosa services of the South African Broadcasting Corporation. Needless to say, these stories were widely read and/or listened to by the majority of literate Xhosa readers.

18. These short stories are dedicated to Mrs Mildred Lulama Mejane, Guybon's niece who was a nurse at Fort Beaufort.
19. It is apparent that the novelist had a Biblical theme in his mind. The author of Hebrews 12:11 expresses the theme as follows: 'Now no chastening for the present seemeth to be joyous, but grievous: nevertheless afterwards it yieldeth the peaceable fruit of righteousness unto them which are exercised thereby'. This truism holds good in traditional Xhosa society.
20. It is quite interesting to note that Dr R H W Shepherd accused Sinxo of depicting too much of town life 'with its undesirable features'. (Vide Gérard op.cit.,:70).

CHAPTER THREERANGE OF SATIRICAL WRITING3.1 PREAMBLE

What happens to a people in a certain period of its life is more often than not reflected in the literary works of its contemporary writers. Makiwane (1935:264) writing an open letter to Rev. B J Ross remarks:

... it seems to me to be an urgent duty to write down what our people know and honestly believe, as that represents the view and belief of the community.

The tone of Makiwane's remarks reflects his anxiety and concern about the future of writing (books) in Xhosa. Implicit in it as well is the view that literature should express the spirit of the people. It should illuminate social, political and economic conditions obtaining in the community at that particular stage of the community's development.

In Sinxo's community, the advent of Christianity, and with it Western civilization, shook the pillars of Xhosa culture and tradition and resulted in a total transformation of the people's way of life. Being a product of this period, Sinxo lived to witness part of the disintegration of the age-old revered norms and their uncompromising replacement by alien forces. He observed this age of transition and aptly reviewed it in his works. It is therefore necessary to

survey the range of his satiric writing by giving a synopsis of some traditional values which suffered during the period. Furthermore, I wish to identify the targets or victims of his satire and some aspects of human nature implicit in them.

3.2 FUNDAMENTAL SOCIETAL VALUES OF THE XHOSA

The violation of social norms arouses the satirist's attack, for, besides being remarkably observant, he is basically familiar with his societal values. Imperfections found beneath the superficial excellence of the values lend themselves to satiric treatment. He exposes the wrong rather than praising the right and since every society offers innumerable opportunities for criticism, knowledge of societal values is an asset.¹ Hence Sinxo's satire is inextricably involved with social values and norms as will be shown below:

3.2.1 LAW AND ORDER

The existence of law and order in Xhosa society is an undisputed fact, which, as in any other society, is bound by custom or practice within the community. Although Xhosa law is unwritten, rules and modes of conduct are enforced in accordance with tribal custom, which is in turn conceived of as imposed by divine power. As in any Western society, the purpose is to maintain order and harmony and to achieve this end, law is enforced.² Those who break this state of social equilibrium by disrupting order and harmony transgress

the law and are brought before the traditional court. This court is treated with respect and people avoid engaging it in trivial matters. Family members of a home, a clan and the community at large make great efforts to maintain order, keep peace and preserve law. A similar deduction has been noted by Mönning (1967:30) among the Pedi and he adds:

Any breach of the norms is believed
to affect adversely not only the wrong-
doer but also the entire tribe.

Morality is a vital source of law and order among the Xhosas. In most instances, it coincides with Xhosa legal rule and as circumstances prevail, enhances its efficacy by adding a moral obligation. Great concern is shown when a wrongdoer acts contrary to the expected norms of morals and discipline because he or she may adversely influence other members of the community. It is therefore expected of the blood-relatives to approach the wrongdoer and to correct the moral defects lest the wrongdoer land in trouble by breaking the law. Such a measure is immensely remedial and constructive and literally shows the flexibility of Xhosa law. Through it one may note that the machinery of the social order plays a very significant role in the application and observance of law.³

The operation of the rule of law in Xhosa traditional society is grounded in a hierarchy of authority. There is even an innate belief that law and order is

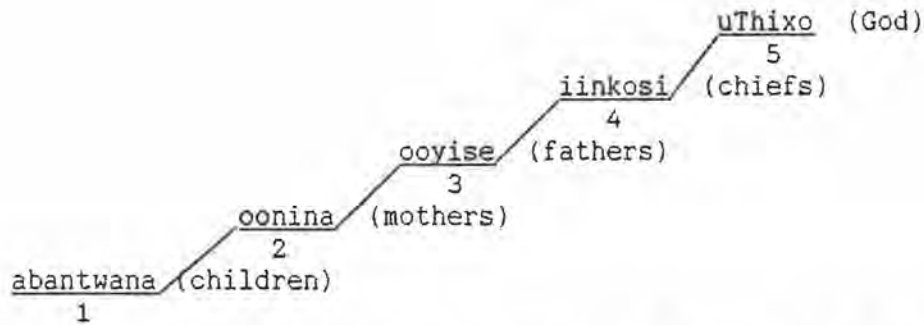
symbolized by Xhosa monarchy or royalty (ubukhosi). Above the royalty there are ancestors and beyond them, God (Qamata or Mvelingqangi), the Supreme Power and final point of reference and appeal when disorder occurs.⁴ It is for this reason that the traditional Xhosa legal system should be seen as an integral part of Xhosa religious practice. Such a belief necessitates the value of law as being made by God and the traditional law is therefore infallible and symbiotic in character.

Below the royalty, there is another hierarchical order of authority, descending from the councillors and elders to a man, as head of the family, his wife, boys and girls. The hierarchical order of authority is defined in terms of divine power, status, age and sex. Any individual's ideal behaviour is expected to conform to his or her status or social position. To illustrate this point Mqhayi in UDon Jadu (1967:82) describes the operation of the rule of law in the ideal state of Mmandi as follows:-

Ngako uza endodeni umthetho ovela komkhulu
 ukuze yona yenze usapho lonke lwayo
 luwuthobele, - abantwana beve oonina;
 oonina beve ooyise; ooyise beve iinkosi,
 iinkosi zive kuThixo.

(So then the law from the great place is directed to the man who must see to his family's obedience to it, -the children to obey their mothers; their mothers to obey their fathers; their fathers to obey the chiefs; the chiefs to obey God.)

The hierarchical order may be diagrammatically illustrated in an ascending and descending order in terms of the social status as follows:



Note that this order is ascending as reflected by the Arabic numbers.⁵

It is one's duty to remain in harmony with every social status found in one's neighbourhood. If one threatens this order through undesirable actions or behaviour, it is tantamount to breaking the rule of law because, as pointed out earlier, it envelops most of the basic principles of societal law. Disruptive actions arising out of disrespect for members of another social position bear some tremendous consequences.

It is my opinion that the infringement of law and order is Sinxo's major target. He echoes Mqhayi when he admonishes people like Nojaji in Umzali wolahleko:

A Ewe, ngelo xesha wawusabambene
umqokozi kaThixo, loo mqokozi
isakuthetha ngawo imbongi, loo
mqokozi wokuba usapho lululamele
oonina; oonina, ooyise; ooyise,
iinkosi, iinkosi zona zilulamele
uQamata.

(Verily, the chain of God was upheld.)

the chain cited by the poet, that
 the children should obey mothers;
 the mothers, should obey the fathers;
 the fathers, should obey the chiefs;
 the chiefs, in turn should obey God.)

(pp.:44-45)

The poet referred to above is S.E.K. Mqhayi. That he held this hierarchical order of society in high esteem is indicated by the emphatic word Ewe (verily) in extract A. Once more stress is laid on the authority of the legal head of society or community (chief) as well as the head of a family (man) which was never questioned. But Sinxo lived to see that authority flouted and fading in the face of an alien civilization, as will be discussed below.

The violation of the solemn order of hierarchical authority is clearly portrayed in the humorous short play, 'Lafa ilizwe ngedonki' in Imfene kaDebeza neminye imidlalwana. The gathering of the AmaNtakwenda is unceremoniously disturbed by Ngxekeke, a junior member, who challenges the other senior members of the clan by insisting that the meeting be held in his home, by boasting that he is no beggar, and by demanding that only his proposal be accepted. He uses his pomposity invectively for it inevitably leads to stick-fighting and the failure of the meeting to come to an agreement. In the tribal court that ensues, Manzimdaka and Ndleleni shock the other councillors with their disobedience and disrespectful behaviour toward the

headman. Ndleleni heightens the atmosphere when he beats the headman. Such an action is very reprehensible and Sinxo deploras it. In fact, even in a western kind of court, the presiding officer is accorded the respect and esteem he deserves and cannot be subjected to any harsh treatment.

3.2.2 SOCIO-ECONOMIC VALUES

Jabavu (1920:155) made the following remark when he addressed an audience on the occasion of the Abambo Anniversary:

For our tribal life is going and has gone for ever. We are nolens volens learning and adopting the new and the foreign civilization by the very fact of living in towns.

He further adds that he proposes to take stock of what appear to him to be the chief dangers that threaten to destroy all Blacks socially. The tribal life referred to here is in essence the traditional values of the Xhosa which embrace, among other things political, social and economic life. The interaction and interdependence of the three major components of tribal life make it difficult to separate them. The maintenance and preservation of the economy in a traditional society is successfully handled since 'among Black nations, men have their own muscular work as women have theirs.'⁶ Wealth is reckoned mostly by quantity and cattle are of primary economic importance.

In some instances societal values grounded in social beliefs apply. For instance, work connected with cattle is done by men only and is taboo to women. Hunter (1936:66) writes,

The care of cattle, goats, sheep and horses is the work of men, the umlaza (ritual impurity) of women being regarded as dangerous to all stock except pigs and poultry.

So it is the prerogative of men to maintain stock in good condition because it is a means of economic subsistence. Besides housekeeping, women's domestic duties also include garden work, and the plastering and repairing of huts. A woman is required to take a subservient position and to avoid the names of senior and respected members of the family (ukuhlonipha). Ploughing the field is done by men and boys while women concentrate on the weeding. An ilima (work-party) may be arranged, with the owner of the field providing beer or meat (or both). During harvest, men and women reap together though the greater part of the work is done by women assisted by their daughters.

The socio-economic subject is a perennial topic in Sinxo's satire. It is often linked with the fate of young men who leave their homes for urban areas to seek work. According to Nadine Gordimer (1973:8) this is a Countryman - Comes - To - Town theme which deals with the impact of contact with the white man's town and white civilization.⁷ Since there are no more cattle

to look after, and no more lands to plough, young men find it difficult to make a living in their homes and so decide to sell their labour to the white man in the towns and mines. It is interesting to note that even females do likewise. Sinxo views the action of young men and women with dismay. Most of his characters who go to the towns fail to make a decent living, are unproductive, perish or are rescued by others and return home.

Ndimeni in Umzali wolahleko first goes to East London, where he fails to establish himself, and later leaves for Port Elizabeth. After some hardships he gets a job but loses it through illness. His friend, Dr. Zinobee Jameson (alias Zinkobe Jomsini), advises him to go home and to become a farmer. Ndimeni acts on this advice and consequently achieves success at home.

In Isakhono somfazi namanye amabalana Jamangile is portrayed as a young and adventurous teacher and writer. He goes to Johannesburg where he intends to amass enough experience for his profession. At first he seems to settle down well both at work and socially in the company of the Reverend Mr Phanyaza. But he is soon dragged into the muddy stream that has destroyed so many young men before him in the towns. He becomes a drunkard, stabs a rival and runs off. While on the run he encounters different sorts of trouble and

returns to Johannesburg where he meets Liziwe, his fiancée, who has gone there in search of him. They return home together and marry, and Jamangile re-establishes himself as a teacher, writer and family man.

Themba in UNomsa is a teacher engaged to marry Noli-shwa. The latter deserts him and runs off to marry another man. In frustration Themba stops teaching and goes to Richmond where he tries to drown his sorrow in liquor. Nomsa's arrival in this town changes him because through her soft, kind and cultured approach he is able to reduce his intake of alcohol until he becomes a teetotaler. Having recovered, he goes back home with Nomsa and they later marry.

Not all of Sinxo's victims, however, are so fortunate in the towns. Ndopho in Umzali wolahleko perishes in the town. First he goes to work in the mines and fails to make enough money to live on. He leaves for Port Elizabeth but becomes involved with the evil deeds of gangsters who dabble with drugs. He dies in wretchedness and, ironically, in the presence of his prodigal mother, who could not save him from the evils of town life.

In this socio-economic theme the vision of wretchedness and drunkenness is strongly and significantly sustained. It is without any doubt dominant and ineluctable since the satirist is severely critical of

township life (vide supra 2.5). The victims go to towns for various reasons: Ndimeni has no home and so he needs money, Jamangile is an adventurer who wants experience, Themba is a frustrated lover who hopes to rehabilitate himself, while the doomed Ndopho is after money and entertainment. On their respective arrivals, however, the strain of township life immediately shows as things turn sour for them. They become miserable drunkards until their rescuers (except for Ndopho) come to their aid.

A glimpse at the rescuers reveals another satirical vein. They are all educated and sensible but stoop to impart and share their experiences with the drunkards. For their successful attempts to rescue these miserable men they are all rewarded with a precious gift, namely, a marital relationship (marriage): Dr Zinobee's daughter, Nolishwa, is married to Ndimeni; Liziwe marries Jamangile and Nomsa also ties the knot with Themba. The fact that none of these marriages takes place in the towns indicates that the writer feels that such solemn occasions should not be contaminated by the evils of township life.

3.2.3 SOCIO-RELIGIOUS VALUES

Mbiti (1975:264) is of the opinion that Christianity and Islam came into Africa loaded with western and

Islamic culture and institutions. He adds:

But they did not land on empty ground: they found African peoples deeply immersed in their own traditions and culture. The encounter between the two sides has resulted in the process of acculturation, producing almost what L.S. Senghor calls 'half-caste cultures'.

This process is characterized by an element of partial giving and partial receiving, partial withholding and partial rejection. In fact the advent of Christianity did not bring any radical changes though it did to some extent affect African traditional religion. People took with them their corpus of religious beliefs, attitudes and activities into the new realm of Christianity. In the latter they met with great opposition as they were forbidden to attend and participate in tribal dances and beer drinking or ritual practices. They were cut off from much of the social life of the community. By these restrictions Christianity attempted to weaken the ancestor cult which made for family as well as tribal solidarity. Loyalty to the Christian faith had to take precedence over loyalty to a tribal headman or chief.

But Christianity should not only be seen as a disintegrating force in the tribal community. It offered an enlightenment and as Hunter (op cit :355) puts it

... Christians are compelled to preach their faith in the reserves because they believe that through the power of Christ,

and through Him alone, comes a quality of life which is an ultimate value in itself.

The establishment of schools to educate children and the erection of hospitals to cure the sick were some of the basic influences of Christianity to enable the converts and adherents to adapt themselves to the European way of life. Furthermore, the new socio-economic life fostered education as a key to success.

Although the religious precepts of Christianity were practised by the converted, many ideas relating to the ancestors and to magic were retained by them. This resulted in a conglomeration of beliefs. New values and new standards of religiously orientated behaviour compatible with beliefs sprang up. The employment of all kinds of methods to reduce traditional religions made, according to Mbiti (op cit :263),

... only astonishingly 'shallow penetrations in converting the whole man of Africa with all his historical-cultural roots, social dimensions, self-consciousness and expectations'.

Monica Hunter (op cit: 543) shares the same viewpoint when she notes:

Many earnestly believe and attempt to act upon the Gospel teaching, but practically all church members and adherents also continue to hold and act upon the traditional beliefs regarding the ancestors and magic.

In this observation Sinxo appears to be of the opinion that an extreme belief in magic is a hindrance to economic efficiency and advance in hygiene.

In the story "Azibonisani" in UNojayiti wam Koranti is an ardent convert who has vowed never to perform any tribal rite at his home because he believes in the new faith that Jesus was a propitiatory sacrifice on the cross. His grandson becomes very ill and his brothers advise him to seek the opinion of witchdoctors. He refuses, but they go to the witchdoctor without his consent and return to report that the boy has "seen something" (walamile) and so a ritual has to be performed in the river. Seemingly Koranti is prepared to undertake this act but Nojayiti is strongly opposed to it and she promises to report Koranti to the Church elders. As the verbal clash ensues between Koranti and Nojayiti, Chophile, the evangelist, and the church elder Qabelisile enter. They vehemently admonish Koranti as well as threaten to excommunicate and deny him any platform to deliver his sermons. At this point Koranti apologises because he does not want to lose the privilege of preaching.

Sinxo likes to have his victim writhing beneath the lash of his words. The leading character and narrator, Koranti, is in this predicament and becomes the satiric victim. His immediate change of attitude and decision regarding his beliefs and involvement with witchdoc-

tors, magic and traditional rites is antithetical to his earlier stated objectives. The health of his grandson may be contributory but the satirist uses it as a testing device to measure Koranti's strength of will in the new faith he has adopted. He fails the test as his brothers' report appeals to him to act on behalf of the family as the most senior member as well as grandfather to the sick boy. He succumbs to their pressure. The frightening and threatening technique employed by the elders in dissuading Koranti is impressive and humorous. Their threats are beautifully captured by Koranti as he narrates:

A ... wahambela apha uGabelisile,
 selendixelela mhlophe ukuba ndiza
 kuphuma namhlanje etyalikeni, ndaye
 ndingasayi kuze ndibuye ndichole
 naphantsi eplanini.

(... Gabelisile was taken up, telling me clearly that I am going to be dismissed from the church, and that I will never again take up my preaching (sermon) appointment).

(p. 146).

The response gathered from Koranti is in line with Sinxo's motif, namely, that an African, a Xhosa man in particular, does not want to be deprived of the status of preaching.⁸ Mbiti (op.cit.: 238) cites J V Taylor and D A Lehmann who write about the utilitarian and materialistic significance of an African Christian;

To be able to call oneself a church member, even though one's association is extremely tenuous, confers a certain status; and loss of status is often

regarded as the greatest disadvantage in being suspended from a church or in changing from one denomination to another.

The satirist's fundamental belief is that in the severe notions of faith and the fortitude of a Christian, God placed before one patience, obedience and suffering for the love of God whatever happens in the world. Koranti's actions as discussed above and the like are to the satirist abominable and the subtle tinge of humour to colour the rebuke shows Sinxo's genius.

Ambition and covetousness is another theme which attracts the mind of a reader of Sinxo's works. It is characterized by the clandestine manoeuvres of satiric victims who also display aggression toward others. High positions in the church, where authority is exercised, and the social respect accorded to these are the targets of ambitious Christians.

Bonani in Umfundisi waseMthuqwasi is an elder who, in the absence of a priest, enjoys the privilege of discharging duties normally performed by a qualified minister of religion. The arrival of Thamsanqa, a qualified priest, at Mthuqwasi is a thorn in Bonani's flesh. His grudge is demonstrated by the manner in which he welcomes the priest to his home as well as his attitude towards him. He starves Thamsanqa as a form of punishment for accepting the call, stops going to

church and also refuses to pay his contributions to support the priest.

In the short story "Ilahleko kaTawuse" in UNojayiti wam Koranti's sister-in-law, Tawuse, hates the leader of the women's prayer union, Nosenti. She blames her for being high-handed and class-conscious and so wishes that she should be removed from the office. Nosenti commits a sin by brewing beer for the performance of a ritual to heal her sick child. This error of judgement is to Tawuse a blessing as Nosenti is summoned to appear before a disciplinary council at Fort Beaufort. A wind storm that arises on the day of the meeting prevents the members from attending. Tawuse's fowl-run is flattened by the storm and all her fowls die, but this is the least of her worries as she is still preoccupied with the failure of the Fort Beaufort meeting where her arch-rival Nosenti was to have been voted out of office.

Sinxo lashes out with remarkable critical discernment at Tawuse's blockheaded behaviour. It demonstrates the stupid mind of a cruel person seeking to enjoy the fall from grace of someone else. Tawuse regards the loss of her property as insignificant when compared to the loss of the opportunity to avenge her dignity through the fall of Nosenti. This is good ground for bitter satire.

An examination of Nosenti's sin of brewing beer, which in itself falls within the scope of Sinxo's satiric range, can be illuminating. It revolves around the retention of some 'heathenistic' traditional rites and practices by the converts. This practice is anathema to the new faith of Christianity. A transgressor is normally admonished and in some extreme cases excommunicated from the church. The latter is a severe punishment feared by all converts. Temptations and the African nature, however, bring them back to their roots.

In Nosenti's case her child becomes so ill that she ultimately succumbs and resorts to consulting a witchdoctor, who tells her to brew some beer for the river rite. The 'paganistic action' of brewing beer by a leading Christian arouses the anger of her fellow prayer women. Some are reasonable enough and sympathetic, for they understand the temptation placed before her by the illness of her child, while some are hostile towards her.

The above flaw exposes the mockery of detribalizing Africans who, though converted, will at times of crisis revert to their old beliefs and practices. Mbiti (op cit:238) cites J.B. Schuyler when he writes:

...for many Christianity is quite superficial, and so has no real answers to life's personal difficulties, nor any real influence on the people's social problems.

But to Sinxo the hollow pomposity of the converts to their new faith deserves exposure and consequently correction. He regards and handles apostasy as a worthwhile theme which requires a relentless and penetrating finesse. It is to this end that he directs his attacks because it produces incongruous behaviour on the part of the participants leading to a discordant situation. His task has not been made easy as Satyo (1977:104) observes:

... Sinxo grapples the effects of Western Civilization which burst into the indigenous life of the Xhosa people.

Feketa (1980:15) concurs with this opinion when he states that contact between the Xhosas and Europeans affected the four most important aspects of Xhosa culture, namely, religion, economic practices, political and educational organization.⁹ The cultural conflict which has hitherto cleaved through the ageless heterogeneous tribes of the Xhosa society and produced a homogeneous character with more or less the same outlook on life, is the modus operandi of Sinxo's satire. Though he reveres tradition and ancestor worship (cf Satyo op cit:119), he is strongly antagonistic to witchdoctors for their falsehood, incitement and avarice.¹⁰ This is evidenced by the manner in which his Christianized characters react against the advice given by witchdoctors to Koranti and Nosenti for their respective problems.

The short play Imfene kaDebeza implicitly reveals how hostile Sinxo is against witchdoctors. Gosani, the sick deacon, is reluctant to seek the services of the witchdoctor Mqwazemfene. He claims that the magical powers of witchdoctors are to be found in the disciples of satan. Citing a number of biblical sources he refuses to be manipulated and tempted into such beliefs but in an attempt to please and protect his wife he agrees that Mqwazemfene should be consulted.

In the succeeding scene Sinxo's vigorous rancour against witchdoctors is humorously shown by Mqwazemfene's conspiracy of trying to accuse Debeza amid Tshalilanga's amazement. The latter's response is captured in his comments on Mqwazemfene's treacherous achievements:

B Mfondini, ndikuncamile! Ungumagrazula wegqirha! Bendisithi uliqaba. Namhlanje uqhathe abantu abafundileyo. Namhlanje uqhathe amagqobhoka.

(Fellow, I applaud you! You are a witty witchdoctor! I thought you were a red blanketed illiterate. Today you have cheated educated people. Today you cheated Christian converts.

(p. 45)

The ridicule is further strengthened by the variety of herbs prepared for the sick man as well as the manner in which the medicine is administered. When Gosani faints, the priest is called and Mqwazemfene and his two followers run off. The priest prays and Gosani

recovers consciousness as well as his spiritual morale to ask for pardon from the Lord and from Debeza for the accusation.

3.3 MOTIVES AND ATTITUDES

Highet (1962:238) claims that the motives of a satirist are:

... as complex as the motives he wishes to evoke, as various as the forms with which he works.

Notwithstanding this, there is always a concealed twitch of contempt, scorn, personal hatred or condescending amusement in a satirist. While one satirist may declaim personal feelings for the public good, another may exert a personal touch. In my opinion Sinxo embraces both these approaches.

3.3.1 DESIRE TO UPHOLD CERTAIN TRADITIONAL PRACTICES

The stratification of every society is reflected in the variety of its tastes. This is the tone of the Xhosa society despite the fact that it is at a cross-road. Commenting on the turbulent years of acculturation Jabavu (op cit:157) writes:

The early missionaries razed everything of our people to the ground and the consequence is that in our transition stage we now often sigh for some of the valuable and moral tenets of our tribal and communistic life that served to secure discipline in those days.

Having noted this flaw in the new civilization, Jabavu (Ibid) strongly advises that Blacks should 'take all that is good in the White man's civilization, eschewing the bad'. With regard to the departure from the old he suggests that Blacks must not fling away everything but must rather examine closely every traditional aspect afresh and convince themselves of the soundness of the reasons for electing to retain or reject the said aspect.

Sinxo, Jabavu's contemporary, shares the same desire. Being fully aware that one's life in a Xhosa society is inseparably bound up in the ways and life of the tribe, he feels that Christianity cannot be meaningful to one if it attempts to meet one outside the tribe. One needs the new faith but can only meet the need when it is conveyed to one through the idiom of one's way of life. This implies that the retention of some primary sources relating to human behaviour, especially children, is, in Sinxo's opinion, a necessity. To illustrate this point, his sceptical attitude of mind in regard to the delegation to women of the major duty of maintaining discipline is unmistakable. He recalls in Umzali wolahleko:

A Ngeliya xesha ke usapho lwalulawulwa
 ngamadoda iintombi zalo mhlaba
 zazisendiswa, ingeyiyo le nto yangoku
 yokusuka imizi izale ziintombi, kunye
 nabantwana bazo.

(In those days when children were disciplined by men, girls of this

land were married, not today's thing where homesteads are filled by unmarried girls, together with their children).

(p.44)

The rewarding disciplinary measures of traditional men are contrasted with the disastrous modern times which are characterized by lack of discipline on the part of women. The sour fruits borne by the modern times are homesteads filled by unmarried girls with their illegitimate children. To illustrate this flaw Sinxolashes Tawuse, Nojayiti's sister in UNojayiti wam, as a weak disciplinarian by writing:

E Wayeziyeka izindlu zakhe zidilike
zingatyatyekwa uTawuse nangona
wayeneentombi ezininzi. Wayesithi
akuthethiswa ngale nto, abuze ukuba
angathini na, abantwana bonakaliswe
leli xesha legesi nje.

(Tawuse allowed houses to become dilapidated and remain unplastered though she had many daughters. When admonished about this she used to ask what she must do about children who have been spoilt by this time of electricity).

(p.83)

Notable in Tawuse's response to her failures is the manner in which she shifts the blame to evolutionary changes. Ironically, women are the ones who have benefited most in these social changes. Christianity has freed them from their subordinate and subservient roles to men. They are consequently expected to revel in and enjoy the freedom while showing their ability to

meet the demands and challenges of their new status. Women typified by Tawuse not only lack character but also show the foibles of the new society, the brain-child of western civilization. They depict an undesirable situation brought about by the demise of traditionalism and the strong emergence of the new Christian order in a Xhosa society.

Sinxo's satire may therefore be said to have arisen from the ruins of the traditional bases of morality. He attempts to identify the ultimate cause of social tensions and moral decay. Of all the foibles, parental indulgence is the most prominent at which he levels scathing attacks. The mother is his victim.

By coming to the defence of delinquent children, parents have strayed and have unwittingly denied their Christian faith. The curse of a civilization materialized and devoted wholly to the 'love' of one's child is that it produces in the main misery for the 'loved' child. Ndopho's case is an excellent example of parental incompetence which is no less disastrous although one can justifiably say 'all was done in love, anxiety, timidity, stupidity and impatience, (Russell 1964:218).' Nojaji is to Sinxo a typical indulgent mother while her husband, Menzile, turns a blind eye to her flaws. The writer points out that the reason for not intervening is that Menzile fears being excommunicated from the church and/or of being charged at the

magistrate's court for assault. So in every verbal clash that ensues regarding the maintenance of discipline in his home he withdraws and allows Nojaji to have the last say. The strong desire to retain some of the traditional pillars upon which the Xhosa society was grounded is generated by such social vices. One can actually say that Sinxo's emphasis is on social problems and on moral reform related to the rising concern of people in that period.

3.3.2 DEMAND FOR RIGHT AND JUSTICE

In an attempt to 'distinguish between right and wrong, stupidity and wisdom' satire is appropriately associated with 'justice, truth and reformation' as some of the catchwords that characterize the ends to be expected (Bloom and Lillian Bloom op cit:65). Perhaps Harte's protestation that 'Tis justice and not anger makes us write' is a reliable affirmation adopted by most satirists concerned with social justice (Ibid). The exposure and castigation of injustice as a social malady is an ineluctable subject which offers to satirists a platform upon which to debate and judge issues pertaining to their societies. Hight (1962: 241) says that many satirists:

... wish to stigmatize crime or ridicule folly and thus aid in diminishing or removing it.

This 'wish' is avowed by satirists who feel that, to

quote John Dryden as cited by Highet (Ibid):

'The true end of satire is the amendment
of vices by correction.'

Sinxo also embraces these motives because he is essentially a conscious, critical observer who when noting the vices and unjust activities of his society in matters regarding right and justice, speaks out, explores and denounces the wrong. His interest in social and public affairs reveals his genuine concern for the problems affecting his people.

In Umzali wolahleko, Ndopho and his friends fight with others from a nearby village, Ngwenya. One boy from the Ngwenya camp is killed and consequently Ndopho and his group are arrested and charged with murder. The parents overlook the wrong and evil deed and their subsequent action is captured in a very strong tone by the writer:

A Abazali baloo makhwenkwe bawa
 bonke ezintlanti, abanye
 bazitshonisa emagqwetheni
 ngokuboleka iimali zokuba
 bakhuphe loo makhwenkwe.

(The parents of those boys sold their stock, some were in debt by borrowing money from lawyers to pay for the release of those boys).

(p27).

Sinxo condemns this impassive and negative attitude which can only bring about an ungodly and perverse society. He notes that the same parents (who are church-goers) have prayed for redemption and the Kingdom of God but have allowed their progeny to indulge in sinful acts. Such an ambiguous attitude is appropriately questioned by the writer when he says:

B ... lizulu elinjani eli liya kuze
libayolele aba bazali xa usapho
lwabo lukwenye indawo?

(... what kind of a kingdom will
be pleasurable to parents when their
children are in another place?)

(p. 27)

Here satire is employed as a sort of ironic commentary which reveals an unpleasant or bitter truth. It may appear grim but its painful truth is central. The third-person narrator is the angry satirist who has combined ironic truth with a grim vision of life in the hereafter.

In Imfene kaDebeza, the short play "Iingozi zokuma-ngala" offers a good account of the abuse of right and justice by those who have legal authority within the courts. Nkawu, the judge, is approached by the complainants, Ralayo and Phangayo, to arbitrate and settle their protracted difference in the matter of dividing the bread picked up along the road. At first Nkawu handles the matter in a very competent manner by using measuring scales and by taking a bite where necessary to reduce the weight in an effort to get two equal

shares of bread. As the bread becomes smaller the complainants become restless and request that they be given the bread in order to divide it themselves. The judge becomes angry and threatens them for contempt of court while he accomplishes the execution of his duty by eating the last piece, claiming that it is for the legal costs. This is contemptible.

The comic butts presented here give rise to life and vitality, the basic elements of satire unyielding to torpor and rigidity. Laughter at the stupid actions of Ralayo and Phangayo (the cats) and at the subsequent execution of judgement by Nkawu (monkey) as well as the very symbolic significance of the animals is unavoidable. Bergson, as cited by Sylvia B Manning (1971:36) suggests that laughter

... arises at the spectacle of something mechanical encrusted on the living, some rigidity or other applied to the mobility of life, against which that laughter is a corrective mockery.

In this passage the concluding remarks on the bitter aftertaste of crime show that Bergson believes laughter to have a fundamentally negative bent. His theory is true to life in the short play discussed above. The use of animals, two cats and a monkey, reflect the employment of 'something mechanical encrusted on the living' so as to present a spectacle. Through this symbolic play the writer attacks legal officers for

their misuse of fundamental values of justice. The rights of the complainants are violated by the injustice of an authoritative judge on the pretext that he is discharging his legal duties while he in fact is bent on self-aggrandisement. In this way the satirist evokes the most effective response which not only antagonizes the reader but also courts the reader's assent by a feeling of alliance with him against the comic butt, Nkawu. Therefore the theory of corrective laughter is in such instances an invaluable aid in revealing the range of Sinxo's satire and partly giving an explanation of laughter or comedy as a generative source of his humour.

3.3.3 AVERSION TO ACTS OF COWARDICE AND TREACHERY

3.3.3.1 Cowardice

Since satire can exist only in contrast to something else, a satirist can take up his occupation out of indignation not only at the spectacle of the neglect of beauty and virtue, but at that human characteristic called cowardice. Sinxo does so by exposing the discrepancy in the strongest possible light which takes the form of derision. He uses the goad of invective to reduce the victim.

In UNomsa, Themba goes to the river Ongers where he attempts to commit suicide. The self-portrayal of the reflection made by the river water in the moonlight

makes him feel ashamed of himself. As he is about to shoot himself, the voice of Nomsa interrupts him. When he says he wants to 'rest' and 'forget', the voice further asks him:

A Woyisiwe kwaleli uzalelwe kulo
 nje ilizwe, ucinga okokuba
 wolufumana kwelinye na uphumlo?

(Since you have been defeated by the same world into which you have been born, do you think that you will get rest in another?)

(p. 13)

The attack on Themba's cowardice is heightened by the fact that the voice which questions him is that of Nomsa, with whom he has no relationship. The latter is not there but in his drunken stupid mind. His lack of character to face up and to fight the frustrations and pitfalls of life led him to this decision. Seemingly he took up liquor after being frustrated by Nolishwa, whom he was to have married but who chose to elope with another man.

Jamangile in Isakhono somfazi namanye amabalana is caught up in the cobweb of Nozive, who tries to persuade him to drink a glass of beer. When he refuses, she threatens to break off her relationship with him. Jamangile responds like a coward by taking and drinking the glass without any further argument or reasoning. It is only after he has drunk the beer that he starts to think about the seriousness of the threat.

It dawns on him that he loves Nozive. At that moment some flashes of self-reflection are brought to his mind by the writer:

B Unokuthini ukuthanda enye
intombazana wayekho nje uLiziwe
awathembisana naye ekhaya!
Angathini ukuthanda uNozive odume
ngokungabi nasimilo, owalene nendoda
yakhe yomtshato, nalowo mtshato
ungazange waqhawulwa! Wayengathini
ukudanisa unina ekhaya athathe
inkazana yasezidolophini, kodwa
okukhona wacingayo kukhona lwaya
lukhula olo thando lothuswe yiloo
ncoko kaNozive!

(How can he fall in love with another girl while Liziwe, whom he promised to marry, is waiting at home? How can he love Nozive, who is famous for her misconduct, who is separated from her husband and whose marriage is not divorced? How can he embarrass his mother at home and marry a voluptuous town girl? But as he thought about this, his love, which has been shocked by Nozive's utterances, grew stronger.)

(p. 39)

In such a situation an amoral satirist could easily dismiss Jamangile's soul-searching thoughts as insignificant and could motivate him to conform to the prevailing conditions of the township.

But to Sinxo, Jamangile shows a marked weakness of character and willpower to resist the temptation of Nozive. The reference made to Jamangile's background is less effective than the allurements of Nozive's strong passion of love though she has such an un-

desirable personality. Therefore the former's surrender to the latter is to the satirist an act of cowardice. Furthermore, Sinxo's tone in both incidents is far more of annoyance than amusement at people like Themba and Jamangile. Their manifest self-ignorance coupled with weakness produces contempt, disappointment, annoyance and a whole variety of responses. He is horrified by an action incongruous with reason and treats these individuals as despicable and contemptible by associating them with liquor. Their unwillingness to put up a fight for their convictions and/or lack of will to bear their humiliation is the prima facie evidence of their being judged as cowards.

3.3.3.2 Treachery

The violation of faith or allegiance is another area of concern to Sinxo. Falsehood and disloyalty refer to a tendency or disposition to imperil or betray another person to whom one has shown apparent loyalty and goodwill. To Sinxo this act flouts the social norm because its ultimate motive is for self-aggrandisement. In the extreme, especially when money, power or love matters are involved, it may venture to violence and possible death. The writer detests this habit which he has noted in both sexes and which has since given rise to his irresistible compulsion to expose treacherous behaviour in human kind.

In UNojayiti wam, Golwana in the short story 'Inqambu enkulu', who is a daily beggar at Koranti's home, is presented with a suit and a pair of shoes by Nojayiti. Thereafter he dresses very neatly. But when people ask him about the clothes he says that they were a gift from his prodigal son and daughter. By showing such ingratitude, Golwana is guilty of treachery. While he deliberately tries to alleviate the embarrassment caused by his children who have forsaken him, he displays unfaithfulness to his benefactors. In this case treachery has been used as a form of defence mechanism and though physically harmless to the victim it could demoralize a weak personality. But to the strong-willed Nojayiti it is ineffective.

A violent illustration of treachery is presented by Nongendi in UNomsa. Her deceit stems from the frustrations caused by Themba, who has refused to return her love proposal. She correctly suspects that Themba is interested in Nomsa and so she vows to destroy such a relationship. The popular Velesazi is her strong weapon, which she manipulates by persuading him to propose love to Nomsa. When jilted, Velesazi engages other frivolous means, to no avail. In the meantime, Themba and Nomsa fall in love and prepare to leave Richmond for the Njwaxa Location, their home. Nongendi discovers this and prepares to kill Themba but unfortunately she fatally injures Velesazi, who has also

been attempting to avenge himself by planting explosives in Themba's room.

An interesting point to mention here is that the satirist metes out heavy punishment to the evil-doers. This is not surprising to find in a moral satirist of Sinxo's calibre, whose primary motive is normally to provide rewards for the 'good' and punishment for the 'bad'. In fact Feinberg (1963:27) is of the opinion that morality is a significant characteristic of almost every literary form. He substantiates this idea by saying:

Almost all adventure and conflict fiction expresses, in the terms of its own culture's morality, the struggle between "right" and "wrong", and almost always permits "right" to win.

Likewise this is the casus belli of satirists. They aspire to exhibit a moral point-of-view, to prefer some virtues and to have an especial detestation for some vices. Any significant writer has behind him 'traditional' or 'Aristotelian' morality, which forms the basis of his moral commitment. The idea is aptly explained by Ivy Compton-Burnett as quoted by Robert Liddell (1977:184):

You must recognize certain moral laws. Otherwise you couldn't have any human life, any literature or anything. This is the essential humanist standpoint, and literature which denies or ignores the existence of moral laws is

doomed to a life that will be nasty,
brutish and short.

3.4 THE TARGET AND THE SOCIAL NORM

In any study of this nature, the satirical object is the centre of interest around which all the thoughts of the satirist and the range of the satirical subjects are realized. It is for this reason that I shall refer to it as a satirical target. According to Frances Russell (op cit:167):

Anything which any one may criticise,
if it be subject to humorous treatment,
may be a satirical object.

Feinberg (1967:30) concurs by suggesting that the satirist may use individuals as sources for satiric material in two ways. He explains:

He may select an identifiable person
and put him into a satiric work, or
he may create characters who reveal
human weaknesses in a convincing
manner.

The method of selecting 'an identifiable person' has met with some objections though there were some satirists like Lucilius, Ambrose Bierce, H.L. Mencken and Aristophanes who attacked their contemporaries in their works. This group was contemptuous of writers who criticize abstract vices and unsatisfactory conditions without naming the individuals concerned. On the other hand satirists like Horace proclaimed the satirist's mission to be criticism of foolish customs and wrong ideas rather than particular men. He was

supported by Pope in rejecting the method of employing identifiable persons. But both groups carried out both objectives. Horace and Pope attacked particular individuals in their respective societies while Aristophanes, Bierce, Lucilius and Mencken often satirized ideas and types. The result was that both methods were less effective entertainment.¹¹

Since in theory antisocial acts and antisocial individuals are the objects of satiric attack, satirists have tended to lean more heavily on specific hypocritical deviations and hypocritical deviants in their endeavour to extirpate folly which 'poses as good sense and vice as goodness'. This is appropriate as the fundamental prerogative in the range of satire and humour. Pope's famous maxim, "fools rush into my head and so I write", is a way of declaring that the foolishness of the world, not the venom of the satirist, creates satire (Kernan 1962a:iv). Kernan (Ibid) appropriately puts it this way:

Whenever nonsense has threatened to overwhelm sense, a satirist has appeared to strip away the solemn pretenses of dignity and worth with which the vulgar and foolish cover themselves, and to make clear the chaos toward which the world is tending.

As a public servant fighting the good fight against vice and folly wherever he meets it, a satirist should

project himself as an honest, brave artist who is protected by the rectitude of his motives. To qualify as an artist, he should, among other things, create believable characters whose behaviour exposes the pretences of individual human beings. This method fosters the representation of an individual identifiable only by action and degree of wickedness and not by name. Above all, authentic naming of the target reduces the credibility and impact of the attack as well as denying satiric writing its reputation as an aesthetic art.

The identification of satiric targets has a long history in satiric writing. To cite only a few, Jeremiah exposed the stiff-necked pride and worldliness of the Jews; Horace and Juvenal the power-seeking and self-indulgence of the Romans; Pope and Swift the Enlightenment's unexamined belief in the inherent goodness of man and society. It was, incredibly, only during the Victorian era that optimism and concern for manners caused such satirists as Thomas Love Peacock and Samuel Butler to be mute and soften their criticism of society. A revival in this century, however, has been realised by Orwell, Wyndham Lewis and Waugh.¹²

What can be deduced from the above synopsis is that there were distinct objects which these satirists desired to attack in their own time and among their own people. Sinxo also noted that vice was so omnipresent

and so arrant among his people during his time that he could not avoid it. Perhaps he might have detected an ironic situation in the fact that the more civilized and idealistic a society becomes, the more hypocritical it becomes. Naturally, hypocrisy breeds a violation of social norms which aroused his indignation and led him to identify his satiric targets which he so skilfully presented as fictional characters. It must, however, be categorically stated that Sinxo as a typical moral satirist does not address a specific victim at a specific time. Some characteristic traits of his targets are discussed below:

3.4.1 GREED FOR MATERIAL THINGS

The follies of greed and avarice exemplified by the gluttonous appetite of the satiric victim offer a popular satiric subject. An insatiable desire for food, money or any other material possessions is mockingly treated as a symptom of insanity. Since a greedy and avaricious person can readily make use of unethical means in seeking satisfaction, his fanatical desire, especially for food, may promote unnecessary gluttony. There are various ways in which greed and its related aspects are promoted, but for the purpose of this study I wish to examine the employment of greed pretending to be generosity and lust masquerading as spirituality. In my opinion, Sinxo's creation of believable characters to emulate certain individuals is set to expose this moral vice inherent in human nature

and society. Other external forces such as economic problems play a vital role in the undertaking. Lack of employment and of possessions, poverty and starvation have made men indulge in moral laxity.

Gxelesha in the story "Ibhongo lesibonda" of UNojayiti wam, noting that the old headman is due for retirement, prepares himself excellently as a candidate for the headmanship of the village.

He stops being drunk, goes to church and zealously involves himself in progressive cultural activities and this wins him the favour of the villagers. The womenfolk, led by Nojayiti, unanimously support him and, since they are in the majority, he wins and becomes the headman. A congratulatory party is organised by Nojayiti at her home with all the expenses paid by her husband, Koranti. After the party when all the guests have left, Gxelesha's greed is exposed when he lays bare his motives to Tawuse, his wife:

A Ma, dad'ethu! Uza kutyeba ube lizala,
Tshangisa. Uza kuzifikisela kwiinyama
zenkundla kwaphuke izinyo.

(Oh, Yes! You are going to be very fat,
Tshangisa. You are going to enjoy the
meats of the traditional courts till you
break a tooth.)

(p. 122)

After taking out a small bottle of liquor from his pocket he says to the narrator, Koranti:

B Ma, dad'ethu! Chungwa efele eMnyameni!
 Kama enengqithi! Ndiza kubuxhamla
 utywala neentokazi, neenyama ndide
 ndabuzuza nje, ekugqibeleni ububonda
 bale lali.

(Oh, yes! Chungwa who has died at
 Mnyameni! Kama with a cut finger!
 I am going to enjoy liquor, females
 and various kinds of meat as I have at
 last got the headmanship of this village)

(p. 122)

Gxelesha's covetousness and his inordinate desire for material things, namely meat, liquor and an unethical act of adultery, contrasts with his earlier imposing motive. It is a contemptible act which without any doubt may dent the honour and dignity bestowed upon his office. That he declares his intentions after his appointment, salts the wound and further denotes his cowardice. In a way, such a vile action is unpardonable for it implies setting his self-interest ahead of duty to his fellow villagers.

Once again greed and lust pretending to be generosity and spirituality, respectively, are shown by Gosani in the short story "Lowo udla isonka nam" in Isitiya. He frequently visits Fikizolo's home where he is always treated to a cup of tea and bread and butter. His generosity overwhelms Nohamile, Fikizolo's wife, who suggests to her husband that they should give him a cow as a present. Fikizolo becomes insolvent while Gosani through the cow presented to him becomes a rich man who gradually stops visiting them and so ceases to make any

gestures of generosity. It dawns on Fikizolo and Nohamile that their frequent visitor made a generous pretence to gain material things, namely food and stock. His greed like that of Gxelesha has been clothed by generosity which, when stripped away, reveals his greed openly for all to see.

3.4.2 PRIDE AND VANITY

The humorous poem cited by Metcalfe (1986:201) is a derisive testimony of pride. It reads:

Godolphin Horne was Nobly Born;
 He held the Human Race in Scorn,
 And lived with all his Sisters where
 His father lived, in Berkeley Square.
 And oh! the Lad was Deathly Proud!
 He never shook your Hand or Bowed,
 But merely smirked and nodded thus;
 How perfectly ridiculous!
 Alas! That such Affected Tricks
 Should flourish in a Child of Six!

Hilaire Belloc, 'Godolphin Horne'.
 (Cautionary Tales for Children, 1907)

The above lines illustrate the manner in which a person consumed with pride struts and postures like a peacock. It is considered as the first of the seven deadly sins which refers to an unduly high opinion of one's own qualities, merits, actions, powers, social status and place in the estimation of others. A sentiment having the self for its object involves a certain fixed preconception concerning these achievements. But when the preconception of the self is exaggerated, it is called conceit. When the self manifests itself in such

a way as to provoke resentment or ridicule in others, it is termed presumption or arrogance and in insignificant matters it is called egotism. A proud person can also be conceited and Baldwin (1960:339) says that such a person

...takes his own estimate of himself, including his preconception of the attitude of others towards him, as a matter of course.

Another human trait which is similar to pride is vanity, which is distinguishable from pride by the tendency to show off. In both, conceit can establish itself as a fundamental feature. Baldwin (Ibid:339) explains about this characteristic:

The conceit of a vain person requires for its sustenance explicit reference to the applause, admiration, or envy of others.

The implication of this explanation is that in vanity there is a noticeable continual appeal to other people for recognition of one's qualities, merits and reputation for without expressed recognition self-conceit is hesitant and insecure. Sinxo's imaginative powers visualize and present satiric targets who possess both features because in both self-importance is salient. Nojayiti in UNojayiti wam is portrayed as a woman who takes undue pride in herself, and at times her vanity is excruciating to her husband, Koranti, the narrator. In one incident she brags about her son, Ngqayimbana,

who has gone to work in the mines saying that he will buy cattle on his return. When Totabayo, Ngqayimbana's friend, returns with reasonable financial savings, she belittles these achievements, crows and gloats that Ngqayimbana will outclass him like a horse outrunning a donkey. To punish her, Sinxo cunningly employs the proverbial saying, 'Pride goes before a fall', by making Ngqayimbana return home penniless.¹³ But Koranti will not allow his wife's self-esteem to be deflated for he knows that she is very full of her own imagined superiority to others as a strict disciplinarian. The embarrassment caused by Ngqayimbana to her self-regard is covered up by Koranti, who borrows money and says it is Ngqayimbana's money given to him by a man from Xolonxa. The flush of proud pleasure which comes over her face in the presence of friends displaces her earlier frustrations.

It is strange that a proud and vain person will always complacently and conceitedly cover up that vice or folly to which he is predisposed. Sinxo scoffs at the practice of selfish protection of a wayward child by a parent who is intent on maintaining his or her self-importance. A shortcoming reflected in the child's behaviour dents such a parent's reputation and dignity. Dixon (1968:155) has this opinion:

Those who scorn the limitations of human condition, who 'quit their sphere, and rush into the skies', are in fact rushing to embrace the sin of pride.

This means that an extreme feeling of self-esteem must not exceed one's given sphere of domination because this will render one guilty of denying one's true nature. In Nojayiti, the satirist presents a person who gives preference to herself over another. It is not surprising to find Ngqayimbana, whose ill-breeding is not cured even by the cover-up made by Koranti, continuing to squander money when he is away at the mines. Nojayiti becomes a self-tormentor to whom her self-importance as a disciplinarian is dearer than the undisciplined spendthrift who is her son. This is ironic, and the more so in that Christianity condemns pride and vanity as deadly sins since self-conceit is contrary to the virtue of humility. Respect for Christian doctrines based on moral law means the rejection of self-conceit in favour of humility, and to persons of Nojayiti's standing this is bordering on pretence and hypocrisy. Tawuse, Nojayiti's sister, who protects her son, Gebi, is also portrayed in this vein by the satirist and it is also ironic that through her self-regard she stops her son from going to school.

Pride and vanity as the most grievous of sins are convincingly illustrated in the personality of Bonani in Umfundisi waseMthuqwasi. The power of avarice corrupts his soul as he would rather stay away from church than witness his earlier privileges and duties being executed by Thamsanqa. This is the result of

lust which has manifested itself in him and has consequently destroyed his essential humanity. He refuses to pay the church dues and boasts about the financial projects with which he is faced, namely, supporting his children, the building of his big house, the imminent marriage as well as the divorce, which have drained his financial resources.

As with Nojayiti, a twist of fortune befalls him firstly as he is embarrassingly rejected by Yolisa; his cattle are killed by the poisonous tulip; the storm lashes at his house which he is still building. Lastly, he is also struck by lightning during the same storm. The root of his pride is laid bare to the reader to be seen as a malady which lifts him up above the limit fixed for him and makes him feel that he is not subject to God and to the rule of His guidance. In this case pride is a mortal sin.

Self-respect and attention to one's own affairs are basic and indispensable virtues of which Sinxo, I believe, is aware and which he commends as a quality that is the antithesis of shame and that spurs one to equal or better one's best or gives one rightful gratification. Some of his leading characters in his works like Nomsa and Themba (UNomsa), Ndimeni (Umzali wolahleko), Jamangile and Liziwe (Isakhono somfazi nomanye amabalana) typify such pride which is not a threatening aspect of social norms; but the feeling of a person who is excessively aware of his or her own

excellence or superiority to others and who also despises others is plainly contemptible to the satirist.

3.4.3 PRETENCE AND HYPOCRISY

It is a salient feature in satiric fiction that any given character is skilfully satirized for some particular trait, although the problem does not necessarily end there. The elements of dissimulation, namely pretence and hypocrisy, are the richest sources of satire found in most satiric targets. Feinberg (1967:30) clarifies these two elements when he writes:

By pretending to be something he is not, he becomes a hypocrite; and hypocrisy is an inferiority that we can laugh at, feel contempt for, and enjoy.

Both traits denote a misleading contrast between appearance and reality or between stated beliefs and actions. Pretence refers to a tendency to try to camouflage socially objectionable qualities under socially approved labels. Selfishness may pose as devotion, folly as joviality, pugnacity as patriotism and in fact evil as goodness. Hypocrisy suggests either a conscious or unconscious discrepancy between what one claims to be and what one does. In the context of betrayal, the stress would fall on conscious dishonesty. It may include sycophancy and deliberate

imposture of any kind. Frances Russell (op cit.:231-232) regards it as the most subtle of all beasts of the evil human elements through which the character exhibits the seamy side of scheming and deceit. It contrasts with such virtues as sincerity, wisdom, rationality, refinement and a sense of proportion.

Feinberg (1963:38) writes:

In civilized society, hypocrisy enters into almost every activity because society expects from its members an adherence to a high moral code - a code which most individuals find it impossible to adhere to, at least part of the time. And fools pretend to be wise.

Both these elements found in human character seem to Sinko to be such deflections from an ideal behaviour as are amenable to comic exposure and perhaps correction. They permeate his works because he treats them as inescapable attributes of man and society. According to Feinberg (1967:23):

The necessity for pretending increases as civilization develops, and dissimulation becomes not only socially acceptable but socially indispensable.

Velesazi in Uhomsa is an example of a hypocrite who is the product of the advent of civilization and its dominant aspect, the Christian religion. He is portrayed as a character who poses as a very progressive young man, a staunch church-goer and a very kind

person. When he befriends Themba people admonish him, fearing that his good character will be contaminated by his relationship with the drunkard Themba. He ends it so as to retain this desirable image in the eyes of the Richmond society. His change of attitude toward Themba should not be seen as a weakness on his part because pleasing other people is in fact an aspect of hypocrisy since it is a means to power and prestige.

By declaring the indispensability of dissimulation in a society, Feinberg (Ibid) has established that it 'comes from man's pretense that he is always motivated by the ideal, the moral, the good, never by the actual, the immoral, the evil.' A conflict that arises between the ideal and the practical generates the necessity for falsifying human values, which eventually leads to the existence of double standards in the structure of society. The struggle for survival consists only to a limited degree of the qualities of good. Such meritorious qualities of honesty, piety, humility, hard work, sacrifice, and altruism are commonly disregarded. Successful men have achieved their objectives by using qualities some of which are in themselves morally neutral. Ability, ambition, shrewdness, energy and sometimes unscrupulousness and selfishness results in material success. Curiously enough, men pretend to accept one standard while they practise another. This is the fundamental source of satire for Sinxowale

depicted in the short play, "Umprofeti owacima ilanga" in Imfene kaDebeza neminye imidlalwana.

The satiric victim in the play is Maqandeka, who pretends to be a prophet sent by God to deliver his lost children of the Njwaxa location. He wins the hearts of all people except Ngqikana by telling them about the radio news of an expected heavy rainfall as well as an eclipse. Noting that people do not want to pay church contributions, he attacks the local priest, saying he is a money-grubber. To those who join his organization he gives high positions as cardinals, archbishops, bishops and priests. A church building and manse are built within a short time through people's stock and money. Besides receiving huge financial support from his followers, he is also carried around in a sedan chair like an old Egyptian king. Police who have been tracing his whereabouts arrive and arrest him in the presence of his high officials for committing a number of theft-related crimes and he is later convicted and sentenced to serve ten years in prison.

The feature of Sinxo's satire with regard to pretence and hypocrisy is the element of sycophancy and a deliberate imposture by his targets. Though he has no time to search out causes and discover possible extenuations amid values, one is able to see traces of poverty as the source. It is also characteristic of

his hypocrites that they become villains and are rebuked as such without humour. The immoral element of behaviour found in his characters is inseparable from pretence and hypocrisy and thus he provides precisely the kind of incongruity that is suitable for the satiric method - not necessarily because they are immoral but certainly because they are incongruous.

In Maqandeka, Sinxo also treats another source of hypocrisy, namely, the love of money. He denounces it since it is the root of all the evils that relate to man's appetites. Furthermore, that his main character comes from the city is another major target at which he shoots. The rampant greed and covetousness of Johannesburg (and other cities) are embodied in Maqandeka. To satisfy the nature of his individual drive he adopts an aggressive attitude by exploiting innocent and illiterate villagers in rural areas. To Sinxo, satire succeeds when there is a punishing impact upon specific hypocritical victims. Maqandeka's imprisonment, therefore, serves this purpose.

3.5 SUMMARY

This chapter has by no means covered the entire range of Sinxo's satire but it has attempted to explore some of the various aspects of his subjects which are, in my opinion, prominent in his works. Since his works reflect laughter and tears, suspense and sympathy to an extraordinary degree,

his dislike of human imperfections is evidenced by his continual attack on selfishness, pride, hypocrisy and kindred personal vices. The chosen special subjects are worthwhile for they encompass one or more of the central areas of man's experience. In some serious subjects he does not outrage his readers, but exposes the contemptible for all to see while in other cases he injects some fun alongside. This is the essence of successful satire. Though I have deliberately avoided his occasional authorial commentaries, my attention is ever attracted by the manner in which he leaves his victims to writhe beneath the lash of his words. This will be brought out in the next chapter.

Modern social life seems to require constant insincerity. People wear masks to indicate that the 'social' rather than the 'real' person is speaking and acting. This can be taken as the basis of Sinxo's moral responsibility and the freedom of expression through which he unmask the 'real' person and shows the truth. It should not be forgotten that anything is potential grist to the satirist's mill. Of note is that Sinxo is primarily concerned not with something in itself, but with man's attitude to that thing. I have since discovered that when man gets something out of proportion, Sinxo does not hesitate to correct him even to the extent of employing severe punishment. While exposing his society's distorted values, he directly pictures the right values and, in particular, concentrates on chastity within this context of 'right' values.

In the next chapter I intend probing the overall form, detailed modes of disposition and conduct of the work in Sinxo's various subjects. Only by detailed study of thematic modes of the subjects can an adequate frame of reference be provided. It is surprising that Sinxo pays little attention to the love of money which I referred to in 3.4.3 above, as 'the root of all the evils that relate to man's appetites.' One would expect him to expose excessive greed, and the abhorrent segregational and apartheid policies of his country, as well as women's sensuality. Apparently he avoids these sensitive topics.¹⁴ The latter subject will be discussed indirectly in chapter 5.3 and 5.4 of this study since it is implicit in his works. His favourite subjects for satire are those of a moral, religious or semi-religious sort. In view of the fact that these were popular subjects of his day, it is most appropriate to cite Walker (1925:280) who writes:

No satire can be great unless the evils at which it is aimed are real and prevalent.

3.6 NOTES AND REFERENCES

1. See Robert C Elliot in "The satirist and society" in Alvin B Kernan's book, Modern satire 1962:151-153; Edward A Bloom and Lillian D Bloom, Satire's persuasive voice 1979:67.
2. Consult Zithobile Gangule's thesis, A study of theme and technique in the creative works of S.E.K.L.N. Mghayi 1979:27-30; Nomfundo Mdlangaso's sub-dissertation, A study of law and order in S.E.K. Mghayi's works with special reference to Ityala Lamawele 1976:4-6.
3. See Nomfundo I.E. Mdlangaso, op.cit. 1976:6-7.
4. Refer to John S Mbiti, African religions and philosophy 1975:205-206.
5. See J S Mbiti op.cit. 1975:106-109; Nomfundo I.E. Mdlangaso, op.cit. 13-16; Bench B Mkonto's sub-dissertation, Guybon Budlwana Sinxo as a satirist 1979:9-10 and Zithobile S Gangule, op.cit. 64-71.
6. For a comprehensive discussion on this point see J J R Jolobe, Amavo 1973:15.
7. See Nadine Gordimer, The Black interpreters 1973:8.
8. Sinxo reiterates this idea in the following books: Umzali wofahleko 1973:44; Umfundisi waseMthuwasi 1965:22; UNojayiti wam 1969:146.
9. Consult Thamsanqa D Feketa's The Xhosa philosophy of life and educational system of the Ciskei: An attempted reconciliation 1980:15.
10. Sinxo's daughter, Nomsebenzi, informs me that he used to be highly critical of witchdoctors and would directly poke fun at them as soldiers of the Devil. Mr S A N Ndlebe supports her assertion and adds that Sinxo used to discourage relatives and friends from seeking a witchdoctor's advice and services.
11. See Leonard Feinberg, Introduction to satire 1967:29.
12. Consult Alvin Kernan, Modern satire 1967b:29.
13. The Biblical reference of this proverbial saying is aptly expressed in Proverbs 15 verse 18: "Pride goeth before destruction, and an haughty spirit before a fall."
14. F J van Wyk as cited by Albert Gerard, Four African literatures: Xhosa, Sotho, Zulu, Amharic, 1971:98 writes in his report of the Third African Author's Conference: "... the fear among many authors that if they were to write on the political aspirations and problems of their people, the suffering and frustrations which their people experience in a white dominated country, the deep hurt caused by dis-

crimination, then they would probably be unable to find a publisher willing to publish their works."

CHAPTER FOURTHEMATIC MODES4.1 PREAMBLE

Now that the wide area covered by Sinxo's satire has been established, a need arises to scrutinize his mode of approach. By mode I mean the manner in which and the degree to which the characters are ridiculed by the satirist. Murray (ed), (1908:567) defines a mode as

... a way or manner in which something is done or takes place.

It refers to a method of procedure in any activity; to a kind or form of scale by which one can produce something with the greatest effect. For the purpose of this study mode denotes the form, fashion and variety of the quality of Sinxo's satire.¹ This chapter is designed to examine the manner in which he views human nature and exposes the foibles of his satiric victims. It is most unfortunate that Sinxo's major satiric victim is the female, who, though she occupies the second lowest rank in the social ladder, vies with the male (senior member) for social power.

For the accomplishment of a grand design, wit - whose motive is to throw light upon certain ideas for the intelligent audience - is a prerequisite. Wit is a manner of expression. Yelland, et al (1980:221), define it as:

... that quality of speech or writing which lies in the apt association of thought and expression, and which usually surprises and delights by its unexpectedness. It may also

be defined as the utterance of brilliant and sparkling things in an amusing way, particularly by the use of paradox, antithesis, epigram and pun.

The latter definition is more relevant to the relationship of wit and satire. In fact, Pollard (1976:66) views wit as another satirical device whose aim is to hurt. He states:

It wounds with a neat and unexpected stroke. Its exponent needs, mentally, all the grace, speed and dexterity of the fencer. The reader is surprised, comically shocked, by the unexpected collocation of ideas; yet though unexpected, he recognizes in them a certain truth or at any rate sufficient truth for the wit to be acceptable.

For this reason wit together with irony and sarcasm is a favoured vehicle of satire and humour.

Indeed, to invent a conversation full of wisdom or of wit requires that the writer should possess ability. Frances Russell (1964:59) perceives this aspect as:

... the problem of ways and means, and a most important one it is in the case of satire, for it is here that the element of humour finds its field of operation. In its cause and effect satire is serious, nominally at least. In the connecting link, the means reaching from design to end, it must use wit or humour.

It is, however, appropriate that a satirist should draw upon the common fund of human experience so as to render his or her satire accessible to an ordinary reader.² In my

opinion, Sinxo's method of familiarizing his readers with common incidents is enthralling and immensely effective.

4.2 REDUCTION OF THE TRADITIONAL STATUS OF A MALE BY A FEMALE

The hierarchical order discussed in chapter 3.2.1 has for some time been disrupted and threatened by the junior members of the society. Sinxo ridicules those responsible and indirectly criticizes all those institutions that brought about the emergence of this flaw. His satire is characterized by a penetrating and corrosive realism and may be described as a genuine exposure of things as they are or too often tend to be. The turn of his humour lead him to see life sometimes as a comedy, sometimes as a lamentable tragedy, often as a source of angry frustration.³

4.2.1 USURPING THE AUTHORITY TO DISCIPLINE CHILDREN

The supreme authority to discipline the children and especially boys is vested traditionally in the head of the family. The flouting of this authority by women is taken in a very serious⁴ light because it is regarded by men as one of the major reductive objects of their manhood.

The plot of Umzali wolahleko revolves around Ndopho, whose father is Menzile and whose mother is Nojaji. The latter's discipline of children is very loose. Both Menzile and Noqazo, his mother, are strict disciplinarians. On a certain day Ndopho, who is playing with his toys, is called by his grandmother,

Noqazo, with a view to her sending him on some errand. Ndopho defies his grandmother. Menzile enters the scene and threatens to punish Ndopho for his disobedience. Nojaji intervenes. An unpleasant dialogue between Menzile and Nojaji ensues:

A 'Hayi, 'sekaNdopho, mus'ukuzamana nomntwana! UNdopho ngumntwan'amayeza, andifuni ukuba makaxatyaniswe mna'.
 'Hayi, isile le nkwenkwe, Nojaji, mandiyohlwaye'
 'Into engasayi kuhla ke leyo', selezele ngumsindo UNojaji.

('No, Ndopho's father, don't shower the child with many questions! Ndopho is a sickly child, I don't want him to be given a reprimand!

'No, this boy is very silly, Nojaji, I must punish him.'

'That will never occur.' Nojaji is filled with anger.)

(pp.7-8)

The flouting of the authority of the family head is brought out in Nojaji's first statement. The reader would expect Nojaji (and the women she typifies) to exercise their limited authority in a very subtle or diplomatic manner.* Schapera (1956:384) says that women have, since contact with Europeans, 'become more confident and independent in their attitude towards the men, and less willing to submit to their absolute control.' He implies that women are no longer subject to their husbands.º Nojaji's impoliteness and assertiveness of authority are suggested by the underlined phrase in extract A. The satirist further develops her 'masculine' designs by employing a pledge which falls

just short of an oath, her last statement. She uses anger to express her feeling about this unacceptable situation as well as to impose her aggressive personality on the impotent Menzile.

In UNojayiti wam, the narrator, Koranti, sends his son, Balafuthi, to buy him something from a shop. Balafuthi loses the money and reports the matter to Koranti, who is immediately inflamed with anger. He beats Balafuthi and chases him away. The meting out of punishment to Balafuthi incurs the anger of Nojayiti, Koranti's wife. She explodes with anger at him:

B Le nto yetywakutywaku levila! Lo
 mngqikangqikana uhleli apha
 unghambiyo namanye amadoda. Yini
 le, ucinga ukuba uza kugeza
 ngomntwana wam! Ithi into mhlana
 yanemali ifombe abantwana! Khona
 ndoda injani le yasoloko igolozelene
 nomfazi?

(This brute of an idle man! This sloth who sits here and does nothing, doesn't even roam about with other men! What, you think you are going to play the fool with my child? Imagine this brute! When it has got some money it bullies children! What kind of a man is this that is always attached to the apron strings of his wife?)

(p.6)

Although slightly outrageous, Nojayiti's contemptuous attitude towards her husband, Koranti, is similar to that of Nojaji towards her husband, Menzile (vide supra: extract A). Nojayiti indignantly reviles her husband by using strong abusive language. Otherwise, both female characters flout the order that relates to

authority and discipline (vide supra Chapter 3.2.1). They despise and aggressively strip off from men the traditional responsibility of maintaining discipline in their homes.

Of interest to the literary critic should be the use of some linguistic devices by the author to portray the anger of female characters, namely Nojaji and Nojayiti. Sinxo uses the demonstrative of the first position le or lo (this or that). When reference is made to a person, the demonstrative is often used to indicate indignation, contempt or a low opinion of the person. The use of the impersonal noun into in both extracts A and B brings out the hollow argument conducted by both female characters. The word normally refers to inanimate objects, but when applied to human beings it denotes a good-for-nothing.

The use of the predicative andifuni (I don't want) and engasayi (will never) in the negative by Nojaji in extract A conveys her pig-headedness. The same quality in UNojaviti wam (extract B) is depicted by the use of the qualifications which have negative connotations and these are yetywakutywaku (brute) and umngqikangqikana (sloth). These curses emphasize Nojayiti's contempt for her husband. Furthermore, cursing by compounding in Xhosa captivates the meaning of the contemptible situation.⁶

The satirist sternly lashes at the women's scramble for family power - their yearnings for the traditional divine status accorded to their husbands as heads of their families. He allows women to rain insults upon men, the intended victims. Raining insults upon innocent characters tends to reduce the scale of the moral world in which the female characters move. In fact, as Knox (1973:9) puts it,

... one of the principles of derision is to say exactly the opposite to what one means...

The inflamed anger of women couched in insults is totally unacceptable to men who are senior to them in terms of age, sex, status and divine power. The simple desire to have one's own way, trampling upon the lives, the hearts, and the prejudice of others, appears to be the motivating factor in these women characters. Freedom and power to rule in their household in all matters of interest are fundamental in their encroachment on the domains of the husbands. For this goal Sinxo denigrates women in a very subtle way.

4.2.2 REDUCING AUTHORITY REGARDING THE ADMINISTRATION OF STOCK MATTERS

The importance and administration of stock, particularly cattle, to a Xhosa man is aptly explained by

Schapera and Goodwin (1956:138) when they write:

The cattle are his principal form of wealth, his most treasured possession; and anything concerning them and their welfare focuses his attention.

The fact that the stock is not only the pride of a Xhosa man but also falls under his jurisdiction is reiterated by Alberti (1968:54) when he states:

... cattle is the foremost and practically the only subject of his care and occupation, in the possession of which he finds complete happiness.

Sinxo draws the reader to man's treasured domain under attack by the invading woman.⁷ In Imfene kaDebeza neminye imidlalwana, the short play entitled "Izinto zabafazi" is illustrative of women's despicable flaw. Mathambo's cattle are impounded by Ngqaduvana. Mathambo pleads for the release of the stock. Prior to the negotiations both men are engaged in the conventional greetings 'How do you do?' or 'How are you?' This formality is too much for Nonkwetshelele, the wife of Ngqaduvana. Her voice thunders:

- A UNonkwetshelele: Mus'ukulibala yimpilo,
'sekaSivubeko, xelela umntu lo
ukuba uzibambile iinkomo
zakhe.
- UNgqaduvana: Khawume kaloku, 'nakaSivubeko,
ukubuza impilo akuzi kona nto
kule nto.
- UNonkwetshelele: Suka, uchith' ixesha. Iinkomo
zakho ndizibambile, 'sekaNgqi-

thana. Wazi ngokwakho ukuba
iigusha zakho
ziyibhuqe kathathu intsimi
yam. Ngawo onke loo maxesha
ndikuyekile, andakubamba.

- (Nonkwetshelele: Don't waste time on health formalities. Sivubeko's father, tell this man that you have impounded his cattle.
- Ngqaduvana: Please wait, Sivubeko's mother. Asking about health will not defuse the issue.
- Nonkwetshelele: No, I say you are wasting time. I have impounded your cattle, you Ngqithana's father. You know quite well too that your sheep have destroyed my field three times. On all those occasions, I never bothered to charge you.)

(My emphasis) (pp.96-97)

In UNojayiti wam, Tawuse's son, Mbokreni, returns from Johannesburg after a very long spell. Nojayiti entertains his nephew to a fatted sheep from the home stock without obtaining definite approval from her husband, Koranti. The latter reports:

B Ndeva mna ngomfazi selebeka
imiyalelo emakhwenkweni ewaxelela
igusha emakeze nayo.

(I hopelessly listened to my wife
instructing the boys on which sheep
they should bring (for slaughter).)

(p.30)

In the story "Amaphuth' ahlathinye" in Isitiya, a certain male character known as Sifutyana borrows a milk-cow from Maqegu. The latter obliges without discussing the issue with his wife, Nozinzile. According to the Xhosa traditio-

nal norms. Mqeqgu's action is appropriate. Nozinzile, who represents the modern Xhosa women who either flout traditional norms deliberately or are oblivious of them, thinks that the "lender" and "borrower" have not acted correctly. Listen to the author describing the flame of anger in Nozinzile as she strides out of the hut to confront Sifutyana, who has arrived to fetch the milk-cow:

C Waphuma ngemikhulu imitsi uNozinzile
 selenento naloo ndoda, eyibuza ukuba
 ilisela na kakade ukuba ize kuthatha
 inkomo yakhe ingathethanga naye.
 Yatarhuzisa indoda leyo isithi
 ibiyibolekwe ngumninimzi kodwa kungokunje
 umbolekisi lowo wayeselethobe umnqonqo
 limkhohlile. Kwada kwaphuma uNovenile
 wamcengela umboleki lowo ukuze abe
 nokuyifumana inkomo leyo. Ngobo busuku,
 wayifumana into uMqeqgu, ebizwa
 ngamaganyana onke anokunikwa isela
 elinikisa ngento engeyoyalo.

(Nozinzile came out in long strides
 confronting this man, asking him whether
 he was a thief taking her cow without
 consulting her. The man pleaded for
 mercy and pardon saying that the head of
 the household (head of the family) had
 lent him the cow, but at the moment the
 latter, with his head bowed was dumb-
 founded. This remained so until
 Novenile's intervention and pleading that
 the borrower should get the cow. That
 night, Mqeqgu received verbal chastisement
 and was called by all diminutive names
 befitting a thief who gives away that
 which does not belong to him.)

(pp.97-98)

The prevalent behaviour of women in the Christianized society of the Xhosa has ironically left them exposed to ridicule. By looking at different types of men in extracts A, B and C - a constant insult to women - they find a common ground for their feminine claim of superior sensitivity and

morality. They want independence, unrestricted by considerations of traditional morality. So the changing social conditions have increased the opportunities for women's action and expression as exhibited by the unspoken "diminutive names" employed by Nozinzile for derogatory effect in extract C. A special self-awareness has emerged. This is evidenced by the ways in which women can exploit for their own purposes the consequences of social laxity, finding freedom and power in the most unlikely situations.⁹

Sinxo pretends to accord women superior status while revealing his belief in their necessary subordination. The politeness of Ngqaduvana in Imfene kaDebeza neminye imidla-lwana emphasizes the rudeness of Nonkwetshелеle (extract A); the meekness of Koranti in UNojayiti wam sharpens by means of inversion the crudeness of Nojayiti (extract B); the ferocious attitude of Nozinzile in Isitiya is made more pronounced by the humble bearing of Sifutyana (extract C). The vein of mockery in each of the extracts cited is unmistakable. In each of the excerpts a female character trespasses upon the domain of a male character in a very rude way. It is curious to note that in Isitiya, Novenile, another female character, intervenes on behalf of a male character (extract C). This is an extended device of reduction which emphasizes the flightiness of women by the protection offered by this female to the one who is supposed to protect her, namely, man. To compound this feature, a sickening arrogance and rudeness displayed by women to the husbands of other women salts an open masculine wound. This

is typified by Nonkwetshelele to Mathambo in "Izinto zabafazi" (Imfene kaDebeza neminye imidlalwana) and by Nozinzile to Sifutyana in "Amaphuth' ahlathinye" (Isitiya), vide supra extracts A and C respectively.

4.2.3 SEIZING RESPONSIBILITY REGARDING FINANCIAL ISSUES

The administration of money forms another delicate issue that threatens the dignity of the head of the family. It is a truism that money is the source of every evil. Women, the victims, are even attempting to seize control of every financial issue. Their influence in this respect permeates the entire family hierarchy and its effect is to diminish the status of men. Spacks (1976:83) suggests that the good wife 'takes care' of her husband's moral life and his activities but I must hasten to say that this has been a traditional feminine role which has had its own limitations.

In Umzali wolahleko, Ndopho, the wayward boy, returns from a city after nine months away from home, during which he has saved a meagre six rands. This he gives to his mother and not to his father, as traditional practice demands.

A Nto ayenzileyo ekufikeni kwakhe
kukunika unina - enganiki nayise
mawuqonde - imali engangeerandi
ezintandathu.

(On his arrival at home he gave to his mother - and not to his father, mind you - the sum of six rands.)

(p.24)

Ndopho, who has undoubtedly been influenced by his mother, commits a serious crime by not giving his earnings to his father, the head of the family. Vilakazi (1962:116) writes about the Zulu practices regarding wages:

The first earnings of a young man should be given to the ancestral spirits and must therefore be given to the head of the house.

What Vilakazi says applies to the Xhosa tradition as well. The satirist protests at Ndopho's actions and particularly at Nojaji's behaviour when she accepts the money. His father brings to light the manner in which men's authority is abused in the administration of monetary matters.

In UNojayiti wam Koranti and Nojayiti resolve not to lend out money as it is always difficult to recover. Soon after they have made this resolution, Magqamfana, who is Nojayiti's maternal uncle, borrows money from Koranti. Nojayiti sings the "acceptance note" which Koranti mistakes for the "refusal note". His refusal note of regret to Magqamfana is unceremoniously halted

by Nojayiti, who protests vehemently saying:

B Tyhini, nithe iza kuba nani na le
ndoda! Andithi obu buyilo bakho buya
kuze budale ingozi enkulu! Akuva kakade!
Akuboni ukuba ndihlisile ukuvuma, uya
kuthini ukulandula?

(Alas! What is to become of this man?
Obviously your lack of a gift for music
will cause a catastrophe one day! Are
you deaf? Can't you realise that I
lowered the pitch? How dare you refuse?)

(p.36)

The predominance of exclamation marks in this extract emphasizes by inversion the undesirability of Nojayiti's actions. The interrogative serves the same purpose.

In both excerpts A and B the prerogative of a male character regarding the administration of money is undermined. Other male characters, namely Ndopho and Magqamfana in Umzali wolahleko and UNojayiti wam respectively, become tools in the hands of female characters in the erosion of the dignity of a senior male character.

4.2.4 LOSS OF STATUS REGARDING TRADITIONAL OCCUPATION

The tarnishing of the image of man regarding traditional female occupation is aptly observed by the satirist. In executing women's duties Xhosa men are subjected to embarrassing social pressures. The Christianized Xhosa men face a female onslaught on their traditional occupational roles. To the satirist the behaviour of the women is to be condemned because it is not compatible with social norms. Satyo

(1977:86) remarks that:

Sinxo makes it abundantly clear in his works that he believes that an individual is what his society expects him to be according to its norms.

I am, therefore, of the opinion that the one who does not conform to social norms is either a beast or a malevolent person.⁹ It is natural that Sinxo should turn, at the height of his career, to the abuse of men by women because this has been evident in the Xhosa society.

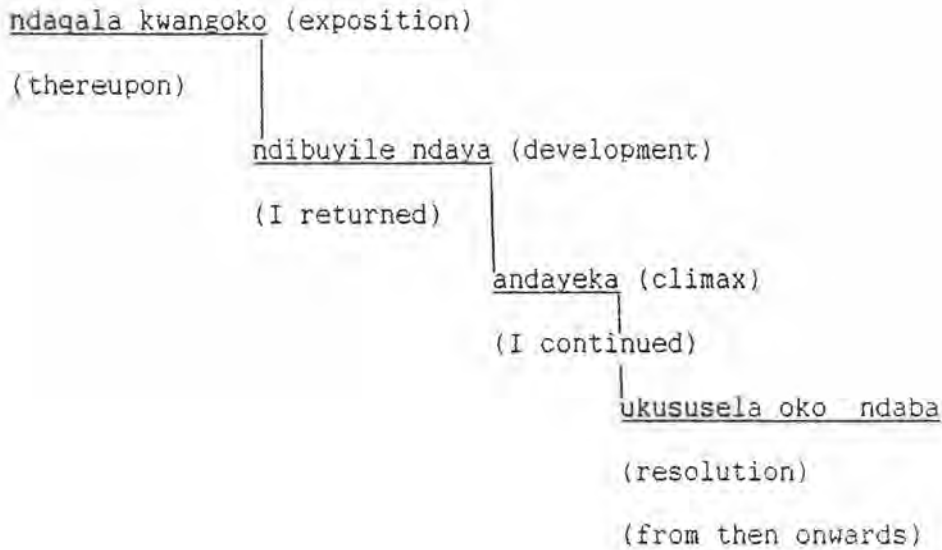
In UNojayiti wam, Koranti is coerced by his wife Nojayiti to perform domestic duties. He tells us:

A Ndaqala kwangoko ndaqubula izembe ndaya kutheza. Ndibuyile, ndaya kukha amanzi, andayeka, ndaya kukha ubulongo, ndasinda. Ukususela oko ndaba ngumpheki, ndangumtshayeli, ndangumgcini bantwana, ndangumhlambi ngubo, ewe, ndathi ndisemasimini ndabe ndisezimbizeni, kwayinto emnandi kunene emzini wethu.

(Thereupon I took an axe, and went to collect firewood. I returned and went to fetch water. I continued and fetched cowdung, and smeared the hut. From then onwards I became a cook, a sweeper, a baby sitter, a blanket-washer, yes, I worked in the field and at home with pots. Harmony prevailed in our household.)
(p.7)

Koranti is used by Sinxo to symbolize the loss by men not only of their authority but also of their economic role

(vide supra chapter 3.2.2). The women's liberation movement has blurred the once sharp distinction between the traditional roles of the two sexes. Men are now expected to discharge female duties. The diagram below is a dramatic illustration of men's loss of status and their assumption of an inferior economic role:



It is significant that Koranti should start by collecting firewood and then proceed to fetch water before embarking on the climax of his new role by fetching and smearing cowdung in the hut. This is risible especially when one considers that these are, according to Xhosa culture, major women's duties and, needless to say, beneath a man's status. In discharging all women's duties, Koranti reflects the reduction of the status of men.

In the same collection of short stories, Zixinene advises Koranti to subject Nojayiti to strict discipline and adds that Koranti should not hesitate to apply physical measures

if the situation should demand them. Ironically enough, when Koranti visits Zixinene, he finds him on the receiving end from his own wife:

B Kuthe kusenjalo, gqi phandle, uZixinene
 egqotsa, umfazi elandelisa ngesikhuni,
 exhaphe amagwebu ethetha, esithi,
 'Hamba! Hamba apha, sibhanxandini
 sendoda, uthi ungalibala kukuthi nya
 endlwini, babe bona abantwana bam betyiwa
 yingqele ezindle, besalusela wena!'

(There Zixinene dashed out, fleeing with his wife in hot pursuit, foaming much saliva as her voice rang out, 'Go! Go away from here, you lunatic of a man! Imagine you depositing your backside in the house, while my children suffer from biting cold in the pastures, herding stock for your benefit!')

(my emphasis) (p.12)

Yet another incident in which a man is humiliated is to be found in the story "Amaphuth 'ahlathinye" in Isitiya. The narrator and his wife, Novenile, return from the visit to Cala. They both condemn Nozinzile for her rude and hostile behaviour towards her husband, Maqegu. Their grandson reports that there is no water in the house. As if Novenile has been provoked by her husband, she turns against her husband like a snake, stretches her neck and spits the venom:

C Akukho manzi, akukho manzi? Bonani ke amadoda akhoyo. Kungathi ndisebenza nzima kangaka, ube wena 'sekaNdombisa, uthe nya endlwini imini yonke kungekho manzi! Hamba vilandini lendoda uye kukha amanzi'. Ndaqhuqha ukuya e-emeleni yokukha amanzi ndivungama oku kwekati.

(There is no water, there is no water? Witness what modern men are like. Imagine that whilst I toil so much you, the father of Ndombisa deposit your backside in the house for the entire length of the day when there is no water! I trotted to a bucket of water mewing like a cat as I did so.)

(my emphasis) (p.98)

Sinxo's satiric attack is once more tinged with humour. What may amuse a reader is the comparison he makes about modern men as if to suggest that traditional men were obedient and accommodating (extract C). The amusement is further strengthened by the narrator's response as he trots to 'a bucket of water mewing like a cat'. The derogatory effect is produced by the use of the cat symbol rather than the normal lion symbol employed to refer to men. Humour raised in such a manner is intended as a device indirectly to humiliate the victim.¹⁰

In both extracts B and C the satirist portrays hostile women against submissive men. The 'stronger sex', man, suffers at the hands of the 'weaker sex'. This implies a reversal in the order of things explained in chapter 3.2.1. The faults of the female characters are thus exposed in a very subtle manner. In both passages the women use abusive language. This is an externalizing device - their weaknesses are revealed. Vulgarism indicates lack of refinement which consequently implies lack of virtues. Note the use of the pejorative word nva (deposit your backside) in both excerpts

B and C from different books by the same author. The author does not elicit any sympathy for female characters whose behaviour suggests on their part a demand for a transplant of sex organs. He mocks the women characters by merely describing their actions. Zixinene's wife in extract B 'foams much saliva' while shouting to her husband and chasing him out of the house. Novenile's spiteful words in extract C suggest her forceful personality, for they are sufficient to make her husband run out of the house. Such behaviour on the part of women mirrors their inner qualities. This is ingenious writing because obscenity, a typical satiric device, has been significantly utilised in ridiculing women characters.

4.2.5 DISHONOUR REGARDING RELIGIOUS AND RITUAL ISSUES

Mbiti (1975:189) says that African households are generally led and represented by the head of the family in making family offerings, libations and prayers. The head of the family in African tribes is the rightful authority who, in the absence of a headman or chief or king or any other appropriate authority in an African society, must lead the family or a given group in prayer. Such 'priestly' duties are treated and regarded with religious awe and respect.¹¹

In view of the African traditional rule, a minister of religion is not in a strict sense the proper officer to propitiate the deity on behalf of a family. This vital principle is commonly flouted. Once more Sinxo uses a

female character as an agent of the disruption of the natural order of things.

A Bekusithi akufika umfundisi lo
 andiphek' endophula uTshangisa lo,
 endisusa endaweni yam etafileni,
 ebeka umfundisi lowo. Wayesenje-
 njalo nangokuhlwa, ngexesha lomtha-
 ndazo, iincwadi azinike umpriste
 lowo, ibe nguye onyusa onke amadini
 akowethu.

(During the priests' visits Tsha-
 ngisa would push me around, taking
 me away from my rightful chair
 at the table, placing that priest
 there. She would do likewise during
 evening prayers giving the priest
 all books, to conduct all my family
 prayers.

(p.56)

The vein of mockery and protest is unmistakable in the passage quoted above. Sinxo deliberately uses the demonstrative of the first position lo with reference to the priest and to Nojayiti to indicate the narrator's indignation towards these two characters. This is heightened and intensified by the employment of the demonstrative of the second position with specific reference to the priest on two occasions, namely, umfundisi lowo and umpriste lowo (that priest). These demonstratives are skilfully used in a derogatory manner. The last statement reflects that the narrator is visibly annoyed at the disrespectful action of the priest, who agrees to disrobe him of his divine powers as head of the family.

4.3 DEPICTION OF AN AGGRESSIVE FEMALE

The ongoing battle of the sexes is a topical event of the post-traditional Xhosa society. The female is on the offensive for she is scrambling for social power. Self-assertiveness, confidence and energetic disposition with disregard for the rights of others characterize her. In her bid to climb to a higher social rank of recognition she may resort to cruelty, callousness and ferocity.

4.3.1 CONFRONTATION WITH HUSBANDS

The reduction of the traditional head of the family is crudely generated by the aggression of the female. The suffering husbands have only the modern western governing authorities and the church to fear. In the former they are aware that reprisals may lead to legal charges against them culminating in matrimonial problems, while in the latter they may find themselves excommunicated by the church. To a modern Xhosa man, both institutions are a strong force to be reckoned with. Sinxo is fully aware of this for he makes Menzile in Umzali wolahleko articulate this vein of protest. After being despicably treated by his wife, Nojaji, he enquires from his mother:

A '.... uthi ke ulungile urhulumente weli xesha, urhulumente owenza abafazi bangawalulameli amadoda?'

('.... do you think today's Government is correct in allowing women not to be obedient to men?')

(p.11)

As noted by Gakhulu (his mother) in her reply, Menzile shifts the blame to somebody. When he wants to punish Ndopho for the latter's bad behaviour, Nojaji confronts him, inflamed with anger, and vows that her child will not be punished. Gakhulu rescues him from the nasty situation of having to fight with his wife in order to prevent the erosion of his manliness. On leaving Menzile and Gakhulu, Nojaji further challenges Menzile by beating Ndimeni for no valid reason. Another confrontation ensures that Menzile's reputation is contemptuously shaken.

But what Zixinene's wife (whose name is not given) does to him in UNojayiti wam is high denigration of a male by a female. A heated quarrel is heard by the narrator as he approaches Zixinene's home:

B Kuthe kusenjalo, gqi phandle,
 uZixinene egqotsa, umfazi elandelisa
 ngesikhuni, exhaphe amagwebu
 ethetha esithi, 'Hamba! Hamba apha
 sibhanxandini sendoda, uthi ungalibala
 kukuthi nya endlwini, babe bona abantwana
 bam betyiwa yingqele ezindle, besalusela
 wena?'

(There Zixinene dashed out, fleeing with his wife in hot pursuit, foaming much saliva as her voice rang out:
 'Go! Go away from here you lunatic of a man! Imagine you depositing your backside in the house, while my children suffer from biting cold in the pastures, herding stock for your benefit?')

(p.12)

The subjection of men to uncomfortable roles marks the reversal of the order of things: the persecution of men by

women. In this extract, what is supposed to be a verbal dispute is supplemented by violent physical contact. The female character makes inroads upon the solemn office of manhood as she pursues Zixinene out of his house. Koranti witnesses the effect of her tigerish action on Zixinene who pleads:

C 'Tarhu! Tarhu, mfazi! Tarhu!
Tarhu, mfazi, ndiya kubancedisa
ngoku abantwana.'

('Sorry! Sorry, my wife! Sorry!
Sorry, my wife, I am going to
help the children now.')

(p.12)

Zixinene's regretful conduct is tactfully demonstrated through repetition for emphasis. Commenting on emphasis and reiteration, Gissing. (1966:78), says that the art of the satirist lies in the judicious use of these two aspects. He contends that emphasis alone cannot answer the purpose of the satirist,

...the striking must be said over and over
again till the most stupid hearer has it by
heart.

Emphasis and reiteration serve the purpose in Sinxo's satiric incidents and these are sometimes coloured by light risibility for laughter.

Sinxo's railing at the unbearable action of the fairer sex in such a dramatic fashion reflects his ingenuity. Though couched in a humorous vein, the ridicule is directed at

female behaviour which the satirist has found to be injurious to social order. I feel it interesting to point out that Sinxo has the immense advantage of being able to raise a hearty laugh even while giving a lesson. Bloom and Lillian Bloom (1979:23) say that 'laughter tends to obscure or at least palliate unpleasantness.' They further believe that the

...moral implications of laughter in its various forms are less overt than those of indignation which may be regarded as a tonal opposite.

Sinxo often and powerfully uses 'laughter' as a weapon of his satire through which he sometimes conceals his feelings and so adopts the "smile of derision" technique. Hight, (1962:22), is supportive of this idea for he says that 'satire always contains some trace of laughter.' So a satirist must evoke in his readers a blend of amusement and contempt, though in some instances amusement may outweigh contempt and vice versa. In Sinxo's works a balance of these is noted for he easily stirs that contemptuous kind of laughter.

4.3.2 CLASH WITH TEACHERS REGARDING SCHOOL (CHILD) DISCIPLINE

The seizure of power by women (vide supra 4.2.1) as the sole disciplinarians at home has gone off limits. They excruciatingly question the manner in which teachers maintain discipline in schools and thus encroach upon the revered teachers' rights as educators. It is an un-arguable fact that the child's first and natural

educators are his parents at home. Gunter (1982:44) postulates that,

... family life in its entire context is employed as an important educational factor in promoting the development of the children to adulthood through careful judicious selection.¹²

Parents are therefore the primary educators of their children and are immensely responsible for the children's proper upbringing. They exercise their parental authority and reserve their just right and bounden duty to educate their children to the best of their ability. When, however, they find their abilities lacking, they (she) entrust the need for further education to trained teachers who will prepare and equip children for better lives as adults in the future. Strictness and firmness accompanied by tact, wisdom and understanding sympathy are the basic characteristics of an educator. Gunter (Ibid:161) sets this out clearly when he writes:

The art of effective discipline is for the educator to combine strictness and firmness on the one hand with tact, wisdom, justice and sympathetic understanding on the other hand in all his educating actions.

What troubled Sinxo, incidentally an educator by profession himself, is the laxity of appropriate discipline, as explained above, on the part of the female parent and the in-flow of great motherly love beyond reason. In UNomsa, Nomsa, who is teaching at

Richmond, punishes a certain Mary during one of her lessons. On her way home from a church service, Mary's mother confronts her:

A 'Titshalakazi, wena kutheni
umntwana wam ukuphikela
ukumenza into embi, umbetha entloko?'
'Ubani?' watsho ekhohliwe uNomsa.
'Uyamazi, musa ukuzibuzisa,
bhedengundini! Umbetheleni
uMary? Hi?'
.....
'Lo wam umntwana uze
umkhuphe esikolweni andimzalelanga
okokuba abe yingqongqo yeetitshalakazi
mna.'

('You lady teacher, why do you keep on
ill-treating my child, to the extent of
beating her on the head?')

'Who?' replied Nomsa in consternation.
'You know her, do not pretend, you rogue!
Why did you beat Mary? Huh?'

.....
'Withdraw my child from your
school register. I did not give
birth to my child so that she
should be the lady teacher's
drum (plaything).'

(pp.:30-31)

An account of an incident similar to the one given
above is to be found in Umzali wolahleko. Ndopho,
Nojaji's son, is punished by Ndlela, his teacher, for
fighting with Nquphephe, Nojayiti's son. On realizing
that Ndopho has been punished, Nojaji goes to school to
challenge the teacher for his actions:

B 'Titshala! Titshala umbethela ntoni
umntwan' am?' waphuma phandle
utitshala esiya kuthetha naye.
'Nkosikazi, umntwana wakho
akohlwaywanga ngokungaphesulu
kulowo ebone naye', ucacise
ngokuzola utitshala wenjenjalo
'Andibuzi loo nto! Ndithi umbethe-
leni na umntwan' am?'

'Khangel'apha, Ndlela, mus'ukuthi
 xa ucenga iinyama zakwaNojayiti,
 uzicenge ngalo wam umntwana.
 UNdopho lo akayiyo ingqongqo!
 Ngumntwan 'amayeza uNdopho,
 andifuni ekhathaziwe!'
 'Iya kuthini ke loo nto, kuba
 akanakungohlwaywa umntwana
 esona, nkosikazi?'

 'Owam ke mcime kuloo lejisita yakho!'

('Teacher ! Teacher! Why did you beat
 up my child?' The teacher went
 out to talk to her aside.
 'Lady, your child did not receive more
 punishment than the other child with who
 he committed the wrong,' the teacher
 explained with composure.
 'That is not my question! My question
 is, why did you beat up my child?'

 'Look here, Ndlela, you dare not coax
 Nojayiti's meat by toying around
 with my child. Ndopho is not a
 drum (plaything)! Ndopho is an invalid,
 I do not want him to be perturbed
 by anyone!'
 'How can that be lady, for a child
 who misbehaves cannot escape
 punishment!'

 'Then withdraw my child from
 your school register!')

(pp.16-17)

The theme of the prodigal mother is also articulated in
UNojayiti wam. Qebi, Tawuse's son, is ordered by his
 teacher to go and wash his body properly at a nearby
 river. At the river, Qebi meets his mother and
 explains to her what has happened to him. The report
 rouses the anger of Tawuse. Koranti, Tawuse's brother-

in-law, relates:

C Waba ligeza uTawuse akuva ukuba
uthunyelwa ngutitshala apho ukuba
eze kuhlamba umzimba. Wamtha-
tha ngengalo,engekeva nethontsi kuloo
manzi, ehamba eshwabulela ititshala
ezicingelayo, ephoxa ngabantwana babanye
abantu. 'Yinile, ngubani yona ukude
icinge ukuba icooeke ngaphezu koQebi-
uQebi owathanda kangaka amanzi!' Ukusu-
sela loo mini akazange wabe waya esiko-
lweni uQebi lowo.

(Tawuse raved with anger on hearing
that he (Qebi) had been sent to the river
by the teacher to wash his body properly.
She took him by the arm, even before a
drop of water had touched his body, and
went away cursing the arrogant teacher
who made a laughing stock of other
people's children. 'Fancy, who is he to
think that he surpasses Qebi who is so
fond of water!' As from that eventful
day Qebi never went back to school)

(pp.81-82)

The implied rebuke in the three passages is unmistakable. None of the female characters seems to take heed of the proverbial saying. 'Spare the rod and spoil the child.' The satirist adroitly creates a conflict situation emanating from the exercise of discipline. Teachers are portrayed as protagonists whose ambitions and ideals are aimed at the development of the whole child in his entire existential situation. They represent goodness. The female parents are antagonists who are made to employ inhibitory and repressive discipline against the protagonists' educative attempts to prepare children for intellectual self-reliance, responsibility and successful living in the world. They make stupid decisions about the future of their

children and in the process erode the dignity of the protagonists. Furthermore, it is a pity that their poorly motivated actions and utterances are carried out in the presence of their children. For instance, the rudeness of Mary's mother and Nojaji in extracts A and B when they say musa ukuzibuzisa bhedengundini (do not pretend, you rogue) and Andibuzi loo nto! (that is not my question) respectively is an act which will have a long lasting demoralising influence on both Mary and Ndopho. Such educators not only cause serious harm to their children in the process, but indirectly inculcate rebelliousness and resistance in their children. Possessiveness on the part of female characters to augment motherly love is but a deprecative technique employed to reflect their behaviour. To illustrate this parental flaw the incidents in Umzali wolahleko draw to a close when Ndopho, who has been fatally stabbed, looks at his mother and utters his last words to her:

D 'O-o-o-!' Wancwina watsho uNdopho.
 'Ungu-laa mfa-zi wandi-bu-la-la-yo
 Wandi-bula-la ngobu-bele. E-we,
 ndo-ni-le, ko-dwa ngu-we u-mza-
 li wo-la-hle-ko!'

('O-o-o-!' Ndopho groaned in pain.
 'You are the woman who destroyed
 my future. You destroyed my life
 by spoiling me. Yes, I have
 transgressed social norms, but it
 is you who are the prodigal mother!')

(p.92)

This is bitter satire. The shrill and desolate cry of the child becomes a knell that gnaws the mother's conscience and summons her to the place of the condemned. Sinxo's description of the absurd educative endeavours of indulgent female characters makes him a merciless executioner but one who succeeds in making his readers realize the truth.

4.3.3 DISCORDANCE WITH OTHER SENIOR FEMALE MEMBERS OF THE SOCIETY: OLD WOMEN

In Imfene kaDebeza neminye imidlalwana, Nonzwakazi in the short play "Ihlala likaNomanikiniki" is on her way to try to win Sikhulumakathethi's hand in marriage. She meets Nomanikiniki, a friendly old woman, and treats her indignantly. When asked by Nomanikiniki to clean her eyes, she angrily cries out:

A Tyhini! Nithe aza kuba nani na
la maxhegwazana? Uyinyekevu
yenkunyevu ehleli ecaleni lendlela
nje uhlalele ukuba uthume abantu
izinto ezingcole ngolo hlobo? Suka!
Sisimanga sani esi, ukuhlololwa
kwendlela yam yinyhithilili
yexhegokazi enje?

(Huh! What is the matter with these old women? You are a toothless creature that stays along this road waiting to request people to do such dirty things? Away! What bad omen is this, a presentiment of my journey by such a grotesque old woman?)

(p.91)

Though Sinxo has used a theme derived from an old Xhosa folktale, his portrayal of Nonzwakazi reflects his satiric touch. As one who detests impoliteness and bad manners, he

deliberately puts derogatory remarks on Nonzwakazi's lips to typify female characters of her kind in the real world. He rebukes her. Vulgar utterances are least expected from a lady of Nonzwakazi's standing and posture. To direct these abuses to a powerless old woman intensifies the effect of Nonzwakazi's undesirable personality. Such insulting utterances appeal to the readers' emotions as well as to their reasoning, for though they are not related by blood, Nonzwakazi's contemptible behaviour toward a senior member of the society deserves punishment.

The mother-in-law relationship is another social ill which cannot escape an astute satirist's hammer because it is topical. Modern daughters-in-law challenge and flout the traditional rule of according respect and honour to their mothers-in-law (mothers who gave birth to their husbands) whose age puts them higher in social rank.

In Umzali wolahleko, Nojaji clashes with Gakhulu over Ndopho's misbehaviour. She vehemently defends the boy from Gakhulu's accusations, and further states that she will not allow the latter's form of punishment to be inflicted on the boy.

A vigorous situation exists in the same book when Liziwe (Nolasti), Nojaji's married daughter, is advised by her friend, Nomishini, to despise her mother-in-law. Liziwe takes this a step further than contempt. In the ensuing

verbal clash with her mother-in-law the author captures her abominable action:

B Uziphose wonke kulo, walingena
kakhulu ngamanqindi ngalo lonke
elo xesha ixhegokazi liyakhala,
liyatotoba, liyabaleka ngelalo, kwada
kwathi ngelikade bafika abantu
baza kunqanda.

(She hurled herself upon her, beat her
with fists while the old woman was
crying, crawling and trying to run,
till at last people arrived to inter-
vene.)

(my emphasis) (p.74)

The despicable action of Liziwe, a junior member of the society, incurs the anger of the readers. The underlined words demonstrate the powerless old woman's attempt to defend herself against the barbarous Liziwe. Her defensive techniques are contrasted with the robust onslaught of the offender, which is tantamount to a tigerish attack. The rebuke in these lines is undoubtedly directed to those women who not only violate one of the golden Biblical rules of the Ten Commandments but estrange and beat their major advisers and supporters at their husbands' family kraals.¹³

In the short story "UNomaneji noninazala" in Isitiya Nomaneji is also an aggressive character but has yet to beat her mother-in-law. She claims her authority and power at their homestead:

C Tyhini, nam ndingumfazi apha,
ndatshata ngoleveni, ndamisa
izikolo!

(Huh, I am also a woman here. I married at eleven o'clock and closed schools !)

(p.90)

From this moment, the old woman withdraws to her room - an action that gnaws Nomaneji's conscience for she deeply loves her mother-in-law. She seeks peace which is realized later on by a skilful rapprochement in which the mother-in-law proudly exclaims:

D Ngubani umntu onokuyiphikisa into yokuba watshatiswa ndim lo kanye ngoleveni? Kunjalo nje useza kulawula ekhay'apha Nomaneji ... ndimdala mna ngoku. Ndikhwelela wena,

(Who can contradict the fact that you were married by me at eleven o'clock? Indeed, Nomaneji, you are still going to rule at this home, I am old now ... I am making way for you,....)

(pp.93-94)

The peaceful resolution of the problem of power depicts the non-competitive relationships between reasonable women (vide supra: extract D).¹⁴ It can be seen from the two extracts, C and D, that one woman may have more social power and far more obvious aggression than another, but the friendship between them is one of equals.

Since women suffer, the author believes it is possible for them to find emotional and moral satisfaction. Perhaps in the back of his mind Sinxo enquires why women do not discuss their husbands for it is common to find two women talking

about men. Uncouth behaviour of females, especially married women, is scornfully treated by Sinxo with the strong repugnance it deserves.

4.4 EXPOSURE OF ADULT IMMATURITY BY THE PROGENY

Mineke Schipper (1985:559) posits that the aim of the realistic writer is to write, with respect to the valid norms of his time, more veraciously, and to put reality into words better than his predecessors have done. In the process he may destroy certain norms of his time when writing about sensitive social and political issues affecting his people.¹⁵ Perhaps this is true of Sinxo who, having identified the ultimate cause of social tension and moral decay among Xhosa with the demise of a traditional code of behaviour and the emergence of modern civilization, further notes the appearance of indulgent parents to their children regarding moral behaviour:

4.4.1 CHILD EMERGING AS AN INITIATOR OF PARENTAL CONFRONTATION

In Umzali wolahleko, Ndopho (Nojaji's son) fights with Nquphephe (Nojayiti's son). The former suffers defeat and runs home to give a false report to his mother. Nojaji feels insulted and, inflamed with anger, strides out (with her son) to beat Nquphephe. Nojayiti, who has been informed by Lizo, arrives while her son is being battered by Nojaji. She attacks Nojaji with a

stick:

- A Ibe yiloo nto ke; batsho, batsho, batsho
 besilwa ngokwamageza, bekrazulana
 iingubo, belumana, beqwengana iimpumlo
 neendlebe, bedalana iinduma, besilwa
 kungekho uthothayo, eyolelwe kunene
 amakhwenkwana awaye ebonela.

(They carried on, and on, and on
 fighting like mad ones, tearing each
 other's clothes, biting each other,
 ripping up noses and ears,
 inflicting open wounds to their heads
 and fighting with neither
 yielding while little boys,
 watching, enjoyed the spectacle)

(p.13)

As each of the two women takes up cudgels on behalf of her son leading to such a physical combat, the spectacle is contemptuously portrayed by the satirist. The fierceness of the two women brings to mind savage animals fighting to kill each other. Such a brutal act is emphasized by the prolongation of the fight with both combatants unyielding in the face of the onslaught. To heighten the rebuke, little boys, who are the junior members of the society, are portrayed as joyous spectators of a remarkable spectacle. By this act, women have degraded themselves. This is evidenced by the fact that when the fight is over, the two sons become reconciled to each other and they review the nasty incident:

- B '... Kwowu, abalwa ngako oomama!
 'Wabethwa, owam hi? Kwowu, uyalwa
 umama wakho mfondini!
 'Uyalwa, kodwa bendingathandi ukubabona
 besilwa.'
 'Asilotyala lowakho, ntanga, ngumama
 ofike wakubetha nguye lo ungene
 into yabantwana, utsho utata.'
 'Ewe, kunjalo, kodwa lihlazo ukulwa
 kwabantu abakhulu....'

('.... Goodness, our mothers fought fiercely!')

'Wasn't mine given a thorough beating? Truly, my mate, your mother is adept at fighting!'

'She fights well, but I did not wish to witness them fighting.'

'It is not your mother's fault, my mate, it is my mother who first raised her hand against yours, it is she who intruded into children's affairs, my father says so.'

'Yes, it is true, but it is a disgrace on the part of adults to fight.'

(pp.14-15)

The mature comments of the two children, especially Nquphephe's last statement, illuminate the immaturity of the adults, their mothers. They realistically condemn the bestial behaviour of their mothers in a very logical and convincing manner. At this moment, while the initiators address each other as "mate", their mothers are still fuming with anger and hatred at their respective homes. In fact, relatives and friends of the two women have taken up cudgels on their behalf and so the repercussion of the fight has involved the whole village. This is bitter satire.

In an incident related to the above, the satirist further advances his condemnation of senseless behaviour by an adult. Ndlela, the school teacher, punishes both Ndopho and Nquphephe for fighting and stirring parental quarrels. Ndopho once again runs away to report this to his mother. Sinxo's pen describes the effect of the boy's departure:

C Akubanga xesha lide ephumile,
yavakala intswahla yokuza kukanina
selekhwaza esithi, 'Titshala! Titshala,
umbethela ntoni umntwan' am?'

waphuma phandle utitshala esiya
kuthetha naye.

(Not long after he has left, a noise
of the coming of his mother is heard
as she shouts saying, 'Teacher! Teacher,
why do you beat up my child?'
The teacher goes out to talk to her.)
(p.16)

To a reader who is a disciplinarian, the teacher's rational conduct conforms with both Christian and traditional codes of morality. Nojaji's uncouth behaviour is suitably reflected by her manner of approach to Ndlela when the satirist portrays her in extract C: Yavakala intswahla yokuza kukanina selekhwaza (a noise of the coming of his mother is heard as she shouts)... But as regards Nojaji, Ndlela's action, enhanced by the shouting she makes outside the classroom, is ingeniously contrasted with the teacher's composure. This is deliberately intended to arouse the reader's indignation.

4.4.2 THE CHILD EXPOSING ADULT FOLLIES ESPECIALLY IN MATTERS RELATED TO RELIGION

In the poem "Wabokujonga naphezulu" in Thoba sikutyele the author directs his attack against men's weaknesses. A certain unnamed man goes along with his son to steal from someone's mealie lands. When they reach the mealie lands, the father looks in all directions to make sure that there is no observer. The boy's reaction to the fathers' behaviour is captured in the lines:

A Inkwenkwe yajonga, yancuma, yathetha

Isithi, 'Hi, bawo, khangela uqike,
Uqhube kakuhle ukubhekabheka
Uthini ngecala olishiyileyo?

Akukhangelanga phezulu...'

(The boy looked smiled and spoke
Saying, 'But, father, think as you scan
the various points,
Since you've done well by looking in
all directions,
What of the other direction you did not
observe?

You did not look up in the firma-
ment'.....)

The father's reaction is depicted as follows:

Waqala wothuka uyise wasaba,
Ebona ukuba udandalazile
Nalapho uhleli osijongileyo!

(Thereupon the father was frightened and
he fled,
On realising that he had been exposed.
For even yonder there exists the one who
is looking at us.)

(p.60)

The above lines are based on one of the moral fables of Aesop. It is, in the first place, completely despicable that a father, a parent, must seek the company of his son to commit theft. Secondly, an oversight on the part of a senior (father) which is pointed out by a junior (the son) is the satirist's ploy to disgrace the father. The latter is oblivious of the fact that God, the Omnipresent, sees him in the firmament as he commits a wrong on earth. Fright and flight as responsive agents on his part further denote his immaturity of mind for not praying for forgiveness. This is

without any doubt a scathing attack on the follies of adults who sin and think of escaping from the Eye of God. The use of the child to expose such follies intensifies the satiric attack.

In UNojayiti wam, Nosamani, Maqandeka's mother, quarrels with Nojayiti, Balafuthi's mother, over the truant behaviour of the two respective sons. (This is another example of parental quarrels caused by children as discussed in 4.4.1). What interests the researcher in this instance is Balafuthi's observations of the conduct of the adults, Nojayiti and Nosamani. He reports the verbal clash to his father, Koranti:

B '...Khawuleza, tata, uye kubona!
 Nabo omama beziphethe kakubi phaya
 ngokungathi abangabo abafazi bokutha-
 ndaza!
 'Baziphethe kakubi nabani, kwedini,
 beziphethe kakubi ngokuthini?'
 'Bayathukana, tata, sebengxamele
 ukubethana.'

('... Hurry, father, come and see!
 Yonder are our mothers behaving badly as
 if they do not belong to 'women's
 religious union!'
 'They are behaving badly together with
 whom, fellow, in what way are they
 behaving badly?'
 'They are hurling insults at each other,
 father, they are on the verge of assaul-
 ting each other.')

(p.43)

The exchange of verbal abuse (especially in public) which does not befit Christians is adroitly scoffed at by the satirist. He uses a child, who exposes their coarse manners which have still to be refined by the doctrines of Chris-

tianity. These women, as guardians of culture in their society with regard to refinement in manners and taste and as upholders of society with regard to social standing collectively, are a shame to any society.

The mortification of parent by the progeny is ironic since the child is supposed to be on the receiving end. The satirist uses the child to intensify the scorn or ridicule he applies to the disgraceful frailties of his victims. A reader can, without any doubt, perceive that indignation is more intensely and profoundly expressed in this mode.

4.5 SUMMARY

In this chapter I have established that Sinxo pokes fun at the Christianized married woman who is vigorously adjusting and changing her personality. The satirist places her at the centre stage of the theatrical world, facing her husband as her major adversary. Of the relationship of a husband and his wife Spacks (op cit:194) says that 'the proper place for a woman is in her husband's shadow'. It is expected of her to assert her subservience to husband, father, mother and other senior and honourable members of her society. But she rejects this social sanction as being constricting to her personal freedom. Her impatience with social injustice compels her to concern herself more with the primacy of personal moral effort.¹⁶ Her rebellious attitude toward elders and her adventurous and caustic assertiveness are intended to achieve this purpose. Sinxo appears not to sympathize with this kind of behaviour or with the pursuit

4.5 NOTES AND REFERENCES

1. See also P B Gove (ed) Webster's Third New International Dictionary 1961:1451.
2. Frances Theresa Russell, Satire in the Victorian novel 1964:59 adds 'If the satirist can subsume his object under one of the universally recognized categories, he makes it ipso facto absurd.'
3. One may recall Horace Walpoles' letter to Sir Horace Mann, 1769. cited in A Dictionary of Famous Quotations compiled by Robin Hyman, 2nd ed. 1973. 'The world is a comedy to those who think, a tragedy to those who feel.' But life to Sinxo appears to have been a tragi-comedy for he rarely views it as wholly tragic.
4. J C L Alberti, Account of the tribal life and customs of the Xhosa 1968:59 writes about the expectant power of a woman: '... the woman is nevertheless in possession of a certain gentle authority which she exercises over the men, and by means of which she obtains influence and standing.' P M Spacks, The female imagination 1976:99 concurs when she writes that 'the good woman serves, she subordinates herself always to the will of others...'
5. Isaac Schapera, "Cultural changes in tribal life" in The Bantu speaking tribes of South Africa 1956:384 also raises the point that since men are drawn away from home for lengthy periods owing to labour migration, this '... has increased the domestic responsibility of the women as well as their spirit of freedom.' Women have also become economically independent of their men folk.
6. C P N Nkondo, The compound noun in Tsonga : A synchronic study of its derivation, usage and structure 1973:83 writes about the syntactic-semantic value of compounding in African languages, 'Compounding, like any other wordcoining, has introduced an element of flexibility into language. The various words are combined in a way which, according to the speaker, will be most effective.'
7. Some information relating to animal husbandry has been dealt with in 3.2.2 of this thesis. Regarding women, Schapera and Goodwin, 'Work and wealth' in The Bantu-speaking tribes of South Africa 1956:14 write: 'Women generally are prohibited from handling the cattle in any way, or even from walking through a herd, particularly when menstruating, newly pregnant, or in some other way "impure". Monica Hunter, Reaction to conquest 1936:70 adds: 'This intense interest in cattle is among men and boys only. The women being dangerous to cattle, and having nothing to do with them, talk little about them and are more interested in their gardens and crops.'
8. Probably P M Spacks The female imagination 1976:85 hits the nail on the head in support of women when she writes: 'It is true ... that the restrictions of women's social condi-

tion, the necessity for them to live confined at home with their feelings preying on them, become the occasion for the exercise of virtue. Men, too, must work to be good, and the criteria for goodness in men and in women are not necessarily dissimilar,... But men do not face the same kind of pressure from others that women confront in the ordinary course of their existence.' This assertion may imply that whatever course of action is taken by women there is some justification.

9. Sizwe C Satyo, Traditional concepts and literary conventions in Sinxo's works 1977:66 states that the author 'is particularly eager to abolish, as it were, the sickening "reality" of his society and establish the ideal world which upholds all the norms of society.'
10. Ronald A Knox, "On humour and satire" in Satire: Modern essays in criticism, ed. R Paulson 1971:55 comments on the significance of humour on satiric situations: 'In all humour there is loss of dignity somewhere; virtue has gone out of somebody. For there is no inherent humour in things; wherever there is a joke it is Man, the half-angel, the half-beast, who is somehow at the bottom of it.' He further states that satire 'borrows its weapons from the humorist; the satirized figure must be made to leap through the hoops of improbable adventure and farcical situation.' He insists that 'the laughter which satire provokes has malice in it...' So readers are made to dissociate themselves from the victim.
11. John S Mbiti, African religions and philosophy 1975:189 further lists the 'priestly' duties: 'Each community had elders or other recognized leaders who take charge of communal rites, ceremonies, weddings, settlement of disputes, initiations, festivals, rites of passage, rainmaking ceremonies, cleansing ceremonies, upkeep of shrines and sacred objects and places, and appointments, or various other functions of the community.' He reiterates this religious ideology regarding the head of the family in his other book entitled, Introduction to African religion 1981:55 when he writes: 'Within the family, praying is normally done by the head of the family or the eldest member of the family, but sometimes a ritual elder or local priest may be asked to do this.' This is the correct procedure which Sinxo demands be re-adhered to. For further clarification, consult Jomo Kenyatta, Facing Mount Kenya 1959:265.
12. D F G Gunter, Aspects of educational theory 1982:44 adds that well-intentioned parents try continuously to the best of their ability to make the entire home environment and atmosphere an educational milieu that will have a beneficial influence on their children through the example of human living which they set them unobtrusively and unemphatically and sometimes even unconsciously in their daily lives, through the personal relations existing between them and their children; through the manner in which members of the family communicate, work and live together, and also with others; through the discipline, neatness, courtesy,

customs, manners, tone and entire atmosphere in its moral, religious and cultural aspects, that is created and maintained; through the traditions, values and norms which underlie, support and guide the entire life.' Parents are therefore expected to realise these requirements before they can even think of intruding in other educative domains or institutions.

13. See The Holy Bible (King James Version) Exodus Chapter 20 verse 12, 1966:88 which reads: 'Honour thy father and thy mother: that thy days may be long upon the land which the Lord thy God giveth thee.' It is interesting to note that Liziwe and her husband who fail to take heed of the solemn advice die prematurely as a form of punishment.
14. T N V Maqashalala, An analysis of support systems among African widows in the Tyhume basin, Ciskei, South Africa 1984:74, writes: 'In an African society daughters are expected to identify with their mothers and sons with their fathers. This expectation appears to contribute to affectional ties between daughters and mothers. Women may have deeper emotional attachments to their daughters than to their sons. They find in the daughter someone who is more ready to listen and be helpful.' This interpersonal relationship is expected to exist also between a mother-in-law and her daughter-in-law.
15. See Mineke Schipper, "Toward a definition of realism in the African context" in New literary history vol 16 no.3 1988:559 for an elaborate discussion on the issue.
16. Frances Russell, op cit:297 comments that in the social field the most notable alteration is in the satire of woman. She traces this practice from the time of the Greek Simonides and the Hebrew epigrammatists. Throughout these centuries, feminine fables have been alluring game for masculine made arrows. This is true of Sinxo.

CHAPTER FIVE

MEANS AND TECHNIQUES OF SATIRE AND HUMOUR

5.1 PREAMBLE

In this chapter Sinxo's narrative art and the structure of his satiric fiction will be examined. The rhetoric of fiction which Sucksmith (1970:7) defines as 'the technical means whereby, through structure, effects are created and vision focussed' will, where necessary, be analyzed to show how the satirist approaches his satiric modes and humour. Methods of expression and related satiric devices which are basic in both satire and humour will be identified. Attention will be paid to the special value of each method and device used so that one may understand why it is suitable for satire and humour, what it permits the author to do and what it denies him. Since satire is about people there should be some form of characterization which I am duty-bound to examine. Furthermore, through characterization I intend to demonstrate, where applicable, how the basic techniques of humour are used. Finally, a cursory inspection of Sinxo's style, which, I believe, enriches his satire and humour, will be made.

5.2 THE RHETORICAL PATTERN OF SATIRIC ATTACK

Interior monologue, which is normally described as 'the flow of thought that passes through the mind of a character in a novel' is discernible in some of Sinxo's short stories.¹ Feinberg (1976:245) distinguishes two different ways in which satirists employ the monologue technique. The first

is by presenting a speaker who 'unintentionally reveals his own defects, prejudices, and motivation while he thinks he is impressing his audience with his talents, wit, and magnanimity.' He is called a naif persona. Secondly, satirists may create a speaker who 'is intentionally satiric about the objects of his satire.' This one is called the sophisticate persona.² The former method, of which Sinxo is so fond, is fascinating even when used as a subordinate device in a narrative work which makes greater use of other devices. For the purpose of this study I am obliged to treat Sinxo's interior monologue as a subordinate device, though it would make an illuminating study in its own right.

5.2.1 NARRATIVE STYLE

Since a satirist is at liberty to use the narrative as the vehicle for his commentary, plot is rarely the most important component. The Forsterian method of chronological sequence of events is insignificant and the Aristotelian rule of causal progression is also violated because emphasis is placed mainly on satiric comment. At times a gifted satirist may adapt plot structure to suit a specific purpose in his satire but even in such a case he is rarely interested in accurate reproduction since his basic technique is distortion. Mostly the satirist's real purpose is to comment on a social malady rather than to narrate and it would explain the reason why the satirist 'is temperamentally unsuited for prescribed, rigid methods of organization.'³ If there is any narrative pattern, it is

disorderly, which appears to indicate that, since human beings do not make any appreciable moral progress from one generation to another, the same difficulties remain. This idea is aptly explained by Feinberg (op. cit. : 227) when he writes:

The disorder of satiric structure is sometimes justified by sympathetic critics on the ground that it is intended to be an accurate reproduction of a disorderly world.

Satirists who, like Sinxo, write prose usually subordinate their satire to the story. To sustain a reader's interest, they use a variety of devices which keep their satire moving. The following satirical narrative devices will be discussed: reflective and direct rebuke; reduction and magnification; mock encomium; and, the redundancy technique.

5.2.1.1 Reflective and direct rebuke

Sinxo is fond of using a satire of rebuke and admonition with a touch of the reflective manner. In Umzali wolahleko and Isakhono somfazi namanye amabalana he reflects on the subject of drunkenness. In the former novel, Ndimeni loses a sum of twenty pounds which he has painstakingly saved in East London. He makes a resolution that he will never drink alcohol again. Among the comments made by the satirist concerning Ndimeni's action, the following is stressed:

- A Owohlwayeka kwasebutsheni bobomi bakhe,
afikelele kwesi sigqibo, asikuko nokuba
unoyolo.
Akukho mXhosa - andazi ezinye iintlanga - uya
kuze ahlume, abe ngumntu, esasela. Unoyolo
oyeka utywala, oyeka loo nto inganeli konaka-
lisa similo, ngqondo nampilo yodwa, kodwa
isisigebenga esimdlavula umntu ahambe ze.

(One who is punishable in one's youth
who takes this decision is not the least
blessed.

There is no Xhosa - I don't know about the
other races - who will prosper and be
somebody while drinking liquor. He is
blessed who stops liquor, who stops that
thing which not only demolishes one's
behaviour, brains and health but is a monster
that tears one who partakes of it into
pieces.)

(pp. 35-36)

In another vein he writes about liquor and the social
duty of females in Isakhono somfazi namanye amabalana:

- B Usindiso lwabantu abangamadoda lusebantwini
ababhinqileyo. Akwaba bebeyazi le nto abantu
ababhinqileyo. Bebeya kuyeka ke ukusitsalela
ezantsi. Bebeya kuchasa utywala, bachase
intswela - similo, bachase ubuvila nayo
yonke enye into embi ... Ubona laa mfana
embanguza enxila, umbona ehamba enxila
ezimbuthweni nje, nguwe ntombazana, usuke
obo bubhanxa bakhe ubucingele ukuthi
bubugorha, ukumbanguza oko uthi
bubuncoko, umhlekele endaweni yokumhleka,
umale.

(Saviours of mankind who are men are in the
hands of females. If only the females could
know this. They would stop pulling us down
because they would hate liquor, hate mis-
behaviour, hate laziness and all undesirable
actions ... As you see, that young man
wandering like a drunkard, seeing him being a
drunkard in social activities, it is your
fault, lady, because you exalted his stupid-
ity as gallantry, you mistook his wanderings

for adventure, and appreciated him instead of ridiculing and rejecting him.)

(pp. 27-28)

The technique employed here by Sinxo in both extracts A and B is called the range of realism since he speaks in his own person and denounces actual conditions. It is a scathing attack not only on young drunkards, but also on cheerful females. In this passage the satirist vents his deep, bitter, and disillusioned anger against the follies of his society. The former passage reflects the intensity of his feelings for the good action of repentance undertaken by a victim. Although this manner of social criticism 'is without recourse to wit and with no attempt to arouse the comic spirit,' the satirist is able to 'involve his readers on his side of a moral issue' because he is generalizing and not personal.⁴

5.2.1.2 Reduction and magnification /

It is generally accepted that reduction and magnification go together in satire. By dislocating values and magnifying the trivial, the satirist intends to arouse an emotional response in his readers. The reduction of something high and noble to something low and mean is a device in the use of which Sinxo excels. When he is magnifying the trivial his wit and various styles of refinement and morality are all appropriated to create vast, striking images that express 'extravagant clothing, elaborate manners, oversize gestures, huge

accumulations of goods and titles and vast pretentious buildings'.⁵ For the purpose of this study and because of their similarity I will discuss only images that express elaborate manners and oversize gestures.

Sinxo takes pleasure in using pork as a device to take someone down a peg or two. His choice of a pig was probably due to the fact that the pig is the filthiest and fattest of the animals reared at home. The latter trait makes it most popular with its consumers. In the short story "Wanyangwa yinyama" in Imbadu the cheerful Makhwange becomes seriously ill. The narrator, who is his classmate, pays him a visit and to his amazement he finds Makhwange fully recovered from his unknown sickness. Wearing his old smiling face Makhwange tells the narrator what cured him:

A Ndiphilile ngqe ngoku, ntanga. Lea
hagu ubawo wayendithembise ukundixhelela
yona ukuba ndiphumelele eli banga
lesine ife ngequbuliso elikhulu,
sintsentsetha yona ngoku.

(I am well now, my fellow. That pig
which my father had promised to slaughter for
me if I should pass standard four died all of
a sudden. We are now feasting on that fat
part of its flesh.)

(p. 92)

This is a severe reduction since it presents Makhwange, a popular scholar, as an object of low values. The intense relish with which he enjoys the

pork reflects his love of material things. The satirist's rebuke is subtly expressed by the pork, a 'medical' prescription which helps his victim recover from his sickness. So the pork, a trivial thing, is elevated to a significant role.

In the short story, "Yashiyiselwa inzwakazi" in UNojayiti wam, Ketile, who is engaged to beautiful Noziganeko, the girl who has rejected many handsome suitors, steals away on the wedding day. People are sent out from Njwaxa to look for Ketile, the bridegroom, in the nearby villages. Some dark rising smoke in the neighbourhood of Njwaxa attracts the attention of those who are looking for Ketile. They go to the spot. Sinxo captures the scene in his usual magnifying but reductive portrayal of the situation:

B Bathi besaya bothuswa kunene kukubona
nanko uKetile engxathe ngaseziko
elithontsi kukubila oku. Ubuso buyinyhi -
thilili kukubila namafutha, entsentsetha
ngokholoseko olukhulu isipeke sehangu.

(As they journeyed along they were surprised to spot Ketile seated cross-legged near the fire-place, and heavy sweating forming drops on his body. His face was thick with sweat and fat, and he was eating with great relish some portion of bacon fat.)

(p. 101)

The satirist, who has earlier amplified the value of marriage between Ketile and the beautiful lady, Noziganeke, in this short story, and whose magnifying tendency has even been so active as to influence the narrator, takes a swift turn as he employs a contrasting reductive technique. That Ketile is gluttonous and pays more attention to perishable things of the earth (pork) than to spiritual values (marriage) is illuminated by his preoccupation with 'flesh' when he should be concerning himself with signing the marriage register. Worth noting is Sinxo's use of the unusual word hangu for hagu, to convey his criticism of his satiric victims. In this situation Sinxo appears to scoff at the weaknesses of men who through greediness and avarice devalue the moral elements surrounding their life for the most trivial. Both extracts A and B reveal the dislocation of values and the subsequent magnification of the trivial as suggested directly by Ketile's and Makhwange's greater fondness for the pork than for marriage and schooling respectively. /

5.2.1.3 Mock encomium

This device refers to pretended praise which is actually blame. The misuse of justice which has been dealt with earlier in 3.3.2 is an interesting topic in the story of "Ihodi lendoda" in Isitiya. A cruel white farmer who assaults his labourers is a staunch church member and a respectable resident in the district.

Sinxo explains about this man's reputation:

A Akusathethwa ke ngayo imantyi yesithili,
yayimxabise ngolona hlobo, iyinto eyingozi
enkulu ke le kwezo zicaka zakhe. Kaloku
ayemaninzi amaxesha ekwakusithi
isicaka sibulawe ukubethwa oku, kuthi
sakuya kumangala kuthi ngenxa yoku
kuxatyiswa kwalo mfo angagwetywa.

(Nothing can be said about the district magistrate, he had a high respect for him and their relationship was very dangerous to those servants of his. On many occasions a servant would be brutally assaulted by the farmer and when he laid a charge before the magistrate, the farmer would not be convicted.)

(p. 38)

In this passage the writer appears to praise the strong friendly relationship existing between a district magistrate and a criminal farmer who continually assaults his workers. It is clear, however, that he angrily mocks at this undesirable relationship because it is unjust and more so in that it involves a respectable office of the state which ought to arbitrate in such unbearable situations. Through this device Sinxo attends to the satirical phase called 'satire of the low norm' for which Kernan (1962b: 156-157) claims that:

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

The low norm device can in such instances be seen as part of an implied fortiori argument. In the above extract, Sinxo attacks, an evil man protected by his fellow church members and above all, the magistrate. He strikes high and ventures dangerously at the most prominent vices among the great persons of the ruling race and so-called civilized class. However, one must qualify: a great vice does not need a great person to represent it. In this connection the reader might consider Chaucer's "The Franklin's Tale", which attempts to show that contrary to belief in the 14th century, a nobleman (high-born) could do a base action, and a base-born person could do a noble action (vide Chaucer 1961 : 425).

5.2.1.4 Redundancy technique

As Yelland et.al. (1980 : 165) view it, this linguistic technique has two forms, namely, pleonasm and tautology. In the former, which is more popular with writers, the redundancy consists in needlessly adding to what is already stated or implied. It may reflect double comparatives, superlatives and negatives and it also occurs when two synonyms are used where one would suffice. In tautology, the redundancy refers to a word or phrase recurring pointlessly while its previous use is still fresh in the memory. Both are forms of repetition which may be used by satirists with artistic effect to add emphasis.

Writing about Sinxo's language and style, Satyo (1977 : 139) comments:

The power of his style lies in the fact that he uses a vast number of intricacies of the Xhosa language as raw materials, as it were, for his artistic way of writing. This gives rise to a number of peculiarities in his manner of writing.

The 'number of peculiarities in his manner of writing' referred to above reflect Sinxo's narrative style and approach to his satire and humour. The redundancy method which he so skilfully employs may create an impression of reduplication but a close scrutiny of his choice of words may enable one to view it as 'one of Sinxo's effective literary weapons' (Ibid : 159).

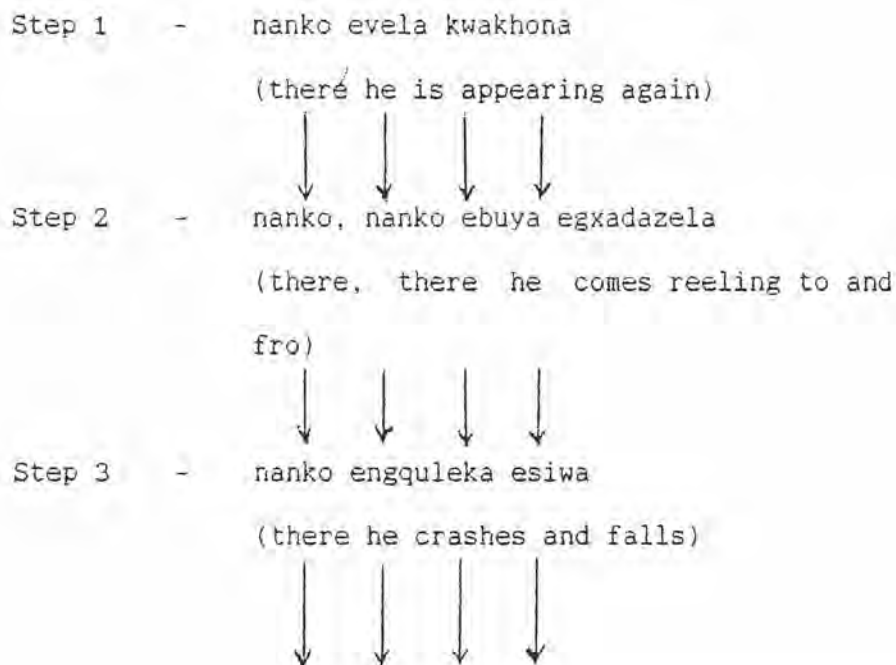
An interesting situation is portrayed by the satirist in "Ingxikela yekrismesi" in Isitiya when Zwelenkosi's fowl run is burnt down. Though his fowls are saved, he runs berserk and flings himself into the fire. From here Sinxo's pen draws the picture:

A Watshona zozololo emalangatyeni umntu
 wonke olapho wathi kuphelile kodwa
 bona, khangela, nanko evela kwakhona!
 Nanko, nanko ebuya egzadazela,
 ebuyela kwakhona kwezo nginginya,
 nanko engquleka esiwa, khahlahla
 phantsi, akuthi kreleqe nje ukusinda
 Nabo bonke abantu bengungana
 phezu kwakhe.

(He dived deep into the flames and everybody said it was finished with him, but see, look, there he is appearing again! There, there he comes reeling to and fro, going back to those crowds, there he crashes and falls, thumping down as soon as he is safe. There all the people are crowding over him.)

(p. 36)

The use of superfluous words or phrases in this passage takes the form of pleonasm. The phrase 'nanko, nanko ebuya (there, there he comes) adds to what has been stated by the phrase nanko evela kwakhona (there he is appearing again). This repetitive humoristic phrase, however, now provides that cumulative effect so much needed to enhance a situation of immediacy which the satirist wants to illustrate. The dominant employment of the second position demonstrative in four situations generates a captivating action. It takes the following pattern:



Step 4 - nabo bonke abantu bengungana
 phezu kwakhe
 (there all the people are crowding over
 him)

The arrows in this illustration indicate rising action of Zwelenkosi which depict the manner in which Sinxo arrests the attention of the reader through redundancy.

5.2.2 THE MASK-PERSONA FORM

Feinberg (op cit : 194) contends that this is a favourite device of all writers because it deals with the pretence of being another person. It is even more effective to the satirist in making the mask serve his satiric purpose. He adds:

The mask is particularly useful to the satirist, providing him with greater freedom, an alter ego, and protection from possible attack.

In view of the fact that Sinxo's characters are moral exemplars of various human vanities, the pursuit of power, wealth, beauty and status, this method is most suitable for him because it allows him "greater freedom" to disguise himself in this form of attack. His relationship with his persona is fascinating because it is handled differently as follows:

- (i) Making animals wear the mask of human beings and thus personate their behaviour in all respects;

- (ii) in some cases female characters impersonate their counterparts, male characters in their traditional roles as discussed in 4.2;
- (iii) presenting the persona speaking in the first person while making his authorial comments;
- (iv) making the persona a complete fictional character; and,
- (v) by using the first-person narrator who pretends to be someone other than the satirist himself.

These approaches will be discussed below:

5.2.2.1 Animals wearing human masks

In the play "Ingozi zokumangala" in Imfene kaDebeza neminye imidlalwana Sinxo, very early in his stage direction of scene 2, indicates that for the stage presentation children should play the role of the cats. He portrays these two cats and a monkey as personating human beings. The stupidity of the cats who fail to resolve their differences and seek the services of an avaricious judge is the focus of the theme. Of interest is the retention of the exclamation 'Nyawu! Nyawu! Nyawu!' (Mew! Mew! Mew!) to reflect either the original identity of the persona or as a dramatic

attraction. One could discredit the use of the exclamation as contradictory to this device because it unmask the cats. The significance of the former is to my mind an advantage to the reader who is allowed the opportunity of imagining a world of cats.

In the same book of short plays, the play "Irhini-rhongo" also presents non-humans wearing the mask of human beings. The African rooks and doves play the part of human beings because they behave and act likewise. The rook, Sithubeni, is tired of his generic name and pretends to be a dove. He impersonates doves by smearing his body with white clay. He is later unmasked by the doves at a dance party when his style of dancing unwittingly reveals his true identity and he is unceremoniously driven off. The theme of the play attacks those people who forsake their true identity of race and pretend to be members of another race. Sinxo believes that such impostors stand to be exposed by the intricacies of culture, norms and mannerisms.

5.2.2.2 Females impersonating males

This mask, which has already been revealed in 4.2, ridicules females whose behaviour exceeds their expected roles in society and who usurp the roles of males. Characters like Nojayiti in UNoyayiti wam, Nojaji in Umzali wolahleko and Nozinzile in the short story "Amaphuth'ahlathinye" in Isitiya wear the mask of

males in administering the affairs of their respective homes. It is interesting to note that no unmasking is done in the stories themselves, which is therefore indicative of the fact that Sinxo is aware that this process is still continuing socially.

5.2.2.3 Authorial comments

Kernan (1962b:170) writes:

Somewhere in the midst of the satiric scene or standing before it directing our attention to instances of folly and vulgarity and shaping our responses with his language, we usually find a satirist.

Robert C Elliot in the same book (p. 154) shares this view about the involvement of the satirist in his work. He comments about the satirist:

He is of society in the sense that his art must be grounded in his experience as social man; but he must also be apart, as he struggles to achieve proper distance.

In view of the above it is no wonder that Sinxo, a moral satirist, frequently appears in his works speaking with his own voice in rebuking certain acts or things. In Umzali wolahleko he comments about the undesirability of liquor:

A Akukho mXhosa - andazi ezinve iintlanga - uya kuze ahlume, abe ngumntu. esasela.

(There is no Xhosa - I don't know about the other races - who will prosper and be somebody while drinking liquor.)

(my emphasis) (p. 35)

In the underlined clause the author speaks in the first person, in his own voice and persona, i.e. as himself, and he also speaks as a member of his own society, of which he has a deep and intimate knowledge. In another instance he strongly condemns the failure of parents to discipline children. The initiation of the undisciplined Ndopho to manhood with the purpose of transforming his bad behaviour arouses his indignation. He explodes:

B Yintsomi, maXhosa, into yokuba umkhonto lo, intsimbi le, iya kuze ilungise isimilo somntu. Nditsho namhlanje, ndiya kufa ngomso, kodwa le yona inyaniso ayisayi kuze ife.

(It is a tale, Xhosas, that this spear, this iron, will transform the behaviour of somebody. I say this today, I am going to die tomorrow, but this truth will never die.)

(p. 41)

Sinxo's direct comments in this passage allow me to say that some characteristics of his satire are Menippean because, though he stresses the theme, he finds himself absorbed by it.⁶ He is not different from other

satirists if one observes what Kernan (op cit b : 170-171) asserts below:

We can expect, however, that if satire is a true genre then whenever the satirist does appear, whether he remains anonymous, is identified as "I" or is given a name, he will share certain basic characteristics with all other satirists.⁷

The indignation shown by Sinxe at the traditional value of initiation stems from his criticisms of incorrect child upbringing. He feels that he cannot only shake his head at what he sees, but must attack it with vigour. Hence he responds with rage and resentment at the overwhelmingly wicked practice of modern day parents. He extends his response to his mortality and the validity of the truth which to his mind is without any doubt immortal.

5.2.2.4 Making the persona a complete fictional character

There is a strong belief that satiric characters are types. This claim is made by those critics who consider the technique of creating successful fictional characters as a distinct element in the narrative art. Notwithstanding problems associated with narration, methods of characterization should be related to structure and as Sucksmith (1970 : 250) observes:

"... character may not only be related to structure, it is itself structure and may be related to effect and vision."

In Sinxo's works 'effect and vision' are related as he presents two sets of characters, good and bad ones. With the former he shows how the genius of vice as portrayed by the latter is rebuked by the mystical power of virtue. He handles his characters with great skill and endows them with dazzling arrays of peculiarities which reproduce or represent convincingly the individuality of real persons. They are portrayed as villains, victims or rescuers. The villains are so because of avarice, malice, fanaticism, pride or mere femininity. The victims are maltreated, poor, incapable, while his rescuers are all clearly shown to be in positions where they can help others (vide supra 3.2.2). Some of his protagonists are passive. This kind of protagonist is aptly described by Coolidge (1967 : 143) as

... a protagonist who does not plan and does not direct events or arrange the stage props of his world, one whose main behaviour is reacting, although he may work in some routine fashion or may move about physically.

It is through this kind of protagonist that Sinxo uses effective techniques systematically to arouse anxiety and curiosity and so succeeds in the creation of constant suspense. Thamsanqa's fate in Umfundisi waseMthugwasi is a good account of a passive protagonist acting the role of a victim in a conflict situation. The reader's anxiety is raised in succeeding incidents involving this character: The boyhood prank

of acting as a priest, though this foreshadows what is to become of him; his calling; his acceptance of priesthood; his sufferings at Mthuwasi culminating in his imprisonment and later his death.

Some of his fictional characters also wear visible masks. This he does through his antagonists who are meant to be villainous characters. He discovers an ironic relationship between the external persona and the inner man. His Velesazi and Nongendi in UNomsa wear a mask of friendship, but there is also the grin of cunning and cruelty beneath it. The reader marvels to see Sinxo probing his man behind the mask with a sensitive irony. Velesazi's anger at being rejected by Nomsa reveals his inner self. He vows to force Nomsa to love him and threatens her with all sorts of evil things for denting his pride. Nongendi finds her pride threatened by Themba's rejection of her proposal. She starts to hate Nomsa, who she believes is secretly in love with Themba, and for three nights she creeps to the sleeping Nomsa with a knife but fails to find the courage to stab her.

Through these two characters one sees how Sinxo, early in his writings, realized that the persona was no mere set expression put on and removed as readily as a papier mâché mask but a living part of the human personality, with a delicately adjusted relationship to the rest of the psyche.⁸ This becomes more true to

life when he engineers the total exposure of the man behind the mask. The above characters attempt to avenge themselves against Themba for injuring their pride. Nongendi goes to shoot Themba while Velesazi, who is disguised in Themba's jacket, is busy planting explosives, also in a bid to kill Themba. She mistakenly shoots Velesazi and happily hands herself over to the police for having killed Themba but when the truth leaks out, she goes mad and commits suicide in prison.

The unmasking of these characters generates the desired emotional effect on the reader. Sucksmith (op.cit. : 15) has this to say:

Invariably, characters must make an impact on the reader ... It is absolutely essential that the writer creates either a strong sympathy for a character or a violent antipathy against him.

This is obviously the major test of readability in any fictional writing. The satirist observes representative qualities and creates representative characters as he attempts to show man's behaviour in society. He avoids a deep insight into character because such insight mainly leads to sympathy which he does not want from his readers. His aim is to let them smile wryly. Follard (1976 : 54) is of the opinion that 'the satiric character can possess only a limited independence.' He

further writes:

More than most fictional characters he is the creature of his maker. No matter what he is in himself, he always remains the creature of his master's satiric intention.

Therefore since Sinxo's position has always been defined in the preceding chapters of this work as satiric, his fictional characters serve to illustrate this.

5.2.2.5 The first person narrator

Though normally regarded as the mouthpiece for the satirist, this persona wears his own mask. The narrator exposes and ridicules other characters but in the process, directly or indirectly, unmask his own frailties. He can therefore be either naive or sophisticated. The former is an innocent persona who is made to reveal unwittingly more about himself than he appears to realize while the latter, being no less open, warm and uncomplicated, is not so stupid as to reveal himself in any way. He is described by Sanders (1971 : 12) as being

... superior to his subject, and his ploy is to seem to draw the reader into a secret understanding shared by few though sought by many.

It is interesting to note that Sinxo has made use of this technique especially in his last works, the short

stories. In UNojayiti wam the name of the narrator is identified as Koranti, a name derived from the Afrikaans word koerant, which means newspaper. The significance of the name lies in the fact that the narrator supplies all the necessary information pregnant with dramatic interest to elaborate and feature to his readers as a newspaper. As the use of the possessive pronoun in the title indicates, Koranti is deeply in love with his wife, Nojayiti, whom he describes as extremely beautiful, kind, benevolent and who always shows proper maternal affection to everybody. But the exaggeration of some of these qualities is the subject of the narrator's ridicule. He depicts himself as the sufferer especially in matters related to money. His complaints are tragically limited since Nojayiti has been portrayed earlier imposing her strong authority over him, and since Koranti occasionally declares that he worships and is proud of his beautiful wife, which is why he always wears a contented smile in her presence. A husband and wife relationship is skilfully portrayed by the narrator and the use of many familiar details from everyday life is fascinating. What transpires from this relationship is the stripping away of the traditional role of the head of the family and the lowering of the dignity of a man to the level of a daughter or baby-sitter (vide supra 4.2). This to the satirist is very wrong.

The device of unmasking through a narrator is very arresting. It gives pleasure to the readers to see the unintentional self-exposure of the naive Koranti as well as the revelation of his wife's defects though he appears to conceal some of them. Regarding the positive response of the readers in such situations Feinberg (op. cit : 212) writes:

Much of the pleasure presumably comes from our consciousness of our own imperfections; it is gratifying to learn that others are also guilty of inadequacy or hypocrisy.

The employment of this device further shows the intention of Sinxo to prove that individuals are not as good as they pretend to be. Various forms of attack are used by him through the narrator, Koranti. These are:

5.2.2.5.1 Inappropriate praise or praise for desirable qualities known to be lacking

In one incident Koranti praises himself for his efficiency in discharging some domestic duties:

A Kungeli xesha nje ndandise ndimana
 ndizimbambazela umhlana, ndingazilibali
 ubuchule ngokwazi ukwenza intlalo ntle
 kangaka ekhayeni lam.

(During this time, I was always patting myself on the back, not forgetting how tactful I was for creating harmony

in my home.)

(p. 7)

The contrast between what Koranti says and what he means is easily detected in the above lines. He does not enjoy the life he describes as blissful because it is traditionally meant for females. It bears an ironic tone for it seems that Koranti expresses the opposite. This unmasks him as a puppet of Nojayiti. Though this self-revelation is negative on the part of Koranti, he is very fond of pretending to praise his wife when in actual fact he is condemning her. This comes out clearly when he reports on Nojayiti's deportment in the church. It is a great occasion graced by the village dignitaries and Nojayiti is among those who are on the platform. Koranti describes the scene:

B. Mna ndandithe folokoxo phaya ngasemnyango,
 ndityebise ameklo am ngaloo mbono mhle,
 ngoko ndandibona uNojayiti ecaleni komfundisi,
 bemphahlile kunye nonkosikazi lowo. isuk'-
 ihlala loo mini bubuhle intokazi
 yaseMaNgwevini.

(I was stuck there by the door, feasting
 my eyes on that beautiful spectacle
 as I was seeing Nojayiti seated next to
 the priest, between him and his wife
 and that day the lady from the Ngwevu
 clan was extremely beautiful)

(pp. 57-58)

In this extract, B, the surface meaning, which is positive, covers a deeper meaning, which is negative. The ideophone folokoxo (stuck) conveys rejection on the

the part of Koranti; loo mbono (that ... spectacle) is a portrayal of the undesirable; and the word bubuhle (beauty) brings out external beauty as opposed to internal beauty (vide supra 4.2.1 for the use of the deictic). A contrast is drawn between appearance and reality. A protesting tone is noticeable in Koranti as he condemns Nojayiti's contentment at sitting on the platform, next to the priest, another man, while he occupies the lowest seat next to the door.

5.2.2.5,2 Pretended attack upon the victim's opponent

Koranti is made to indulge in a pretended attack upon Nojayiti's opponents. In this way he wears another mask of pretence as he appears to be supportive of her reactions against those whom she momentarily hates. He therefore acts as a sophisticated narrator. An interesting scene of attack occurs after the priest has reprimanded all women, including Nojayiti, who have an obsession with dress. Nojayiti resents the attitude of the priest, and Koranti, who pretends to sympathize with her, is 'morally' committed to comment. He tells:

A Ndaphendula ngenkohliso endiseneentloni yiyo
nanamhla oku, ndisithi, "Ziyeke, wena Fazi, ezaa
nto zishwaqe. Ziqeshelwe loo nto. Uya kuthi
rhoqo wena unxibe loo nto uyithandayo oko
uKoranti wakho esadla ubomi."

(I answered deceitfully, though I am to this day ashamed of it, saying, "Let them, Fazi, let those things babble. They are employed for that. You will always wear what you like so long as Koranti is still alive.")

Koranti's embarrassment after making this deceitful statement shows his resentment that women "worship" clothing. It further denotes that Koranti is deliberately mocking his wife though he employs a bitter attack on the priest by referring to him as ezaa nto (those things).

5.2.2.5.3 The use of saccharine or syrupy flattery

This form of attack by the narrator is similar to the above in 5.2.2.5.2. Whenever Koranti suffers at the hands of women, there usually follows a strong disapproval disguised in syrupy flattery. Early in the book, Koranti is strongly accused of laziness by Nojayiti and he replies:

A Hayi, Fazile, hayi, Sikhomo, molokazana kabawo, uza kubona ngokwakho ukususela namhla oku, ndiza kuba yenye indoda ukukhuthala oku.

(No, Fazile, no, Sikhomo, my father's daughter-in-law, you will see now for yourself that as from today, I am now going to be another man with particular diligence.)

(p. 7)

The coaxing by Koranti is intended to appease and soften Nojayiti, but the repeated use of hayi (no) and demonstrative oku (now) is suggestive of subtle mockery from an oppressed and protecting mind. The effect of the flattery fittingly rests on the use of the coaxing words Fazile, Sikhomo and molokazana kabawo (my

father's daughter-in-law), which refer to the same object, Nojayiti. The response is that Nojayiti feels satisfied afterwards.

5.2.2.5.4 Pretended attack upon self to ridicule someone else

This is the clever ploy of the sophisticated kind of narrator. The narrator attacks his victim by presenting himself as a stupid man. In one episode Koranti is unwillingly made a baby-sitter by his wife and not allowed to roam about with other men. After one of Nojayiti's tantrums to force him he reports:

A Emva koko zandiphatha iintlioni ndanya -
 nzeleka ukuba ndibeyiloo mpelesi ihleli
 ekhaya isingethene nolo sana laloo ntokazi
 ihamba phaya yona, seyide yaphantsa
 ukulibala ukuba inosana.

(After that I felt embarrassed and was forced to be that baby-sitter who stays at home holding the baby of that lady who roams about and has nearly forgotten that she has a baby.)

(p. 38)

The rebuke beneath this self attack is directed at the disrespectful Nojayiti, whose disrespect has lowered her husband to the level of a baby-sitter. To augment this rebuke is the fact that she is portrayed as a 'lady who roams about' forgetting that she has a baby. Her actions typify an animal which has limited affection for its progeny, such as a cat or pig.

5.3 THE IRONICAL USE OF DRESS AS A RHETORICAL DEVICE

The ironic attitude that Sinxo puts over to invite his readers is mockingly presented by the manner in which his characters dress. He makes his characters worship clothing and be very much aware of themselves. By so doing he expresses the gap between what his characters think is true and what is really true. The juxtaposition of the two different worlds - the use of incongruity - achieves no less effect. According to Gill (1985 : 84) an ironic situation is created by either a discrepancy between words and truth, words and meaning, or intention and result. He elaborates on the forms of irony by saying a gap between 'words and truth' is created when a character says something that a reader sees as being mistaken; a gap between 'words and meaning' occurs when a character says something, the real meaning or implication of which is different from what that character supposed; and a gap between 'intention and result' is found when a character confidently expects certain events to happen or sets out to achieve something, but the reader sees that things will not work out as expected.

The above forms of irony are all useful rhetorical devices but the most significant and exciting one is when a character interprets the world in one way while the author leads his readers to see that that is wrong. This is what is called 'the gap between appearance and reality.' Normally these ironic situations overlap, but the one on appearance and reality is very prominent in Sinxo's satire and humour

because it is expressive of the value of dress. The following two sub-sections are an attempt to clarify this point.

5.3.1 FEMALE CLOTHES AND VANITIES USED TO DRAW THE ATTENTION OF THE OPPOSITE SEX

In Isakhono somfazi namanye amabalana Buziwe and Nontaka praise the voluptuous Nozive for being the best dressed girl in the neighbourhood. They encourage her to keep it up and assure her that Jamangile, a new arrival in the township, will be impressed upon seeing her and will propose marriage. Sinxo scoffs at the idea:

A Ekuzekeni apha kuzekwa umntu, akuzekwa lokhwe. Iilokhwe ezi zenziwa ngoboya begusha, buboya begusha, ungasayi kuze ke uyibone igusha izicingela yona ngoku - sindwa kwayo bobo boya bayo, endaweni yaloo nto ivuya kunene mhlana basuswa kusiya kusindiswa ngabo abo bantu bangqondo inganeno nakweyayo ngokokude bazimisele bachulumache ngehombu bade baxolele itolongo ngayo

(In choosing a marriage partner the focus is on human qualities, dress is not the criterion. Dresses are made from sheep's wool, and you will never see a sheep being proud of itself for labouring under the weight of its thick wool, instead it becomes very happy on the day the wool is removed to be a burdensome commodity upon those people whose minds are so weak that they take delight in wearing expensive dresses that land them in prison.)

The mockery and protest articulated above are dramatized in the poem "Impahla buboya begusha" in Thoba sikutyele when Sinxo writes:

B Igusha yabon'intwanazana
Ezidla gqitha ngempahla yayo,
Ingekho into eyicingayo
Ingezizo ezo lokhwe

Yahleka igusha yathi kuyo:
"Le nto sisimanga, ntombazana
Ukuzidla ngoboya begusha
Ingazang'izidle yona ngabo!

Ezo lokhwana bezibuboya
Ndisenzela nje ukuzigquma,
Kodwa wena uyazibhedesha
Unqula ke uboya begusha!"

(A sheep saw a young girl
Priding herself on her clothes,
Her mind occupied with nothing else
But her clothes.

The sheep laughed in derision and said to her:
"This to me is amazing, little girl,
That you should take pride in the
sheep's wool
Whereas the sheep does not!

Your little dresses come from my wool,
Which I make to cover myself,
But you worship it,
You worship the wool of a sheep!")

(pp. 15-16)

That Sinxo uses a sheep's wool to ridicule females who worship dress is a good device of denigration. Its effect is achieved by the fact that the Xhosa people interpret the sheep as a symbol of stupidity (Mesatywa 1971:42). In both passages Sinxo makes it appear more intelligent than females (Nozive in extract A and the young girl in extract B) who worship the rejected wool.

The antithesis between the foolish behaviour of higher beings (females) and the intelligent attitude of lower creatures (sheep) is a satire of the most superb kind. It is ironic that human beings assume the level of animals when it comes to dress.

The worshipping of dress is made to take another ironic twist by the satirist. It offers an unimpassioned though severe rebuke of the hypocritical faith of females. In UNojayiti wam, Nojayiti arrives deliberately late for church. She does this deliberately to draw the attention of the silent congregation. Koranti, her husband reports:

C Nango umbono - nanko uNojayiti; yena isiqu, egibisele engaywayo inyuluku, etsho ngamacici angangezihloko zediliya, entloko ethwele into endacinga kuqala ukuba ligoqo, kanti hayi, ngumnqwazikazi ongasakhuliyo owawuqalisa ukuba yifeshini.

(Witness the spectacle: there was Nojayiti; the very one, dressed in the latest fashion, her ear-rings resembled a bunch of grapes, I mistook her headgear for a stack of firewood, in actual fact it was a very big hat that had just hit the fashion scenes.)

(p. 21)

In the short story "Umfazi nomphokoko wedyasi" in Isitiya, Nomboniselo and her husband, Maqandeka, go to town for shopping. She sees a beautiful overcoat in a display window and asks her husband to buy it for her.

Sinxo captures the scene:

D Wahleka ngochwayito olukhulu umnquli
woboya begusha wathi, "Ndibone idyasi
yamashumi amathathu eeponti, nto yam
enqabileyo, ndithengele yona, ubone usana
lwakho luhlalisa phantsi wonke umntu ngehombu
nomfaneleko ngentsasa yePasika."

(She laughed gleefully, she, the worshipper
of a sheep's wool and said, "I have seen an
overcoat worth thirty pounds, you precious
possession of mine, buy it for me, and
then witness your baby surpassing everyone
in attire and elegance on Easter morning.")

(p. 29)

Both passages C and D suggest female positive awareness of attire and vanity, perishable yearnings for the things of the flesh. The satirist's strident protest against this flaw is expressed by the use of the image of the vine in UNojayiti wam, extract C, and of the baby in Isitiya, extract D. The vine in extract C is suggestive of sinister or serpentine or diabolic motives (vide the 'orchard' symbol in the Book of Genesis 3: 1-6). It externalizes the denseness of Nojayiti's mind which is further intensified by the 'wood' symbol. The baby in extract D typifies Nom-boniselo thinking and acting like a child. The spiritual barrenness of all fashion-conscious females is crowned in both extracts C and D. Love for new and fashionable clothes is made so strong that it borders on religious fanaticism. This is very ironical because it brings out the hypocritical faith of the victims regarding religious issues.

5.3.2 DRESSING AS A SELF-ASSERTIVE DEVICE OF THE YOUNG MAN IN HIS SOCIETY

In contrast to females who are fashion conscious, Sinxo ridicules young men who have no self-respect. Though young and energetic with every opportunity of making a decent living for themselves, they dress in shabby clothes. The satirist notes that, while they are attempting to assert themselves in society, they display a tendency to disregard some set norms regarding dress and appearance. He rebukes them for this when describing Mqwebedu Luzipho and "Suns" Malangeni in Umzali wolahleko:

A Iminqwazi kubo bobabini ibhekiswe ecaleni; iibhatyi zimfutshane, zimi ezimbanjeni; iibhulukhwe zinkulu, ngokokude zigqithe nobukhulu belokhwe.

(Hats are worn by both of them on the side of their heads; jackets are short, and reach only to the bottom ribs; trousers are so big that they are even bigger than a dress.)

(p. 58)

This incongruous style of dress reflects the young men's inclination towards unseemly behaviour. They pride themselves on wearing the latest fashion of the townsman, which is to the satirist a shame to look at. To strengthen the ridicule levelled against them Sinxo conjures up the reader's emotions and indignation by comparing the size of their trousers to that of an ordinary dress. He of course enhances this ridicule

with exaggeration. The contrastive technique of exaggeration which he employs here not only emphasizes the unbecoming behaviour of the two victims but arouses a quiet risibility. By presenting them in this manner, Sinxo wants to prove that those who flout accepted values are prone to ridicule and so the technique of exaggeration makes them seem more ludicrous. Davis (1963:17) points out that exaggeration may be achieved by the selection of the usual and omission of the ordinary, or may depend upon the deliberate heightening of the normal and the real. Feinberg (op cit: 108) is strongly supportive of the significance of exaggeration in satire as he elaborates:

The exaggeration of satirists is not as purposeless as it tries to appear. What the satirist exaggerates is the bad, the foolish, the hypocritical; what he minimizes or omits is the good, the sensible, the honest. The resulting scene is not only exaggerated but heavily biased - against the victims of the satirist's attack.

According to the above assertion, Sinxo attempts to exaggerate the foolish appearance and behaviour of these two young men. The type of Mqwebedu and "Suns" described above gives the impression of indolence. Interestingly, the satirist uses the rogue Mqwebedu to punish the undisciplined Weziwe, whom he makes pregnant and deserts.

5.4 THE ART OF THE GROTESQUE AND THE PRINCIPLE OF BEAUTIFUL DEFORMITY

Sinxo possesses an uncanny sense for the unusual and amusing. When describing a character he ventures into the realm of distortion, as well as the selection of the unusual in great detail. The heightened description of a victim which in so many cases goes beyond reality generates a caricature which is aptly defined by Davis (op cit) as an exaggeration of appearance. Sinxo conceives certain imagined characters, places them in a setting of event and circumstance, and compels his reader by the unusual descriptive language he uses, to see them with extraordinary clarity. He places them in farcical situations and focusses the reader's attention on exaggerated physical features as grotesque caricatures. These salient features are intentionally distorted or over-emphasized for comic effect. The grotesque figure is drawn in good-humoured fun while the strange, beautifully deformed character is created as an attempt to show that appearances may often be deceptive. This is illustrated below:

5.4.1 NEGATIVE DESCRIPTION OF THE EXTERNAL APPEARANCE OF A CHARACTER

The close inspection of the external features of a given character more often than not suggests the inner qualities. By association, an ugly face denotes evil while beauty is meant to show good. Sometimes this principle is intentionally violated by writers who want to prove that in human nature it is the opposite that

obtains. It is no wonder that Sinxo portrays good characters who have very ugly looks. In Umfundisi wase-Mthuqwasi, Blankethe, who is well-meaning and has a very compassionate heart, is described as follows:

A Ubhule umfo lowo yeyona nto wayeyiswele;
 umlomo isisixangxathi apha esingathi
 sesikakrebe, athi umniniwo akuhleka uye
 kuma ngeendlebe ngenxa yobubanzi. Ilizwi
 lisisidokodoko apha esingqokolayo.

(Handsome-ness was one thing which he lacked;
 his mouth was as wide
 as that of a shark, and when he laughed
 it would stretch as far as his ears.
 He had a deep resonant voice.)

(p. 5)

In UNojayiti wam, the hard-working and prosperous Ketile who is to marry the beautiful Noziganeko is portrayed as follows:

B Wayesisithondotyelana apha esinezigweqe,
 igxwemu elimilebe ingqindilili mikhulu,
 umlomo ukrazuke waya kuma ngeendlebe.
 Loo nto ke iyingqithana enjalo iinyawo
 zona zinde ngokokude inxibe osayisi
 nayini, ibe ke le nto imana ukubhukuleka
 ukuhamba. Uthetha ngezwi! Alikho elakha
 lanjalo ukuba likhulu, kwakusithi xa
 athethayo kunge kuyaduduma, kufun' -
 ukuqhekeka amahlathi. Hayi indyondyo
 yakhe ecaweni.

(He was a dwarfish figure, a bow-legged,
 squint-eyed person who had very thick lips,
 the mouth stretching as far as the ears.
 Very short in stature as he was, the feet
 were so long that he wore size nine, a figure
 that threw the body from side to side when

walking. You mention his voice!
 No voice equalled his in depth and
 resonance. You would mistake it for
 a thunderclap and the very forests
 would threaten to create a gap for
 its path. Hear his deep voice during
 a church service!)

(p. 98)

In the short story "Iqhayiya lesikolo sakhe" in Isitiya
 the heroic Noqebeyi, who has saved other schoolgirls
 from a vicious snake, is described as follows:

C Wayesisithondotyelana apha esinezigweqe,
 zibe ezo zigweqe zizingcondo ezimuncu.
 Wayemile kakubi ngomzimba, elugodwazana
 oluswele kunene umfaneleko. Iingalo zazinde
 ngokuphoxekileyo, enesangotha, ezo ngalo
 zakhe zimenze wangathi ngumntwanzulu! Hayi
 ke ubuso bakhe! Ngeba wayemhlophe, kodwa
 eyintshwaxa apha ebuntshwenya, into
 eyayimenze wangathi leliya lona ixhegokazi
 ekuthiwa khokho kulo. Umlomo
 wawusisixangxathi apha sento, impumlo iseso
 sitywetywe, amazinyo eyiloo nxaholo imbi
 kunene. Amehlo wona ayemancinane, ephakathi,
 iziintwana apha ezimnyama ezimana ukulaqaza
 ngokungathi axhalele ukubuzwa into ebiyibile.

(She was a dwarfish and bowlegged
 person, the bandy legs tapered into a
 sharp point. Her build lacked proportion,
 a dehydrated object wanting in deportment.
 Her arms were abnormally long, and her
 spine curved at the trunk, her arms gave
 her the picture of a praying mantis!
 Imagine her face! Originally she was
 light in complexion, but she had
 progressed into a dark pale colour that
 transformed her into an aged woman.
 Her mouth was broad in the superlative
 degree and her nose was drawn in no
 small dimension, and her teeth were
 monstrosities, and the eyes were
 small and situated deep in their
 sockets, they were little dark balls that
 rolled in different directions as if the
 owner suffered from a guilty conscience.)

(p. 71)

It is remarkable how Sinxo establishes the principle of beautiful deformity in the three characters described in the respective passages A, B and C. The laughable, grotesque figures have a strange attraction for the readers because they are the opposite of themselves. This incongruous comicality is a subtle technique that shows the depth of Sinxo's concern for the handicapped. It further stimulates the reader's sympathy and affection. Furthermore extract C offers a good example of the spear of pathos used by the satirist to enhance humour, and from this angle Noqebeyi is a lovable character who asks for and receives the laughter of affection.

5.4.2 POSITIVE DESCRIPTION OF THE EXTERNAL APPEARANCE OF A CHARACTER

It is a truism that if a negative description of the external features of a character can lead to a false judgement of that character as observed in 5.4.1 above, then a positive depiction can lead to a faulty assessment as well.⁹ As if to authenticate the old wise saying that it is not all gold that glitters, Sinxo describes the villainous character Nongendi in UNomsa as follows:

A UNongendi wayemhlophe ngebala, emde,
emile kakuhle, enodevu olwalungathi luza
kuba ziindevu, intombi emehlo atsolo, ...

(Nongendi was light in complexion, she was

tall, and had a beautiful posture, she had a thin line of hair that looks like beard on her lips and she had sharp eyes, ...)

(p. 8)

Another beautiful lady called Nozive in Isakhono somfazi namanye amabalana is also portrayed in a more captivating vein.

B Yayimhlophe ngebala, ithe noothu egadeni, inesiqu esiyifaneleyo, ukumila inge asimntu unenyama negazi ingathi sisithombe esixholwe etyeni ngumqingqi olichule wamatye. Lo mntu emhlophe nje iinwele zakhe zimnyama ngokungathi busuku, zinde, zintle. Izidlele zakhe zazisoloko zibomvu ngokungathi uqabe into ukuzihombisa, zivathiswe zizinxonxo ezithe fotho ngapha nangapha, ezazibalasela ngaphezulu akuncuma ngolo ncumo lwakhe luhendayo. Amazinyo akhe ayemhlophe, elingana ngokungathi aqingqwe ngumntu, emfanele kakhulu ngakumbi xa wayehleka ngaloo ntsini yakhe iyolileyo, iphantsi, ibubuluza ngokungathi ngamanzi omlambo atsho kude. Ngaphezu komlomo wakhe kwakukho udevu oluthe rhwe oluhle kunene, amehlo akhe ebanzi. esoloko ngathi uncumiie naxa angancumanga.

(She was light complexioned, and of respectable height, she was of medium size, her form gave the impression of a supernatural being that looked like a stony statue chiselled by an expert sculptor. Her light complexion presented a contrast to her long and beautiful black hair that would befit a dark milieu. Her cheeks were always of red hue as if made so by some artificial means, dimples on either side of her cheeks enhanced her fairness, and they became even more beautiful when she gave her tempting smile. Her teeth were white, and were of equal size as if they had been sculptured and they suited her well, especially when she gave out that laughter of hers which was soft and enchanting like river water at a distant spot. Lining her lips was a fine thin layer of very beautiful hair, her eyes were big and very often gave the false impression that she was smiling.

(pp. 33-34)

The emphasis in both passages A and B is on sensuous beauty and its effect. Though in the description of Nongendi, in extract A, the moral virtue is not brought very clearly into focus, her beauty is suggestive of a dubious character. Like Nozive, she uses beauty to ensnare a husband, presumably Themba, who, to her embarrassment, turns her into an object of ridicule. Another interesting similarity between the two women is that they are uncompromisingly evil and ruthless toward the innocent man and the ignorant man, namely, Themba and Jamangile respectively. This is reflected by the image of the beard which typifies manliness since their lips are lined with hairs. The effectiveness of Nozive's portrait rests upon its suggestiveness, which arouses the reader's suspicion about her moral virtue. The dimples on either side of her red cheeks which are pronounced when she gives her tempting smile are indicative of her erotic behaviour; in fact the "red" colour symbolises a dangerous situation. The description of her teeth and the effect of her soft laughter comparable to 'river water at a distant spot' imply her licentiousness. Her treacherously big eyes are her major lure to tempt men like Jamangile. That she is a character of easy virtue is suggested by her name Nozive, which means 'feel yourself,' and surname

Folothi, which implies making changes in different ways and manners in a bad sense (vide Kropf 1915:105).

The use of physiognomy by the satirist is an ingenious device of rhetoric to expose the weaknesses of the female who is intent on attracting male admiration. Feminine wiles of this kind are immensely topical to satirists. Pollard (op cit : 16) offers this comment:

Woman's sensuality ... is a perennial topic of satire. It is often linked with mock-modesty and a concern for her reputation.

The 'reputation' referred to above is the sexual prowess and skill in handling the opposite sex. In this matter, these two female characters of Sinxo are vicious in their lust but also appear to be concerned about their respectability. This is implicitly suggested by the reference made to height, posture and figure. The satirist uses an opulence of sexual imagery and colour to represent the passionate desires of the female sort.

5.5 SOME STYLISTIC COMPONENTS AND RELATED SCHEMATIZING DEVICES

The following analysis is not intended as a comprehensive study of Sinxo's style but rather to isolate and highlight some outstanding features of it which seem to me to produce its characteristic flavour in satire. Some of Sinxo's special rhetorical devices such as redundancy and irony have

been indirectly referred to in 5.2.4 and 5.3 above. I have noted how, through these devices, he imprints and evolves his fictional personality and an individualized way of telling a story. It is mostly such rhetorical techniques that differentiate one author from another. Basically the style is the writer's 'own distinct manner of writing' which reflects 'the "how" of what the author says and does with the materials' (Dubé et al 1976:195). Smith (1979:5) concurs when he says that he takes

... style to be neither the same as a writer's ideas nor the vehicle for his ideas, but rather his habitual means of arranging concepts, experiences, and implications into a significant form.

On the basis of the above suggestions the devices discussed below will show how Sinxo's 'distinct manner of writing' satirical themes complements his 'habitual means of arranging concepts, experiences and implications into a significant form' enriching his satire.

5.5.1 ANAPHORA

A skilful ordering of the same word in a passage or incident is in most cases meant to achieve a certain effect or to serve the purpose of emphasis. The repetition of such a key word is an attractive rhetorical device called anaphora. In Umzali wolahleko Sinxo employs this invaluable device in ridiculing parents

who praise Ndopho for wearing shabby clothes:

A Unconywa nguye wonke umntu: unconywa ngamadoda nangabafazi, ngabashumayeli nangabashumayelikazi. Bonke bephela benziwe bathi hiya, ngokokude bancome loo mfanekiso mbi kunene. Bayancoma, bancoma loo ntlatywa ibhulukhwe ibhinqelwe ezantsi, ...

(He is being praised by everybody: he is praised by men and women, male preachers and female preachers. All of them are stupefied to the extent of praising an undesirable portrait. They praise, praising the disfigured boy whose trousers are fastened far below the waist, ...)

(my emphasis) (p. 25)

The word 'praise' introduces and marks off the successive items of the presented scene. The said items are not merely piled up, one upon another, but rather there is a kind of logic in their arrangement revolving around this key word. It is this word which, besides being acceptable to the reader, determines the selection of the items relevant to the satiric message of the passage. By substituting a different word, a different shade of meaning would result and the passage would lose its satiric credibility. In this extract one is able to see 'the narrator functioning as a camera-eye' and 'details making their appearance according to their position in the imagined scene' with items following one another logically.¹⁹ One is invited to witness the whole society which is tactically categorized into men and women, male preachers and female preachers. But not only this, one is also

attracted to the abnormal behaviour of all these adult people and to the portrait itself. Amid this dramatic scenery there is a principle of relevance which is always determined by the choice of the anaphoric expression. A gradual movement of order is noticeable as the satirist starts with everyone, men and women undifferentiated, but then goes on to distinguish men from women, male preachers from female preachers according to the hierarchical order of society (vide supra 3.2.1). This is good writing which has been produced by the camera-eye effect and the serious tone of reasonable earnestness.

Another significance of anaphora lies in the fact that it acts as a delimiting device which is described by Stoehr (1965:17) as,

... a kind of lens and shutter marking off selected bits of the scene, moving the reader's attention from representative sample to representative sample, and thus building an impression of the whole from the enumerated parts.

So then anaphora frees the satirist to record everything and such freedom is an invaluable means both of exercising selectivity and of presenting a 'dramatic' scene. It therefore enables Sinxo to throw an intensified focus on the selected items of the ridicule.

5.5.2 DICTION AND CONNOTATION

Just as there are no two men who talk alike and think alike, so there are no two men who write alike. That is probably due to the difference which lies in the selection and arrangement of apt words that are meant to express the thought not only with precision but also with grace. Normally a writer seeks the language most appropriate to his own scientific and philosophic reasoning and logically turns to the relationship between words and things as a matter of great importance.

It seems to me that every author has his own implicit ideas on how language relates to the real world. A major problem arises when a writer leans more heavily on words than on things and consequently this sense of language leads to verbal ambiguity and the superficial use of language. In satiric writing other problem areas are noted by Hight (1962:18) and listed as follows:

- (i) Vocabulary and texture are most concentrated and effective;
- (ii) the writing contains cruel and obscene words;
- (iii) the writing contains trivial and comic words;
and,
- (iv) the writing contains colloquial anti-literary words.

It is pleasing to say that none of these demerits is found in Sinxo's works. He uses simple, socially acceptable language, which is most fitting to the subject matter and to the character of a satiric piece. Though he strives to produce the unexpected and to keep his readers guessing and gasping, he does not flavour his diction with a congestion of foreign words and phrases nor with archaic overweighted Xhosa words that deny easy reference to human experience. Satyo (op cit : 162) aptly remarks about Sinxo's language:

In his use of language, this writer does not make himself a slave of any convention. What seems to govern the language he uses is his intention to put across his ideas. It seems as if it is this intention that dictates which word he should use for this or the other situation.

Though there is an illimitable power of words, Sinxo stylistically leans heavily on the language of everyday discourse in his condemnation of an undesirable situation, as will be illustrated below. When describing Nozive's room in Isakhono somfazi namanve amabalana he writes:

A Phantsi yayiyikhapheti emabalabala
 ekunqabileyo ukuba ifumaneke enjalo
 nasezindlwini zezikhulu zabelungu.
 Iindonga zazigqunywe kwangephepha
 elinjalo nokuxhoma ngemali.

(On the floor there was a colourful carpet which was rare to find even in the homes of rich white men. The walls were

covered by beautiful and expensive wall-paper.)

(p. 30)

A clear picture of Nozive's room is cast by the use of day-to-day vocabulary which also serves to depict the milieu of an urban area. The word yayiyikhapheti (carpet) is written with such ease and absence of restriction because it reflects the modernity of his society. A satiric touch is perceived from the fact that this colourful carpet is found in a small township room rather than in the spacious home of a rich white man living in a city suburb. This simple description could perhaps foreshadow the possibility of Jamangile's attraction to this beautiful Nozive, whose outward appearance conceals her inner self just as the beautiful carpet and the wall-paper cover the dirt underneath them.

A humorous incident where the satirist pokes fun at individuals striving to impress is captured in "Lafa ilizwe ngedonki" in Imfene kaDebeza neminye imidla-lwana. The headman admonishes the contemptuous Manzimdaka in a tribal court:

B Looko here, Manzimdaka, kudala ubhoxa wena apha. Ndim isibonda apha, uyayazi loo nto? Uthatha indawo yam ngoku? You is silly.

(Looko here, Manzimdaka, you have been disturbing here. I am the headman here, do you know that? You are taking my

position now? You is silly.)

(p.26)

This is typical of the humour of inconsistency because it is based upon the contrast between professions and performances. The headman, who feels threatened by Manzimdaka, resorts to the use of English in a tribal court to vent his anger. He is of the opinion that this foreign language will make him great, superior to and more knowledgeable than the other councillors. Such a vain attempt at unnecessary self-assertion is subtly condemned by the satirist.

Malapropism is another fascinating tool of Sinxo's diction. He deliberately misuses certain words or phrases to cause amusement. In the short story "Mhla inxila lavuya" in Imbadu a white policeman who is trying to arrest the drunkard Mpondozephela is so frustrated and exhausted by Mpondozephela's great size and weight that he decides to drop the charge against him, saying:

C Jan! ...namhlanje ziya sinda ngenxa yokuyekwa ndim! Kodwa mazingacingi ukuba 'zakuze zisinde emlilweni wesihogo xa zingxila kangaka! Baleka usindo ozayo, uyeke utywala! Gugguka kuselixesha!

(Jan! ... today you are saved because I let you go free! But do not think you will be saved from the fire of hell when you are so often drunk! Escape from the wrath that comes, and stop liquor. Repent

while there is still some time!)

(my emphasis)(p. 39)

The original Xhosa excerpt above has a number of misspelt words as underlined. What characterizes this spelling is the plural form of reference made to Mpondozephela and the Xhosa phonological approximation -ngxila for -nxila and -gquka for -quka (often drunk and repentance). Though true to life, this spelling evokes laughter in the reader and what is important is that the message is carried across unhindered by the incorrect language both to Mpondozophela, who responds by thanking the policeman, and to the reader.

Sinxo's passion for metonymy and two of its special forms, namely, antonomasia and synecdoche, is in most cases accompanied by his desire to expand and amplify a satiric object.¹¹ In Umzali wolahleko he has this to say about the value of discipline in a society:

D Kanti akukho mhlambi ukhe uhambele
ndawo ungenamgqeku. Asikho isizwe
esiya kuze sime singenahlumelo.

(In reality there is no flock that has
no offspring. There is no nation that
can prosper without descendants.)

(p. 45)

The association made here of mhlambi (flock of sheep) standing for people and mgqeku (offspring) representing children is characteristic of the clarity of Sinxo's

style and diction. Despite such simplicity his words have been carefully selected with a touch of deception that makes simple words become significant and telling. In UNojayiti wam the hymn about Samuel and Deborah, normally sung by Nojayiti and her fellow members of the Women's Union, is an antonomasia employed to ridicule the hypocritical faith of the women. The names Samuel and Deborah are proper names used to express the idea of righteousness and responsibility, the desirable qualities known to be lacking in the sons and daughters of these women. The association being brought out by Nojayiti is antithetical in that she sings the hymn wishing to see and enjoy the perishable things while the hymn refers to the spiritual source.

Another associative device is noticeable when Sinxo refers to the fat portion of the pork. In Imbadu (p. 92) the short story "Wanyangwa yinyama" presents a Makhwange fully recovered from an unknown sickness who is happy to feast on the pork saying '... sintsentsetha yona ke ngoku' ('... we are now feasting on it'). In "Iidiliya ezimuncu" in Isitiya (p. 51) Kalika is humorously portrayed as a greedy animal when feasting on pork. In UNojayiti wam two characters, Nojayiti and Ketile, are depicted as finding sensuous pleasure, not merely spiritual value, in different incidents when feasting on pork. The phrase ukuntsentsetha isipeke sehagu (feasting on the fat portion of pork) referred to in these books is rich in association and arouses an

image which evokes recollections and impressions (vide supra 5.2.1.2).

5.5.3 DIALOGUE

The characters found in Sinxo's works are natural and lively. Whenever they are involved in a dialogue their conversation is appropriate to their respective personalities and background. Of interest to a reader is the employment of hypocorism particularly in Umfundisi waseMthugwasi. Sinxo attempts to present the natural speech of small boys but surprisingly fails to highlight their corrupted and affected language. The conversation of Blankethe and Thamsanqa early in the book, after the death of Danile, the latter's father, conjures up a somber atmosphere fitting to the saddened children. This dialogue is heightened and made more lively by the stammers of Blankethe. Among other things he says to Thamsanqa who is crying:

O, kwakube kulunge wena. Yaz'ba -
yaz'ba akulilwa xa abizilweyo umntu.
Abantu bomlambo baya kumgrunya
impumlo!

(Oh, things will be alright. Do you
know - do you know people
do not cry when one is called. The
river people will tear off his nose.)

(p. 5)

The effect of these words upon the immature mind of Thamsanqa is remarkable. Firstly, since Blankethe is older than Thamsanqa, his words are convincing to the latter, who takes note of the fact that his deceased

father has been called by the river people. Secondly, there is this frightful regulation that says no one must cry lest his nose be torn off. That is unbearable to Thamsanqa who cannot afford to lose his nose. Through further persuasion of these ideas of Blankethe, Thamsanqa stops crying and informs his mother, who also consoles her daughters about Blankethe's message. Thus a hypocoristic presentation of children can be used successfully as a tactical device in the development of plot.

5.5.4 ALLUSION

Dubé et al (op cit : 199) define allusion as

... general or specific hint or references to persons, places, events or objects that exist outside the time and space framework of a story.

Authors of fiction find pleasure in using allusions to support their views or heighten the meaning of character and action. Not least an allusion shows the author's learning and/or research capability on his theme. A well-read author may allude from topical or contemporary events to historical as well as to Biblical references. As Sinxo is the product of the missionaries as well a writer with a satiric purpose, Biblical allusion abounds in all of his works. The reference made by Gakhulu to Eli in Umzali wolahleko when talking to Menzile is very subtle and illustrative of the latter's lack of discipline. She warns,

"Lumkela esikaheli. Menzile" (Beware the fall of Eli from grace, Menzile) referring to the unfortunate incident of Eli, who failed to restrain his villainous sons and was severely punished by the Lord (vide The Holy Bible, I Samuel 3:13-18).

The novel Umfundisi waseMthugwasi, which has a strongly religious satiric colour, is, as one would expect, saturated with Biblical allusions. Most chapters contain repeated Biblical quotations for illustration. An interesting allusion is made in Chapter 15 to ridicule Bonani's contempt and derogatory statements about Thamsanqa, the priest, and the Church dues. Sinxo alludes to the story of Nabal who despised David and refused to give him meat, food and water to drink while he was in the wilderness. Nabal is saved from David's vengeance by his wife Abigail, who sends David the food, but Nabal is killed by the Lord soon afterwards for railing at His servant. Bonani's story also ends in such a vein as he is killed by lightning after all the slanders he has been making about God's Church and His servant, Thamsanqa. Sinxo, therefore, brings a pertinent allusion to strengthen his criticism of people like Bonani.

5.5.5 IMAGERY AND SYMBOLISM

Imagery is a word, phrase or sentence that evokes a picture in one's mind. It is realized when the author presents an object or idea by referring to something

else with which it becomes associated in the author's imagination. In fiction the creation of images may range from the simplest use of simile and personification to the most complex metaphor and symbolism. The latter, which is also a word, an object or place, a person or an incident that stands for itself as well as for something else, is the basis of much figurative language.¹³ There is therefore a strong relationship between imagery and symbolism. Cavanaugh (1974:165) explains this relationship:

It should be clear that symbolism is not an element apart from imagery, connotation, and figurative language, but one which merges with these and other elements to make the total impression.

For the purpose of this study these elements will be treated as synonymous.¹⁴ A salient feature of both imagery and symbolism is that they both work economically to heighten the meaning of a story by means of suggestion. When skilfully used they so light up and enrich the subject of the author, causing the reader to appreciate the comparison made as an inevitable one and to be admitted to the deep hidden meaning of an idea. In satire, as Pollard (op cit.; 65) suggests, imagery is always denigratory and often takes 'for comparison the trivial, or worse, the ugly and repulsive'. So Sinxo's use of the dog symbol below is deemed appropriate and useful by satiric standards.

In UNojayiti wam Macholi and his witnesses seek the services of a herbalist in his legal conflict against his brothers and Nojayiti, his sister. Witness how Sinxo paints the picture in the mind:

A UNgubozengwe, ixhwele eloyikeka kunene,
wabaxhelelainja, yaphekwa, wabatyisa yona,
kuba esithi wenzela ukuba balikhonkothe
ityala elo, baxeleinja leyo abahlupheza ngayo.

(Ngubozengwe, the most fearful herbalist, slaughtered a dog for them, cooked it and fed them with it, saying that he wants them to bark at the case like a dog with which he makes them ferocious.)

(p. 76)

The dog is normally regarded as a symbol of betrayal or faith. Sometimes dirty habits, lowliness and scavenging tendencies are associated with it.¹⁵ Its use in this passage is stylistically significant because it not only reveals the cruelty of the herbalist but also, more important, the mean and malicious behaviour of Macholi against his own brothers and sister, Nojayiti. The effect of this denigrating device is strengthened by the tinge of exaggeration which is rooted in the belief that whoever eats a dog's flesh will be as fierce as the dog. This is dramatized by the satirist when he makes Qondovu, the leading witness of Macholi, perform acts similar to a dog before the commencement of the court deliberations. This is good humorous writing which without any doubt arouses the reader's emotions.

Incidentally, it is most fitting that Sinxo names the herbalist Ngubozengwe which literally means blankets of the leopards because the word has an underlying connotation. According to Jobes (1962:984-985) a leopard symbolises among other things, ferocity, fraud, lust and sin. He adds that in Christianity this animal typifies antichrist and sin, and in the Old Testament is symbolic of changeableness, cruelty, deceit and fleetness, (cf Cirlot 1973:181-182). Sinxo uses the word in this vein.

Sinxo takes great delight in using the pig symbol which has been discussed earlier in 5.2.1.2. Through this image he creates a cordial atmosphere and background to emphasize his satiric theme. The ugly, filthy and repulsive pig-imagery is a popular symbol exhibiting the dirty, greedy, lowly and ill-mannered victims of his satire. But though insulting and condemnatory, there is always a half-humorous colour in its employment.

5.6 SUMMARY

Generally, Sinxo's narrative is handled with direct and idiomatic simplicity and the reflective and ethical elements are noticeably vigorous. Most methods of satirical narrative, though not all covered by this chapter, have been used by Sinxo, and I have noted both the Horatian and Juvenalian elements in them. The latter is of course minimal and only manifested in his authorial comments. The revelation of

satiric victims is made with great economy and succinctness of suggestion. He reveals character mainly by means of outward appearance, dress and mannerisms. His intrusion is, to my mind, not at all inadvertent, but deliberate and functional for it provides perspective and conveys directly his feelings about and indignation at vice. Mtuze (1986:1-27) makes a very good observation about Siwisa's style of narration. He writes:

His (Siwisa) use of authorial comments in some of his stories has, as its root cause, the traditional Xhosa narrative which consists of narrative and commentary.

(insertion mine)

This holds true of Sinxo as well.

I have noticed that, in order to ridicule a victim, Sinxo exaggerates and falsifies, notwithstanding his motive of persuading his readers to perceive the satiric object as he sees it. The humorous vein that originates from this method and permeates his condemnation makes him attractive to his readers.

The rhetorical figures and devices that Sinxo employs in his works are inexhaustible. For this reason I deemed it sufficient for the purpose of this study to take note of only a few tools of his satire and humour. Because satire 'may assume any form, envelop a form within another; as it has more than one point of view' so it explains why Sinxo

employs a variety of styles in his approach (Sanders op cit:15). For instance, he approaches his satire not only through serious imagery, structure or theme but through risibility, which is in most cases brought about by exaggeration.

The special value of each method has been scrutinized so that one may understand its suitability to the subject.

My brief examination of Sinxo's style and other schematizing devices has convinced me that all stylistic components in a work of this nature cohere to form an organic whole which is enriching to the reader. As Dubé et al (op cit : 203) observe:

... each element has a valence, a capacity to unite, react, and interact with other elements to achieve an author's design and purpose.

This has been characteristic of Sinxo's stylistic components and schematizing devices in the expression of his satiric themes.

5.6 NOTES AND REFERENCES

1. H L Yelland, S C Jones and K S W Easton, A handbook of literary terms 1980:123. They further distinguish monodrama and soliloquy from interior monologue.
2. Consult Charles Sanders, The scope of satire 1971:11-12.
3. See Leonard Feinberg, Introduction to satire 1967:227 who is also of the opinion that '... the satirist is rarely interested in accurate reproduction - his basic technique is distortion...'
4. Consult John M Bullitt, Jonathan Swift and the anatomy of satire 1953:38-39.
5. See Alvin B Kernan, The plot of satire 1965:36-47 for an elaborate discussion of reduction and magnification techniques.
6. Vide supra 1.6.3, N Frye, S Barker and G Perkins, The Harper handbook to literature 1987:415 write: 'In the menippean tradition it is characteristic of satire to present people as representatives of certain intellectual attitudes, the social consequences of which are ridiculed by their sponsorship of them.' It is in this light that traces of Menippeanism are noted in Sinxo's works. Frye et.al., add: 'Perhaps the most concentrated form of satire is what is called the Dystopia, the Utopian parody of a world turned by malice or cunning into a nightmarish hell,...' This is the message expressed in Umzali wolahleko, Umfundisi waseMthucwasi and in many short stories found in Imbadu, Isitiva and UNojaviti wam.
7. Of course, Alvin B Kernan, Modern satire 1962b:171, does stress peculiar differences between satirists for as he maintains, 'every satirist is something of a Jekyll and Hyde: he has both a public and private personality'.
8. Vide Harvey P Sucksmith, The narrative art of Charles Dickens 1970:-257.
9. See Bench B Mkonto, Guybon Budlwana Sinxo as a satirist 1979:38.
10. See Taylor Stoehr, Dickens: the dreamer's stance 1965:15.
11. Yelland et al op.cit. :9 define antonomasia as 'a figure of speech in which a proper noun is used instead of a common.' It is for this reason that they classify it as 'a kind of metonymy'.
12. Ibid.:93 Hypocorism is 'baby talk; the use by adults of a corrupted, affected language, erroneously supposed to be the natural speech of small children'.
13. Vide Dube et al op.cit. :202
14. S J Brown, The World of imagery 1966:2-3, says that '... all symbolism whether literary, artistic, or religious is expressive in speech and may be dealt with as a form of imagery in speech.' B B Mkonto, A study of conflict and theme in some modern Xhosa plays 1984:127, is of the opinion that imagery, symbolism and metaphorical expression often overlap.

15. See B B Mkonto op cit 156 who says that dirty habits, lowliness and scavenging tendencies are the traits of a dog most commonly exploited by Xhosa writers in the dog image. Vide also Z S Qangule, A study of theme and technique in the creative works of SEKLN Mqhavi 1979:189; G Jobs, Dictionary of mythology, folklore and symbols 1962:456.

CHAPTER SIX

GENERAL CONCLUSION6.1 PREAMBLE

There has long been a growing need for an intense study of the artistry and craftsmanship of any Xhosa writer in the handling of satire and humour. The task of examining Sinxo's satire and humour in his works has been demanding and complex, and logically defies any claim to its absolute completion, for additional influences, corrections, and developments will be discovered as long as his books are read. However, in this study an effort has been made to break new ground in terms of scholarly examination, identification of sources, details of technique and the pursuit of narrative intentions in Sinxo's satire and humour. The thesis of this study is that Sinxo developed and matured in the mastery of his craft and humour as evidenced by his expression of the range and thematic modes of satire in chapters 3 and 4 respectively. His development is further illustrated by his control of narrative techniques that progressed in importance and fulfilment (vide supra 5.2; 5.3; and 5.4).

It has been established in the foregoing chapters that satire is a perfect weapon to Sinxo. It should, however, be clearly stated that it is a creative satire, not a destructive tool. It is designed to help the modern Xhosa society to rehabilitate itself by entering into honest relations with its own motives and purposes (vide infra 6.2.2). Above

all, it is the weapon of a man who has constructive ideals and who desires to instil those ideals into his fellowmen. In attempting to do this Sinxo reveals at the same time a natural penchant for moralizing with his pen and finding it more congenial to drive his meaning home through an under-current of humorous exaggeration. Interestingly enough his weapon is wrapped in plain language to reach everyone everywhere and in succeeding ages (vide supra 5.5).

6.2 EFFECTS OF SINXO'S SATIRE

Owing to the fact that persuasion is a fundamental aspect in the art of satire, Aristotle outlines its three modes as:

- (i) the kind that depends upon the effect of the speaker's character upon his hearers;
- (ii) the kind that depends upon the emotions aroused in the audience, and, finally and more important,
- (iii) the proof, or apparent proof, provided by the words of speech itself.¹

The last two modes of persuasion, which both apply to Sinxo, imply nothing but the effect caused by satire on the reader and society in general. A brief review of the effects is made below:

6.2.1 EFFECTS ON THE INDIVIDUAL

Sinxo arouses the reader's sympathy for his virtuous characters because these act as exempla of moral courage and dogged struggle against adverse circumstances. One sees the characters grappling with their own

natures, their hopes, fears, anxieties, ambitions, failures, and disappointments. The sight of these characters heightens one's emotions and response. The following characters are without any doubt protagonists who carry the writer's moral imprint on them: Nomsa and Themba in UNomsa; Ndimeni in Umzali wolahleko; Blankethe and Thamsanqa in Umfundisi waseMthuwasi, and Jamangile in Isakhono somfazi namanye amabalana. But the female capacity for feeling, particularly for suffering, provokes frequent authorial comment which emotionally affects the individual reader. Both the virtuous and villainous characters receive the authorial comment in a positive and negative connotation respectively. Thenjiwe in Umfundisi waseMthuwasi and Nojaji in Umzali wolahleko, the virtuous and villainous characters respectively, are good examples.

The other proof provided by Sinxo's persuasive devices, is the fact that, whatever tone he adopts, he makes clear his expectation that the reader will leave his classroom a better person than when he entered. When one is reading Sinxo's satiric work, one's vision is surely enlarged and one's insight deepened. The individual's experience, is, therefore, fully broadened by Sinxo's use of allegory, which, with writers like him, is more expressive because the missionary zeal is their modus operandi.

In all the foregoing chapters it has been directly or indirectly mentioned that the satirist is a person who attacks, ridicules, criticizes, or unmasks, usually with the aid of humour. Sinxo does all this because he is stimulated by a desire to vent his deep, bitter, and disillusioned anger against the vice perpetrated by someone in his environment or anybody identifiable even to the reader. It is interesting to note that an individual who recognizes certain characteristics of himself in the objects of attack cannot afford to acknowledge the identity even to himself and correct accordingly. It is a fact that Sinxo condemns an avaricious person not only because greed is evil, but also because one's greed normally consumes all other human qualities and becomes the whole of one's character. Consider the case of Ketile, in UNojayiti wam, who sets at nought the priceless, solemn ceremony of his marriage and greedily feasts on pork, away from home, in the village of Sheshegu. It is most fitting that the satirist entitles this episode as "Yashiyise-lwa inzwakazi" (The Beauty is surpassed), implying that the beautiful Noziganeko is less important to Ketile than pork. Greed is also treated as the major vice of Nojayiti and her Women's Union colleagues together with church elders Chophile and Qabelisile (vide supra 5.2.1.2). The writer scoffs vehemently at such low and mean behaviour.

The exposure of an evil-doer has a deterrent effect upon others. It offers an ethical satisfaction to an individual who strives to keep away 'from compromising with bad practices or from growing so accustomed to evil and folly' that he becomes 'unconscious of them, or accepts them as natural and inevitable.'² The appropriateness of it all is to be realized in the acceptance and application of the correct social norms that are concerned with customs and mores (vide supra 2.5).

The lowering of personal reputation to the lowest level or even equating a person to the most loathsome object shunned by all neighbours is another characteristic of satire that requires eschewal by an individual. Fortunately, scatological satire which is concerned with obscene literature, whether directed against an individual or society, is censored in Xhosa literature by the Xhosa Language Committees and Boards, run under the auspices of the conservative and watchful eye of the Department of Education in the Republic of South Africa. So then, personal scatological satire, usually coloured by a reviling type of language, is missing in Xhosa literature, particularly its significance as a devastating device of personal satire.³ Probably, because of its devastating effect, its mode of action would have been strongly operational in the total impact it would have had on an individual. A feature of satire to recall is that it does not deal with the

naturally dull or deformed, but with the pretence of these and other weaknesses to be what they are not. (cf: The Latin proverb, "Esse quam videri" (to be rather than to seem). A Juvenalian approach is normally called for in such instances.

6.2.2 EFFECTS ON THE SOCIETY

In his works Sinxo is at great pains to persuade his society that vice is both ugly and rampant and in order to do so he deliberately distorts, slants, exaggerates, rebukes, and employs reductio ad absurdum. The distortion of reality in an attempt to make vice appear as ugly and ridiculous as it is, always requires a considerable amount of skill in order to establish its credibility. Moreover, a satirist of Sinxo's calibre must be prepared to present himself as a plain outspoken man who calls a spade a spade. The condemnation of over-indulgent parents, Nojaji and Menzile, in Umzali wolahleko, who exemplify the modern permissive society that shelves the old maxim, 'spare the rod and spoil the child', is indicative of a satirist who cares about his people. He comments about their cruelty for their failure to maintain discipline:

A Inkohlakalo ifana nebhula - iyasulela.
 Umntwana ongaqeqeshwanga kowabo,
 ongenasimilo ke ngoko, uya kuhamba
 esonakalisa abaqeqeshiweyo kwamawabo.
 Ngokuphandle le nto iyinkohlakalo, nangona
 ivela nomntu. ...

(Cruelty is like a scab - it is infectious. A child who has not been disciplined at home, who has no good behaviour, will go about spoiling those who have been disciplined in their homes. This is outright crime, though it originates from a person,...)

(p. 59)

This remark is implicitly suggesting that an over-indulgent parent is a maggot in society intent on devouring the societal tree of norms until it withers with all its branches, shoots and roots. Sinxo points a stern finger at selfish love and stupid parental protection. The above extract further bears testimony to the fact that Sinxo exposes evils or infirmities hitherto unrecognized as undesirable by the society which practises them. Some members of society, do, after reading such comments, realize how delicate and important these issues are for the betterment of their lot. It goes to prove what A.D. and Lillian Bloom (1979:34) say when they write:

A successful satire engages its readers so that we share the satirist's point of view and his emotional strain.

Most satirists are, of course, realistic enough to understand that public response to their complaints may be painfully long in coming, if it comes at all. In other words, positive feedback or response in terms of reforms may take a very slow course towards being even partly realized. Cf. Dickens' humour with its strong

undercurrent of concern for social evils in the England of the mid-19th century, e.g. Oliver Twist and the corruption of children, Hard Times and the exploitation of poor people by the rich industrialists of Northern England. After all, as Feinberg (1967:7-8) claims, satire appeals to people because it gives them pleasure and is not only read for moral instruction. It may be critical of evil, but the didactic elements are incidental, not primary. Therefore, the essential quality is, through a combination of brilliance, wit, and humour, freshness and entertainment. By a combination of humour and polite mockery Sinxo also hopes to provoke his readers to amused contempt and pity for those who are merely inane and indifferent to their role as human beings. It is an undoubted truism that a smile serves improvement faster than a snarl.

Sinxo's Xhosa society, like any other striving to embrace the tenets of modernity, is an inferno of intolerance, a privy of pride, a graveyard of greed, a sewer of selfishness, and a den of downright religious hypocrisy. In his first work UNomsa, for example, the writer has the relatively simple purpose of attacking hypocrisy and pride but the purpose in other works grows to the overwhelming concept of drawing all social malevolence into his narrative net. Probably this marks his progressive development in thinking, interest and style of expression. His outbursts of anger, half hidden beneath his satiric humour, serve to keep his

society from compromising with bad practices, or from growing so accustomed to evil and folly that it comes in time to be unconscious of them, or to accept them as natural and inevitable. By enlisting the moral disapproval of society against the offence, no less than the offender, Sinxo does an invaluable service to his people for he maintains the traditional standards of a civilized Xhosa community in a modern era. That it is so is mainly attributable to the fact that he views life in social terms and exhorts his readers to return to the ways of their fathers, to live with fortitude, reason, chastity, honour, justice, simplicity, and all the virtues which make for the good life and the good society even during modern times. As a Christian satirist, he usually adds repentance and humility before God to the list of virtues. That is what he preaches to people like Bonani in Umfundisi waseMthugwasi; Velezazi in UNomsa; Nojaji in Umzali wolahleko and to Ketile and others in UNojaviti wam. Sinxo, therefore, unites himself with his tradition, and Christian ideals are the tenets of his modernity which do not reject the past on principle or out of prejudice, nor discard his tradition. An important feature of both Xhosa tradition and Christian ideals is that they do not allow vice to overwhelm a developing modern Xhosa society.

6.3 SOME LIMITATIONS ON SATIRIC TRUTH

There is an old saying that 'he who sups with the devil needs a long spoon.' It appears as if there has never been a satirist in possession of such a spoon. Inevitably, even when a gifted or robust satirist dips into the devil's broth in order to show the reader how filthy it is, he gets splattered. To raise Cain, the satirist must portray vice effectively, in detail, and profusion, and he must explore the nastiest activities of the human animal. But the crux of the matter is that the satirist is torn between the devil and the deep blue sea. While he has all the ambition of not getting splattered, there are on the other side, censorship, sentimentality, and apathy which form the roadblocks and obstacles to the satirist's passage to accomplished craftsmanship in satire. Sinxo travels the same road. His case is made more complex by the composition of the different societies in his country which has hitherto been subjected to harsh segregational and suppressive laws by the ruling minority. Sutherland (1958:155) aptly remarks about the limitation and suffocation of writers like Sinxo:

The satirist has a responsibility to truth and justice which he rarely manages to fulfil all the time, and if he becomes involved in party strife we must expect his vision of truth to become blurred or distorted.

Notwithstanding what Sutherland says here, the majority of satirists normally attack what they at least believe to be bad or untrue while distancing themselves from 'party strife'. This is what Sinxo does in the short story

"Yeyabamhlophe kuphela" (For whites only) in Isitiya when he rebukes the segregational laws which allow a criminal, Ndlebezenja, to be set free by Mbambo who has caught him, but, alas, in a "whites only" area. When Mbambo realizes that they are both trespassing on holy ground he deems it better to let Ndlebezenja go free rather than to entangle himself with the laws of the state. Is this not ironical?

But even so, it may be asked, how effective is satire as a means of reforming morals and manners? It must not be forgotten that people tend to set up an immediate resistance to the satirist when they realize that his satire may apply to themselves. For instance, those who, like Nojayiti in UNojayiti wam, move in the world of fashion and are particularly sensitive to ridicule, especially when it is directed at showing that their affectations and fashions are really unintelligent, hypocritical and voluptuous. Swift once remarked that 'The preaching of divines helps to preserve well-inclined men in the course of virtue, but seldom or never reclaims the vicious'.⁴

In Sinxo's works there is the type of satire which leaves the reader cold, or alienates him either because it passes very close above his head, or conflicts with his cherished prejudices. There is also the kind of satire which commands the reader's sympathy by appealing to his better self, that is to say, to a standard of morality which he theoretically, or perhaps in very deed, accepts. Truth will ever remain

bitter to swallow for those who perceive that it is intent on smothering their selfish and personal ambitions.

Despite all these limitations, Sinxo refuses to compromise with wrong-doers as well as with people whose behaviour is shoddy. He insists on drawing attention to them whenever they occur, especially in his short stories. In UNojayiti wam, in particular, he is intent on upholding all the ethical, social and aesthetic values of Xhosa society from being insensibly lowered and lost by default beneath the tidal wave of modernity.

6.4 CRITICAL VIEWS ON SINXO'S SATIRE AND HUMOUR

Sinxo's works inspire me, and, I hope, other readers as well, with whole-hearted admiration. Though I am not in the habit of paying or returning compliments nor bestowing any superlatives on them, but rather viewing them from critical perspective, my interest has been drawn to the manner in which the satirist employs humorous criticism to achieve a definite effect. Feinberg (1963:6) has¹ this to say about this method of writing:

... both criticism and humour have to be present in a work before it can be called satiric.

True enough, but I must hasten to add that the criticism-plus-humour formula is not the only adequate method. Famous satirists like Juvenal and Swift present bitter satire without humour. Even the well-known twentieth century

satirist, George Orwell, in his Nineteen eight four, offers a good deal of material which is satiric but certainly not comical, although it possesses a grim sort of humour. In Xhosa, J.J.R. Jolobe and S.E.K. Mqhayi's works, which reflect some satiric touches, also lack humour. For instance, "Ukwenziwa komkhonzi" (The making of a servant) in Umyezo by Jolobe is a protest poem that uses a strong satiric colour with no humour.

It is to his credit that Sinxo arranges his action to appeal to the emotions of laughter, suspense, sympathy, horror and excitement. His style is Horatian rather than Juvenalian, as one would expect from a product of the missionary schools of thought. The Horatian method endeavours to use the lamp and not the hammer in the expression of valued issues and ideals. In his attack on evil and foolish behaviour Sinxo always generates a laughter so gentle that the line between comedy and satire comes near to being erased. The comic spirit employed as a vehicle for his satire and the grotesque distortion embedded in it are the humorous traits that make his satiric works readable. Furthermore, I am of the opinion that Sinxo is a master of caricature, farce and gusto to whom the comic, and therefore the ridiculed, are the objects of his satire. The saying that ridicule more often cuts deeper into important matters than does seriousness, holds true of Sinxo. To the reader, the striking feature of Sinxo's Horatian satire is its ubiquity as discussed in chapters 3,4, and 5 above.

To Sinxo, morality is absolutely essential to achieve a very high excellence in satire. He views satire distinctly as the servant of morals and religion. The religious tone appears constantly because it is fundamental to the general moral discourse (vide supra 2.5). In his later works, particularly his short stories, however, the moral lessons, though clearly and impressively conveyed, are not only forcibly put forward, as in UNomsa, Umfundisi waseMthuwasi and Umzali wolahleko, but spring incidentally from the circumstances of the story. The moral teaching is not forced upon the reader, but the latter is enabled to perceive the moral without any difficulty. Probably this has been made possible by the fact that Sinxo has what is called 'popular conscience' on his side and has the immense advantage of being able to raise a hearty laugh even whilst teaching a lesson.

Next to morality I must refer to Sinxo's works as being undeniably didactic in character. Therefore, while they gain in content, significance and interest, they lose literary purity and academic interest. Satire, as I have pointed out earlier in 2.5, becomes their salvation, for by employing the criticism-plus-humour formula, the writer counteracts the boring didactic effect in his books, enhances delight, and to readers of a sensitive response, makes a point that would not be sharpened by increased vehemence. There is, of course, a high seriousness graced with humour in his works and Sinxo seems to have perceived that the most acceptable attitude toward one's fellow

creatures is a compassionate comprehension of one's common tragedy redeemed from emotionalism by an ironic appreciation of the human comedy. This is the reason why, in his practice of the art of persuasion, he does not set up a time schedule for human amendment, but rather finds temporary release in bleak drollery while he waits.

Regarding his characters, it may be noted that Sinxo peoples his episodes with some personalities which he has encountered and puts them into villages and townships. This, therefore, gives a clear indication that Sinxo is capable of adapting his style to his purpose, and that, in fact, one finds in his novels a variety of styles, often judged to be good or bad, much as their subject appears to be good or bad. It should not, then, be forgotten that this characteristic is really good evidence of a superlative mastery of language which may best be observed when it is not being used for satiric narrative humour, or humane appeal, but simply to hold the reader's attention by its own virtuosity.

Of interest is the fact that the character in Sinxo's works has another distinctive role of expressing ideas which normally would be voiced by the author himself. Sinxo uses this device for sarcastic or satiric purpose most effectively in UNojayiti wam for example by presenting Koranti as the narrator. Close to this technique is the use of direct authorial commentary which has aroused adverse criticism (vide supra 2.5). For a number of reasons I find the authorial intrusion not objectionable and I have discussed

its advantages in 5.2.2.3. To add to arguments I made, there is, firstly, a generic justification for the use of this narrative method because Sinxo is writing satire which is sometimes expressed humorously and so direct authorial commentary is an integral part of his satiric style. Secondly, the moral tone of his comments, which is generally ironic since it is couched in satire, has a distancing effect. Thirdly, and most important, his comments are balanced by the comic spirit which has sharpened his talent for distortion. The third person narration is also effectively used to narrate action and to describe characters with heightened and caricatured details. He carries his comic action by dialogue and fills the gaps between descriptions with whatever action is necessary to get his characters into a farcical situation or into the next development of the episode. So the narrative methods used by Sinxo are related to the planning, the atmosphere and the overall effect of action.

In Sinxo's earlier works, interest centres mainly on a normal hero's struggle for success in a normal society. Although satirized, absurd characters may have a significant place in the struggle. In UNomsa, Umzali wolahleko and Umfundisi waseMthuqwasi, for instance, the objects of satire tend to be the elements opposing the hero. Though the satiric figures may remain unregenerate, the hero triumphs over them to find a secure place in his society. Despite the flaw of an utterly non-satirized hero living in an ongoing normal society who renders the satire, as such,

secondary, Sinxo's creation of powerful villainous opposing characters keeps his satire alive. In his latest works, attention is drawn to both the satirized hero and the anti-hero, as well as the absurd society in which they live. Hence satire is undoubtedly the principal mode in these books. It is disheartening to have to say that Sinxo's works appear to be on the road to oblivion in the Black schools, with the exception of Umzali wolahleko, which is sometimes prescribed to be taught in certain standards.

6.5 SOME SUGGESTIONS ON THEMATIC TRENDS

Feinberg (op cit : 324) writes:

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 or encourage old techniques at certain periods.

This implies that the trend of themes normally adopted by a satirist is determined by the degree of vice perpetrated by his society. In Sinxo's writings one easily perceives that the Xhosa society is climbing steadily out of the mire of superstition and ignorance, into a world that is becoming ever more polished, human and rational, the so-called modern Xhosa society. In spite of this dynamic acculturative process, Sinxo observes that Christianity, the advance in education, and the general improvement in social welfare have depraved morals and made bleak what could have been a clear natural peak of his people's ascent. So his satire is written primarily as a means of relief for his outraged

feelings against improper adaptation of the Xhosas. It is in view of this trend that one can take delight in watching the masterly play of Sinxo's satirical weapon as it carves deep wounds into human frailties in his society.

There have been two major different points of view regarding the true nature of satire and its employment. The first idea is that satire should be treated primarily as a form of stinging rebuke, and secondly, that it should strike high and confine itself to the vices of the great (vide supra 1.4). Incidentally, the socio-political set-up of the Xhosas has now been deprived of the great men but is now filled to capacity by pretenders who enjoy princely status. What is needed is an aspiring satirist who has the ability to describe humorous characters, events, and ideas so that they are fascinating in themselves; to select and arrange this material; and to symbolize simultaneously the deepest meanings of life. Any satirical writer who can follow this trend can achieve a particular accomplishment of genius. This is the trend followed by Sinxo, though he does not strike in the high echelons of his society but is confined to rebuking the vices of the ordinary man.

It is most unfortunate that many Xhosa satires go unrecognized as such, and are, consequently, not criticized as satires. New criteria for judgement should be made so that writers like S.E.K. Mqhayi and J.J.R. Jolobe may be recognized and criticized as satirists. Mqhayi's UDon Jadu is to my mind a gem of satirical genius which rebukes the socio-

political imbalance and double standards of South Africa. Jolobe's one-act play, Amathunzi obomi is close to UDon Jadu in the exposure of socio-economic evils that affect the deprived, although this play is strongly coloured by a religious tone. In poetry, Mqhayi's poem "Aa! Zweliyazuza! Itshawe laseBhritani" in Inzuzo and Jolobe's "Ukwenziwa komkhonzi" in Umyezo are some of the best satiric poems written in Africa where an African vehemently vents his anger against the alien for the seizure of his landrights, the stripping of his human dignity, and his subjection to the suffocating segregational laws of the Draconian legislation in his country. It is a pity that such obvious satires are so reluctantly criticized as satires. Probably the political theme can present another trend which I feel only the most skilful can thread on this sensitive issue without being censored and possibly bringing trouble down upon his head.

There are, of course, many Xhosa writers for whom satire is an important but not the only form of literary expression. For instance, the Omphale archetype, whereby men are dominated by women, is a popular trend among present Xhosa writers, but it lacks that vigour which characterizes satire as a deterrent to such serious moral offences. If a writer cannot reclaim the vicious, there is a good case to be made for non-commitment. Ngugi wa Thiongo'o (1969:69) remarks about an African writer's obligation to his society:

It is not enough for the African artist, standing aloof, to view society and highlight its weak-

nesses. He must try to go beyond this, to seek out the sources, the causes and the trends.

Certain kinds of satirical writing, particularly political satire, are not normally intended to convert one's friends. Since unwelcome ideas penetrate one's defences immediately, satire may bring over those who are definitely committed or not actively hostile. In Sinxo's case, it has been noted that his absorption in essential human conflict grew out of narrative techniques which were developed for the purpose of entertainment for its own sake. One can read him for the story, for the plot, and for escape from boredom. The fact that some writers are only intermittently satiric raises a problem for those critics who equate the satiric urge with neuroticism. Probably Kernan's (1965:223) statement underlines the problem facing Xhosa satirists when he writes:

Criticism is a reductive activity, and the end result of any critical description of a work of art, no matter how finely drawn and sensitive, inevitably involves dismemberment of organic wholes and obliteration of delicate tones and shadings.

Finally, I would urge that the author-reader relationship should be viewed as a more delicate and sensitive affair in the chosen trends of writing satire. The success of satire, as in Sinxo's works, depends very much upon the satirist's ability to involve his readers on his side of the moral issue so as to make them share his condemnation. In order to achieve and then maintain this subtle relationship, the satirist must allow himself neither to relax into an uncritical and laughing amusement nor to lose his temper.

This is what has made Sinxo the master of moral sentiment and compassion, as well as of the creative world of comic eccentricity.

6.6 NOTES AND REFERENCES

1. See J M Bullit, Jonathan Swift and the anatomy of satire 1953:71 whose principal interest is in the third mode because as he states it, 'we are most fully persuaded when we consider a thing to have been demonstrated'. The enthymeme and the rhetorical counterpart of syllogism find favour with Aristotle as the most effective of the three modes.
2. Consult John Sutherland, English Satire 1958:159.
3. Jae Num Lee, Swift and Scatological satire 1971:29-33 where the uses of scatology are discussed under the category of personal satire.
4. As cited by J Sutherland, op cit:155.

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7.4 INTERVIEWS

Maqashalala, T N V (Prof) Adv Dipl Agric (UFH) BA (SW)
 (Hons) (Unisa) MSW (Kansas) DSW (Alabama):
 Dean of the Faculty of Arts and Head of
 Department of Social Work, University of
 Fort Hare, Alice.

Date: 28 July 1986
 11 August 1986
 17 March 1987
 26 May 1987

Ndlebe, S A N (Mr): A retired clerk who is an old resident
 of Njwaxa Location, Middledrift.

Date: 9 September 1985 - on tape

Sinxo, Dondolo (Mr): G B Sinxo's son of Njwaxa Location,
 Middledrift.

Dates: 31 March 1984
 8 September 1985 on tape
 10 February 1986 on tape

Sinxo, Judith, Griselda Nomsebenzi, Nozidwangube, (Miss):

G B Sinxo's daughter who is a retired nursing sister and a Xhosa writer. She is staying at Zwide Location, Port Elizabeth.

Dates: 14 August 1985
11 September 1985
10 February 1986 on tape

Sinxo, Tutu Lenah Nothemba (Mrs):

G B Sinxo's wife who is a resident at Njwaxa Location, Middledrift.

Dates: 8 July 1979
28 September 1984
8 September 1985 on tape
10 February 1986 on tape

Soul, V J T (Mr) B A (Hons) (Unisa) MA (UFH) UED:

Senior Lecturer, Department of Psychology. University of Fort Hare, Alice.

Dates: 1 October 1987
29 January 1988
3 February 1988

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