ISIXHOSA POETRY ON NELSON RHOLIHLAHLA MANDELA

by

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DECLARATION

I, Noxolo Bobelo, declare that ISIXHOSA POETRY ON NELSON RHOLIHLAHLA MANDELA 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.

___________________________
N. BOBELO
I wish to record my indebtedness and appreciation to the following people:

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I salute Tata uNelson Rholihlahla Mandela who is the legend and icon of peace. He will always be a shining star in the history of our country.

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This work is dedicated to:

My husband: M. M. Phike
My children: Zukiswa
              Luzuko
              Neliswa
ABSTRACT

As the title of this dissertation suggests, this study will be an analysis of isiXhosa poetry written as tribute to Nelson Rhohlahla Mandela. In their poetic works on Mandela, isiXhosa poets present various aspects of this figure. These aspects include Mandela’s background, physical appearance, personality, praise names and how isiXhosa poets associate him with other figures. These poets also employ a number of figures of speech and repetitive devices in their poetry. These devices add clarity to the meaning of the poetry on Nelson Mandela. All this is discussed in the chapters tabulated below:

Chapter one will introduce the study by highlighting its aim, scope, method of research, explaining the concepts of stylistics and style, and the significance of the study.

Chapter two will deal with the main aspects of Mandela’s life that are presented in isiXhosa poetry. These aspects include Mandela’s background, his physical appearance, personality traits, deeds, praise names and Mandela associated with other figures.

Chapter three will focus on the figures of speech that are used in the depiction of Mandela in isiXhosa poetry. These figures of speech include simile, metaphor, hyperbole, symbolism and idioms.

Chapter four will concentrate on the repetitive techniques that are employed by isiXhosa poets in the poetry on Nelson Rhohlahla Mandela. These techniques include alliteration, linking, parallelism and refrains.

Chapter five will be the conclusion of the study, where the summary of the study, evaluation and recommendations will be included.
Key concepts: isiXhosa poetry, Nelson Rholihlahla Mandela, figures of speech, simile, metaphor, hyperbole, idioms, symbolism, repetition, alliteration, linking, parallelism, refrains.
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CHAPTER ONE

INTRODUCTION

1.1 Aim of the study

This study aims at critically examining isiXhosa poetry that is written as tribute to Nelson Rholihlahla Mandela. It seeks to establish and reveal the manner in and extent to which isiXhosa poets present Mandela in their works.

The lack of studies analysing isiXhosa poetry written on Nelson Mandela, at a high scholarly level, has especially prompted the undertaking of this study. An analysis will then be made of isiXhosa poetry on Mandela, as it incorporates the use of stylistic techniques quite extensively.

1.2 Scope of the study

This study will concentrate on the discussion of isiXhosa poetry written on Nelson Rholihlaha Mandela. It will in the main treat the aspects of Nelson Mandela that are presented in isiXhosa poetry, the figures of speech that are employed in the depiction of this figure and repetitive techniques that are employed in the poetry that depicts Mandela. The aspects of Mandela that will be discussed include Mandela’s background, his physical appearance, personality traits, deeds, praise names and Mandela associated with other figures. The figures of speech include simile, metaphor, hyperbole, symbolism and idioms. The repetitive techniques include alliteration, linking, parallelism and refrains. These are all the devices that are prominent in isiXhosa poetry on Mandela.

As already stated in the abstract, this study will be divided into five chapters. Chapter One introduces the study by highlighting its aim, scope, method of research, explaining the concepts of stylistics and style, and the significance of
the study. Chapter Two will deal with the main aspects of Mandela’s life that are presented in isiXhosa poetry. Chapter Three will focus on the figures of speech that are used in the depiction of Mandela in isiXhosa poetry. Chapter Four will concentrate on repetitive techniques that are employed by isiXhosa poets in the poetry that depicts Nelson Mandela. Chapter Five will be the conclusion of the study, where the summary of the study, evaluation and recommendations will be included.

Although this study will concentrate more on the depiction of Nelson Mandela in isiXhosa poetry, reference will also be made to other isiXhosa literary works where and when necessary. For instance, where a specific aspect might not be presented clearly in the poetry on Mandela, a more suitable example might be found elsewhere in isiXhosa literature. This will help in emphasising certain aspects of the study.

1.3 Method of research

As this study concentrates on the poetry composed as tribute to Nelson Mandela, isiXhosa poems composed on Mandela will be studied, assessed and analysed, with literary stylistics as the underpinning theory. Relevant sources on literary stylistics and other theoretical aspects of poetry will be scrutinised. Sources on Mandela’s life will also be consulted to give more light on what is presented by isiXhosa poets about him.

Although literary theories such as Marxism, structuralism, psychoanalysis and deconstruction may also be used to analyse poetry, literary stylistics is the most applicable theory for this study. This theory is particularly suitable to deal with style and linguistic features in poetry, which will form a large part of this study of isiXhosa poetry on Nelson Rholihlahla Mandela. It is however, understood that chapter two of this study would lend itself nicely to another theory such as
Maxism. It is because the bulk of this work lends itself to literary stylistics that this theory is viewed to be more applicable.

1.4 The concept of literary stylistics

The theoretical framework of stylistic criticism, which will be employed as the descriptive model for this study, is generally viewed as the analysis of the language of literary texts (Simson, as cited by Mabuza, 1995:4). In the words of Harris and Hodges (1995:246), literary stylistics refers to “the study or practice of the art of using linguistic devices to make communication more precise, connotative, or personal”.

Tabu (2007:13) views literary stylistics as:

a theory that deals with the analysis of literary works, putting more emphasis on the use of language in texts. This use of language may be determined by the use of stylistic techniques in literary texts. These stylistic techniques may include figures of speech, imagery, repetitions and idiomatic expressions, among others.

Emphasising the importance of stylistic thinking, Toolan (1996:2) avers:

Stylistic mentality is always on the lookout for one or more of the following: patterns, repetition, recurrent structures, ungrammatical or ‘language-stretching’ structures, large internal contrast of content or presentation.

In the words of Ngara (1982:11) literary stylistics “recognises the significance of language in the writing of literature, where techniques and features of language such as tone, grammatical structure, and metaphor and so on are used”. This criticism then gives an account of the nature of works of art and provides the student of literature with a framework of analysis and method of evaluation (Ngara, 1982:14). This framework will then help the researcher understand the language used in the depiction of Nelson Mandela in isiXhosa poetry, its function
and mode of operation. As this study will include the examination of figures of speech and repetitions used in isiXhosa poetry on Mandela, literary stylistics then is a suitable theory for the discussion in it.

According to Tabu (2007:1), stylistic techniques are an important characteristic of any poetry, as they determine the style used by the poet. The use of these techniques by the poet indicates the degree of his skill and success in the field of poetry. These techniques generally serve as a decorating element in poetry. They also tend to make the meaning of the poetry clearer to the reader or listener, as they enrich the language of poetry and make the latter more pleasurable to read (Mtumane, 2000:280). From these devices, the reader gains an opportunity to have a clearer imagination of what is presented in the poetry. It is the adornment that is created by the use of these techniques that contributes towards the enjoyment of the poetry by the reader. Stylistic devices also determine the organisation of the poetry and its unity, by enhancing its structure, thus giving poetry its poetic nature.

1.5 The concept of style

According to Peck and Coyle (1992:137):

A much more productive and precise way of talking about language is to concentrate on style. This involves describing how a particular piece of writing functions and discussing what words are used and why.

Myers and Simms (1985:292) view style as:

the manifestation in language of a writer’s individual voice and vision that are derived from his or her character, or, a particular tone of writing (formal, informal, objective emotional etc); also, a specific manner of writing influenced by the movements or fashions of a period … Recognizable patterns of style are formed by habits and preferences in choice of diction, tone, imagery, statement, structure, syntax, sonics, rhetorical devices and forms of emotional and logical
appeal – all of which organically refer back to the natural or assumed sensibility
and stance of a writer.

In the words of Harris and Hodges (1995:245), style is “the characteristic way in
which a person conceives and expresses ideas through language”. These
scholars also view style as:

The characteristics of a work that reflect its author’s distinctive way of writing; an
author’s use of language, its effects, and its appropriateness to the author’s
intent and theme; the manner in which something is said or done in contrast to its
message …; the particular way in which a person uses language in a given social
environment.

(p.245-246)

From the above statements, one may deduce that style is the author’s manner of
expressing his or her ideas. It refers to his or her way of using language and the
devices he or she uses in presenting these ideas to the reader. It is for this
reason that this study will concentrate on what aspects of Nelson Mandela’s life
are presented in isiXhosa poetry. The devices that are used in achieving the
enhancing of meaning of what isiXhosa poets are presenting about this figure will
also be discussed. These devices include the figures of speech and repetitive
techniques used by isiXhosa poets in depicting Mandela in their poetry.

1.6 Significance of the study

Some isiXhosa poets have composed poems as tribute to Nelson Rholihlahla
Mandela. These are poems such as ‘Isinagogo’ by Mtuze in Mtuze and Satyo
(1990); ‘URholihlahla’ by Mbelu (1994); ‘Umyalezo’ by Ndlazulwana in Gebeda
(1994); ‘UMadiba waseQunu’ and ‘UMandela enkundleni’ by Shasha (1994);
‘UNkosi Rholihlahla Nelson Mandela’ by Yali-Manisi in Mtuze and Opland (1994);
‘Inkunzi yakuthi eQunu iphumile esikiti’ by Xozwa in Mtuze and Kashula (1993)
and Kaschula (2002); ‘KuGqirha Nelson Rholihlahla Mandela’ by Mtuze in Mtuze


The above poets reveal different aspects of Mandela’s life, including his background, personality, deeds, political life, life in jail and so on. In so doing, they also use figures of speech and repetitive techniques that depict Mandela in a striking manner. Examples of figures of speech that are used in the poetry under study are simile, metaphor, hyperbole, symbolism and idioms. Repetitive techniques that are used by these poets include alliteration, linking, parallelism and refrains.

Although quite a few isiXhosa poets have composed poems on Mandela, so far very little analysis of Xhosa poems depicting this figure has been conducted at a high scholarly level. Mtuze (1996), who analyses five poems written on Mandela, Kaschula (2002), who analyses a few of these poems, and Mtumane (2007), who analyses Mtuze’s ‘Isinagogo’, seem to be the only scholars who have paid
attention to isiXhosa poetry on Mandela. However, as these scholars only
analyse a few of these poems, they do not make an indepth and comprehensive
study of the poetry. This study then aims at making a comprehensive and
deeper study by critically examining the above works of isiXhosa poets as they
depict Nelson Rholihlahla Mandela in their poems. It seeks to reveal the extent
to which these poets depict aspects of Mandela and to which figures of speech
and repetitive techniques are outstanding features in the depiction of Mandela in
isiXhosa poetry.

While there is lack of the analysis of poems composed as tribute to Mandela,
some scholars have conducted research, analysing other works of isiXhosa
poetry. Of note among them are Mtmunane (2000), Tshomela (2006) and Tabu
(2007). For instance, Mtmunane analyses the poetry of S. M. Burns-Ncamashe.
Tshomela discusses the social and political concerns as addressed by three
prominent isiXhosa poets, while Tabu conducted a stylistic analysis of Welile
Shasha’s Zihlabana nje Ziyalamba. Some scholars have also analysed the
poetry of other African languages. These are scholars such as Ntuli (1984), who
analyses the poetry of B. W. Vilakazi (a Zulu poet). Manyaka (1995) analyses C.
L. S. Thobega’s poetry (a Tswana poet) while Seema (2004) analyses the works
of four Southern Sotho poets.

Although the above studies do not include any analysis of the poetry on Mandela,
they will be useful guides with regard to the theoretical aspects and approach in
the analysis of the poetry composed as tribute to this prominent figure, as it is
examined in this study. Other sources that will be considered for theoretical
aspects of poetry include Fowler (1982), Scholes et al (1991), and Barnet and
Cain (2000) among others.

Mandela’s autobiography and biographies by other authors will also be
consulted. Examples of these are Mandela (1994), the ABE (1995) series on
Nelson Mandela, Meredith (1997), Smith (1999), Sampson (1999) and history
books such as those by Sparks (1990) and Johnson (2004). These sources will be consulted to give more light on the aspects depicted by the above Xhosa poets about Mandela. The internet will also be visited as some information about Mandela may be found there.

Nelson Mandela is a political figure who is recognised both within and outside South Africa. He is a member of the African National Congress, which is the main political organisation that fought against apartheid and for the establishment of a democratic and non-racial South Africa. Mandela gained popularity and fame by fighting against the oppressive measures of the apartheid regime and for a democratic dispensation in South Africa. His detention, serving a life sentence for his ideas, also made him gain favour with the public, especially the oppressed people, within and beyond the borders of South Africa. His release from jail in 1990 and promoting peaceful negotiations towards a democratic South Africa won him the favour of most people in South Africa and around the world. His inauguration as the first black president of South Africa in 1994, to lead a democratic government, made an indelible mark in his history and life. IsiXhosa poets then became impressed with such a figure and composed poems as tribute to him. It is then of great significance to analyse the poetry composed as tribute to such a prominent figure.

1.7 Conclusion

This chapter has set out the basic guidelines to be followed in this study. It has done so by highlighting the aim of the study, its scope, method of research, explaining the concepts of stylistics and style, and significance of the study.

The ensuing chapters of this study will contain a detailed discussion of the main aspects of Nelson Mandela that are presented in isiXhosa poetry, the figures of speech used in isiXhosa poetry on Nelson Mandela, and repetitive techniques that are used in the poetry.
CHAPTER TWO

MANDELA: MAIN ASPECTS

2.1 Introduction

Nelson Rolihlahla Mandela’s life is a story people need to hear and read about. For this reason, isiXhosa poems have been written about this figure and his inspiring life. These poems celebrate the miracle of Mandela’s historical achievements, his personal development and his key role in shaping the peaceful transition to a new and democratic South Africa (Callinicos, 2000:8).

Poets are members of society, and their sensibility is conditioned by social, political and economic happenings around them. These issues form part of Mandela’s life, as some isiXhosa poets comment on them in their writings.

In order to have a clearer understanding of Mandela, one has to trace the sites and places of meaning in his life, as these are depicted in isiXhosa poetry. These sites range from rural villages to institutions of learning, workplaces and townships, offices and prisons. Poets and praise singers link these sites with other sites, and a bigger picture of Mandela begins to emerge (Ibid.). It is therefore the aim of this chapter to examine Mandela’s main aspects that are depicted in isiXhosa poetry. These aspects will include his background, physical traits, personality, deeds, praise names and how he is associated with other figures.

2.2 Background

Background refers to the depiction of one’s setting. In this study, this is one of the aspects that will help to give the trace of Mandela, as it is presented in
isiXhosa poetry. In this section therefore one will be introduced to the real Rhohihlahla Mandela, and get to know him more closely, as he is depicted in the poetry under study. This part of the study will comment of Nelson Mandela's home, genealogical and national backgrounds, as these are presented in isiXhosa poetry.

2.2.1 Home Background

Rhohihlahla Nelson Mandela was born in Thembuland in the Eastern Cape, a kingdom which was annexed by Britain in 1855 (Callinicos, 2000:13). He was born on 18 July 1918. Rhohihlahla was begotten of Chief Gadla Henry Mphakanyiswa of Mvezo. Mandela highlights this when he says: "My father, Gadla Henry Mphakanyiswa, was a chief by both blood and custom" (Mandela 1994:4). He was born to Gadla's third wife Nosekeni Nkedama. This is also confirmed by Mandela himself when he writes: "All told, my father had four wives, the third of whom, my mother, Nosekeni Fanny, the daughter of Nkedama from the amaMpevu clan…" (Mandela, 1994:6).

Mandela's parents, as presented above, are referred to by Sithole in the poem 'Imbongi ikhahlela iinkosi zakwaDalindyebo', when he says:

*Sihle isizalo sikaNkosi uGadla,*
*Sihle isizalo somkaGadla uMaJali,*

(Beautiful is the womb of Chief Gadla,
Beautiful is the womb of Mrs Gadla, Majali.)

(Mtuze & Kaschula, 1993:137)

The mention of Chief Gadla and Mrs Gadla as having beautiful 'wombs' reflects how their offspring, Rhohihlahla, is regarded to be a valuable asset to the nation. The phrase *Sihle isizalo* (Beautiful is the womb) is a Xhosa idiom that is
generally used in appreciation of the good works of one’s child. It implies that the parents of the child have begotten or given birth to a valuable child.

Normally, it is a woman who has a womb. It is therefore befitting to describe Gadla’s wife as having a beautiful womb, for having given birth to Rhohihlahla, in the above lines. On the other hand, a man does not have a womb. It is then strange that Sithole also describes Chief Gadla as having a beautiful womb in the above lines, as Gadla was a man. Apart from the humorous effect of this description, Sithole uses it as hyperbole to emphasise that Gadla has begotten a valuable child. Hyperbole will be dealt with in more detail in the ensuing chapter of this study (cf. 3.5).

Mandela’s being a valuable person is evident in his being an educated person who once served as a lawyer, his fighting fearlessly against apartheid and the oppression of the black people by the white people in South Africa. His ability to persevere unfair detention on Robben Island and other prisons, for twenty seven years, for his convictions, also proved his being a valuable person.

Ndlazulwana provides Mandela’s date and place of birth in the poem ‘Umyalezo’, when he says: *Ngobusika buka-1918 iPhesheya kweNciba layirhabula imitha yelanga* (During the winter of 1918 the Transkei sipped the rays of the sun) (Gebeda, 1994:61). While the poet gives the year 1918 as the date and Transkei as the place of Mandela’s birth, it is important to comment on the words *ngobusika* (during the winter) and … *layirhabula imitha yelanga* (… it sipped the rays of the sun). There is a general and popular saying among amaXhosa that a child who is born in winter becomes stronger and more able to persevere than one who is born in summer. This saying stems from the fact that a child born during this season is immediately affected by cold and difficult conditions. He then learns to stand difficult and challenging conditions at an early stage of his life. It is then believed that, from this experience, the child will grow up to be a strong and persevering person. Whether this saying is true or not is open to
debate. However, it may be applied to Mandela who, having been born in winter, grew up to be a strong and persevering figure.

Even the year 1918, in which Mandela was born, is also worth mentioning something about, as it is associated with important events and phenomena in the history of the world. This year marked the end of the First World War which began in 1914. This is a war in which South Africans were also involved. The sinking of the S. S. Mendi navy ship in 1917, on the English Channel, bears testimony to this, as the ship carried soldiers from this country. Because 1918 was a year in which the war ended, there must have been panicking even in South Africa. Also, during this year, there was the influenza epidemic that affected people in many parts of South Africa. This was also a worrying phenomenon as people died from the epidemic (Mandela, 1994:3). Both the end of the First World War and the influenza epidemic were situations which could have contributed to Mandela’s being a strong and persevering man at an early stage of his life, if the belief regarding winter above is applied.

Also note how the poet views the birth of Mandela as the sipping of the sun rays by the Transkei people. The rays of the sun normally appear when the sun is about to rise. Their appearance indicates the arrival of dawn, that is, the beginning of a bright morning after a dark night. They bring light after the darkness of the night. They also bring warmth after the cold breeze of the night. By implication, the people of Transkei (and other parts of South Africa) are viewed as having been in darkness before the birth of Mandela. It was as though they were in a dark night as they were under political oppression with no one to lead them out of that situation. The birth of Mandela then meant the arrival of someone who would lead them out of that oppression to political freedom. By this, Mandela would take them out of political darkness to political light. He would also lead them out of political cold to political warmth, as they would later leave political oppression and enjoy political freedom. It is worth noting that at the time of the birth of Mandela these benefits may not have been
realised. It was only when and after Mandela fought for the political freedom of the black people that the value of his birth might have been realised, as the poet could only record it in 1994, the year of the liberation of South Africa.

Mandela confirms the date and place of his birth when he says: “I was born on 18 July 1918 at Mvezo” (Mandela, 1994:3). Mvezo is a village that is found in the Mthatha district of the Transkei. A poet who mentions Mvezo as the birth place of Mandela is Mtumane in the poem ‘Yalal’ ingotya yabaThembu’, when he views him as:

_Inkwenkwe yamathaf’ aseMthatha,
Emfesane yayo iseMvezo._

(The boy from the plains of Mthatha,
Whose navel is at Mvezo.)

(Mtumane, 2006:33)

Note the use of the word _imfesane_ (navel) in the second line. Among the traditional amaXhosa, when an infant loses his navel, the latter is buried somewhere in the hut. It remains there until it decomposes and becomes part of the soil. For this reason, whenever one traces or refers to one’s roots, one will normally mention where one’s navel was buried, referring to the place of one’s birth. In the same way, Mtumane presents Mandela as having his navel at Mvezo, thereby referring to his place of birth.

After the dismissal of his father from Mvezo by the authorities, Rholihlahla and his family moved to Qunu, where his mother had been born. Rholihlahla spent his childhood life there and that is the sole reason he is generally known as of Qunu rather than of Mvezo. The idea that Mandela belongs to Qunu is evident in Shasha’s poem ‘UMadiba waseQunu’, where the poet uses the possessive _wase-_ (from) to link Mandela with this village. Shasha stresses this fact further
by repeating the statement *UMadiba waseQunu* (Madiba of Qunu) in the poem that bears this title (Shasha, 1994:54).

Mandela’s belonging to Qunu is also confirmed by Xozwa in the poem ‘Inkunzi yakuthi eQunu iphumile esikiti’, as follows:

*Xelelan’ umfo kaThambo eLusaka nith’ uphuncule uRholihlahla kaMandela. Nixelele uBiko emangcwabeni, ukuba *inkunz’ aseQunu* kwesikaBhalizulu ifikile ekhaya!!*

(Tell the son of Thambo at Lusaka that Rholihlahla of Mandela has slipped off. Also tell Biko in the graves that the Bull of Qunu from the land of of Bhalizulu has arrived at home!!)

(Mtuze and Kaschula, 1993:119)

Xozwa also uses the possessive *(y)ase-* (from), in the phrase … *inkunz’ aseQunu* (… the bull from Qunu), to confirm that Mandela belongs to Qunu. Also note the following lines from the same poem:

*Wazivula gengelele…*  
*….ukwandulel’ inkunz’ akuthi eQunu*  
*KwesikaBhalizulu.*

(He opened them widely …  
… to lead our bull from Qunu  
From the land of Bhalizulu.)

(Mtuze and Kaschula, 1993:122)

In the poem ‘Imbongi ikhahlela iinkosi zakwaDalindyebo’, Sithole further certifies that Mandela belongs to the Qunu village, as he says: *Nawe Qunu awumncinci ezizweni* (Even you Qunu are not the least among the nations) (Mtuze and Kaschula, 1993:137). Note how similar these words are to those used to refer to Bethlehem in the Bible, referring to the birth of Jesus Christ there. These words read:
Nawe Bhetenlehem, mhlaba wakwaYuda, **akunguye nakanye omncinane phakathi kwabalawuli bakwaYuda: kuba apha kuwe kuya kuphuma uMlawuli, Onguyena uya kubalusa abantu bam amaSirayeli.**

(Bethlehem in the land of Judah, **you are by no means the least** of the leading cities of Judah; for from you will come a Leader who will guide my people the Israelites.)

(Matthew, 2:6)

The leader referred to in these words is Jesus, who was born in Bethlehem. While Bethlehem was a small and probably an insignificant town, the birth of Jesus, who is generally believed to be the saviour of the world, in the town, afforded it greatness and more significance. In the same vein, Qunu might have been a small and insignificant village within the broader South Africa. However, the belonging of Mandela in it gave the village a greater status and more significance. This happened especially after Mandela became an international figure, due to his fighting against apartheid and the establishing of a democratic South Africa, with him as the first black and democratically elected president. The use of the above words by the poet then indicates how Qunu can be given a similar regard as Bethlehem in the Bible, as from both places significant figures came out. Other poets who link Mandela to Qunu as his home are Xozwa in the poem ‘Inkunzi yakuthi eQunu iphumile esikiti’ (Luwaca and Qamata, 1995:35) and Mbelu (1994:68), in the poem ‘URholihlahla’.

In his poem, Mbelu locates Qunu within Mthatha, which is the biggest town closest to Qunu. Qunu, therefore, falls under the magisterial district of this town. It is for this reason that Mbelu associates Qunu with Mthatha. Mandela’s belonging to Qunu then, makes him belong to the Mthatha district as well. Qunu belongs to the Mthatha district in the same way that Mvezo belongs to it, as Mtumane (*Op cit.*) associates Mvezo with the town.
The fact that Mandela grew up in Qunu is confirmed by Mandela himself when he writes:

> We lived in a less grand style in Qunu, but it was in that Village near UMtata that I spent some of the happiest years of my boyhood and whence I trace my earliest memories" (Mandela, 1994:8).

These words do not only confirm Mandela’s having grown up at Qunu, but the fact that Qunu is near Mthatha (Umtata) as well.

The death of Mandela’s father, when he (Mandela) was only nine years of age, brought a difficult time in his life. Mandela was taken to Mqhekezweni, where Jongintaba, who was the regent of Tembuland, was to become his guardian. This is confirmed by Mandela (1994:17-19), when he writes:

> I packed a few things that I possessed and early one morning we set out on a journey westward to my residence. I mourned…. This was a Great Place, Mqhekezweni, the provisional capital of Thembuland, the royal residence of Chief Jongintaba Dalindyebo, acting regent of the Thembu people.

The fact that Mandela spent his teenage years at Mqhekezweni is recorded by Sithole in the poem ‘Hayi le nyaniso’, when he writes: *Uphum’ eqhosha kwaJongintab’ eMqhekezweni ethath’ ijoyini*. (He left Jongintaba’s home at Mqhekezweni proudly going to be an immigrant worker) (Luwaca and Qamata, 1995:36).

The foregoing discussion has illustrated how isiXhosa poets trace Mandela’s home background. These poets reflect Mvezo as Mandela’s place of birth, and Qunu as the place where he grew up. Both these villages are located within the Mthatha district of the Transkei region in the Eastern Cape. Mqhekezweni also comes into the picture as the place where Mandela spent some time, under the guardianship of Jongintaba, after the death of his father. Mandela’s home
background is also alluded to in [http://www.anc.org.za/people/mandela.html](http://www.anc.org.za/people/mandela.html) (1978:2-7), where his biography is provided.

### 2.2.2 Genealogical background

When someone talks of a family, surely he refers to a group of people who are related by blood or who are the descendants of a common ancestor. In isiXhosa, there is the proverb *umntu ngumntu ngabantu* (a person survives through other people). Although this saying is more associated with how one socialises with other people, it also gives the idea that no individual can stand on his own. This means that everyone needs a supportive background, which starts with one’s family. Mandela, like everybody, grew up in a family.

Within an African setting, a family is not limited to the immediate members only. It also includes all the extended family members, including grandparents, great-grandparents and the chain goes down to the current generation, and generations to come. This is confirmed and extended by Mandela when he says: “In African culture the sons and daughters of one’s aunts and uncles are considered brothers and sisters, not cousins” (Mandela, 1994:10). Mandela further says that “we do not have half brothers and half sisters, my mother’s sister is my mother, my uncle’s son is my brother; my brother’s child is my son, my daughter” (ibid.). Tshomela (2006:27) includes the in-laws as members of the extended family as well. The above statement gives a clear picture of an African family. The aim of this section therefore is to trace who Mandela is, starting from his forefathers to those who are very close to him by blood.

As each individual among amaXhosa belongs to a specific clan that traces its descent back to a specific forefather, Mandela also belongs to a specific clan, the Madiba clan. This will be discussed in more detail later in the chapter (cf. 2.2.4).
Most isiXhosa poets, who write about Mandela, trace him from his great-grandfather Ngubengcuka, who was the father of Mandela; Rolihlahla’s grandfather. This is confirmed by Mandela when he writes:

Ngubengcuka had three wives, the Great House where the heir was born, the Right Hand House and the Ixhiba also known as the Left Hand House. The eldest son of the Ixhiba was Simakade, whose younger brother was Mandela, my grandfather.

(Mandela, 1994:5)

The association of Mandela with Ngubengcuka is evident in Shasha’s poem ‘UMadiba waseQunu’, in the following lines:

*Tshotsh’ ubuye mzukulwana kaNgubengcuka:*  
Kudal’ inkomo zoobawo zincancwa ziimfene!

(It is good that you have returned grandson of Ngubengcuka:  
Our fathers’ cows have been sucked by baboons for long!)  
(Shasha, 1994:55)

The above statement indicates that Nelson Mandela is the grandchild of Ngubengcuka, while it is known that the latter was a distant forefather of the former. This is how the poet brings the two personalities closer to one another. Note the second line; *Kudal’ iinkomo zoobawo zincancwa ziimfene* (Our fathers’ cows have been sucked by baboons for long). The words in this line imply that the returning of Mandela would stop the baboons from sucking “our fathers’ cows”. “Our fathers’ cows”, in this line, represent the black people who were oppressed by the white people, and the wealth that they worked hard generating, which benefited the white man before and when Mandela was in jail. On the other hand, baboons represent the white people who oppressed the black people and took the wealth that was a result of the latter’s hard labour. This symbolism stems from the fact that baboons are believed to suck cows during the night. This results in the cows not producing enough milk for their calves and people
who milk them in the morning. In the same way, black people did not get enough from the wealth they worked hard to generate in South Africa, as it was taken away by the white man. Symbolism will be dealt with in more detail in the ensuing chapter of this study (cf. 3.6).

Sithole also presents Mandela as Ngubengcuka’s offspring in the poem ‘Ndisatsho nangoku’, when he says:

Utethe chu-u-u-u umntakaNgubengcuka kaNgangelizwe,
Utethe chu-u-u-u uhamba nabafundi bakhe njengoYesu,

(Slowly is the child of Ngubengcuka of Ngangelizwe,
He walks slowly with his disciples like Jesus,)
(Luwaca and Qamata, 1995:39)

Sithole brings Nelson Mandela and Ngubengcuka even closer to one another by presenting the former as the latter’s child, as if Nelson is the direct and immediate offspring of Ngubengcuka and Ngubengcuka the direct and immediate father of Nelson. Note how Sithole compares Mandela with Jesus in the second line. This comparison is evident in the use of the simile njengoYesu (like Jesus) and referring to Mandela as having disciples. By Mandela’s disciples Sithole refers to the people who worked with him in the fight against white domination and oppression, and for a democratic dispensation in South Africa. The fact that these people are referred to as Mandela’s disciples implies that he was the leader in the struggle, and all the other people were his followers. Examples of such people would be Chris Hani, Steve Tshwete, Ciryl Ramaphosa, to mention just a few. Mandela’s walking slowly, like Jesus, reflects the patience he had in this fight, just as Jesus would be patient with the people he preached unto and taught for salvation.

Also, note that in his association of Mandela in the above lines, Sithole does not end with Ngubengcuka. He includes Ngangelizwe also. This illustrates how
Mandela belongs to the family of Ngangelizwe as well. Ngangelizwe was one of Rолihlahla’s forefathers. He was the son of Mthikrakra. Mthikrakra was Ngubengcuka’s eldest son in the great house and Mandela’s (Nelson’s grandfather) brother, therefore a grandfather to Rholihlahla. It is for this reason that Mtumane (2006:34) records the following in the poem ‘Yalal’ ingotya yabaThembu’:

\[
\text{Kub’ uMthikrakra noMandela ngamadod’ amanye,} \\
\text{Abe ephuma singeni sinye.}
\]

(For Mthikrakra and Mandela are related men, Arising from the same loins.)

The association of Nelson Mandela with Mthikrakra is made by Yali-Manisi in the poem ‘UNkosi Rholihlahla Nelson Mandela’, when he presents him as \textit{Inzwan’ enkulu yakwaMthikrakra} (the greatly handsome one of Mthikrakra’s household) (Mtuze and Kaschula, 1993:67).

As the nature of an African family has been described already in this section, it is then said with no doubt that Mthikrakra was Nelson’s grandfather in a similar manner as Mandela was. In the same poem, Yali-Manisi also associates Nelson with his direct grandfather, Mandela, in the following way:

\[
\text{Umbol’ izizazobe into kaMandela.} \\
\text{…} \\
\text{Aa! Zwe-liya-shukuma!} \\
\text{Aa! Ndlela zimhlophe kaMandela!}
\]

(Ochre that is paintings is Mandela’s son. \textit{…} Hail! Zwe-liya-shukuma!! Hail! Ndlela zimhlophe of Mandela!) (Ibid.)
The use of the possessive *kaMandela* (of Mandela) in the above lines, stresses that Nelson belongs to the line of Mandela. This idea is further emphasised by Mtuze in the poem 'Kugqirha Nelson Rolihlahla Mandela', when he says:

\[\text{Elirhol' ihlahla unyana kaMandela idelakufa,} \]

\[
\ldots
\]

\[\text{Hamba ke Madiba Mandela sakulandela,} \]

(Pulling the branch the son of Mandela who fears not death,

\[
\ldots
\]

Go Madiba Mandela we will follow you.)

(Mtuze and Kaschula, 1993:135)

In the first line, Nelson is brought closer to his grandfather Mandela, by being said to be the son of Mandela. While Mtuze associates Nelson with Mandela, his grandfather, in the first line, it is, at this stage, also important to comment on the words; *Elirhol' ihlahla* (Pulling the branch) and *idelakufa* (one who fears not death). The verb *elirhol' ihlahla* (pulling the branch), as it is used in the line, is derived from the name *Rhohi1hlahla*, which is generally translated as Troublemaker (Scott, 2005:7). By using this verb then, Mtuze illustrates how troublesome Nelson was to the apartheid government in South Africa, as he fought against their oppressive and discriminative practices.

The word *idelakufa* is generally used to refer to someone who takes serious risks which might even lead to death. Such a person often holds to his ideas and actions despite the possibility of death because of such ideas and actions. He is then someone who is even prepared to die for his ideas and actions. Mandela's fight against the practices of the apartheid government could also result in death as he could be charged with treason. In fact, that is exactly what happened, as he was given a life sentence on Robben Island on charges of treason (Mandela, 1994:448). Madlebe also addresses Mandela as *delakufandini* (you who fears not death) in the poem 'Idelakufa lakwaMadiba’ (Moropa, 2005:15).
Mandela’s being *idelakufa* (one who fears not death) became apparent when he would not change his position about apartheid and oppression, despite his imprisonment in several occasions. His expressing his preparedness even to die (Mandela, 1994:445) also proved his being *idelakufa* (one who fears not death). All this reflects that the word *idelakufa*, as used by Mtuze, is a perfect one to describe Mandela.

Nelson Mandela is also associated with the royal family of Dalindyebo, who was Sabata and Jongintaba’s father. This is evident in the poem ‘Imbongi iikhahlela iinkosi zakwaDalindyebo’ by Sithole. In the *imbizo* (public gathering) presented in the poem, Nelson Mandela is said to be telling stories about other chiefs and members of the family. Then the praise singer starts saluting them all starting from Ngubengcuka, as follows:

*Bhotani zinkosi zendlu kaNgubengcuka!*
*Bhotani zinkosi zendlu kaNgangelizwe!*
*Bhotani zinkosi zendlu kaDalindyebo!*
*Bhotani zinkosi zendlu kaJongilizwe!*
*Bhotani zinkosi zendlu kaJonguhlanga!*
*Bhotani zinkosi zendlu ndiyanibingelela.*

(Hail chiefs of the house of Ngubengcuka!
Hail chiefs of the house of Ngangelizwe!
Hail chiefs of the house of Dalindyebo!
Hail chiefs of the house of Jongilizwe!
Hail chiefs of the house of Jonguhlanga!
Hail chiefs of the house I salute you.)

(Mtuze and Kaschula, 1993:136)

All the people who are saluted by the poet are the former chiefs of abaThembu. As it has already been said, Ngubengcuka was the father of Ngangelizwe and Mandela. It is for this reason that Nelson is associated with them.
The above discussion has reflected how Xhosa poets trace Nelson Mandela’s genealogical background. In so doing, they locate Mandela within the kingdom of abaThembu and associate him with his forefathers who were chiefs in the kingdom. These forefathers include Ngubengcuka, Ngangelizwe, Mthikakra, Mandela and Dalindyobo. Note that the direct line of Nelson Mandela’s genealogy, as it is deduced from Xhosa poetry, includes Ngubengcuka, Mandela and Gadla. Ngangelizwe, Mthikakra, Dalindyobo and others were not part of his direct lineage, as they were brothers, uncles and cousins of his direct forefathers.

While Xhosa poets and Nelson Mandela trace his direct lineage only back to Ngubencuka, Callinicos (2000:30) traces it to as far back as King Thembu. This lineage may be illustrated graphically as follows:
2.2.3 National background

National background, in this context, refers to a description which is much related to Mandela’s ethnic and national group. It involves nationality and clan. Therefore, this section will trace the tribe and clan that Nelson Mandela belongs to. This means that one will further get to know who Nelson Mandela is, before being the international figure he is.

As it has already been said earlier, Nelson Mandela was born to the kingdom of abaThembu (cf. 2.2.1). AbaThembu form part of the great Xhosa nation, as they also use isiXhosa as their language and culture. Nelson’s father was appointed by the king of abaThembu as the chief of Mvezo. The idea that Nelson is part of abaThembu is evident in the poem ‘Imbongi ikhahlela iinkosi zakwaDalinyebo’, where Sithole says:

\[
\text{Sinethamsanq` isizwe sabaThembu,} \\
\text{Ngokuzalelwa igorha, ikroti, ikhalipha.}
\]

(Fortunate is the nation of abaThembu,
To have a brave one born unto it.)

(Mtuze and Kaschula, 1993:137;
Satyo, 1998:23)

Note how Sithole regards the nation of abaThembu as fortunate to have Nelson Mandela born to it. Under normal circumstances, it is only after one has received or found something valuable that one is said to be fortunate. By implication, other nations, to whom Nelson Mandela, or someone like him, has not been born, can be considered to be less fortunate. All this proves how valuable Mandela is to abaThembu, as to them, a leader was born. The value of Mandela is suggested by the personality traits mentioned in the second line, where he is described as igorha, ikroti and ikhalipha. These words are
synonyms referring to a brave person. The poet’s use of the three of them to describe Mandela, serves an emphatic purpose that Mandela is an undoubted brave person. The personality traits of Mandela, as depicted in Xhosa poetry, will be dealt with in more detail later in this chapter (cf. 2.4).

Mtuze also emphasises Mandela’s belonging to the kingdom of abaThembu in the poem ‘Kugqirha Nelson Rolihlahla Mandela’, when he says: *Kub’ ithole lomThembu lithemb’ iThambo lalo* (For the calf of umThembu trusts its own bone) (Mtuze and Kaschula, 1993:134). These words indicate that Mandela did not become umThembu by choice, but this is an identity he inherited from his father who was also a member of this nation. This is suggested by the phrase *ithole lomThembu*. *Ithole* (a calf) is generally an offspring of a cow. Nelson Mandela is then presented as an offspring of umThembu, which indicates that he did not choose to be, but his father was also umThembu. As it is said that abaThembu are a nation, the poet associates Mandela with all the other people belonging to this nation. This is evident in the poem ‘Inkunzi yakuthi eQunu iphumile esikiti’, where Xozwa says: *NguRolihlahla lakuloJonguhlanga kaDalindyebo ebaThenjini* (He is Rholihlahla from the house of Jonguhlanga of Dalindyebo from abaThembu) (Luwaca and Qamata, 1995:30). Jonguhlanga was the son of Dalindyebo and they belonged to the same nation as Mandela.

The association of Mandela with another umThembu is also evident in the poem ‘Hayi le nyaniso’, where Sithole says:

*Waske wafika kwingwevu yaseNgcobo yamchola
ngokwazana ngobuThembu.*

(He just came to an old man from Ngcobo who welcomed him
for knowing one another as abaThembu.)

(Luwaca and Qamata, 1995:36)
The old man referred to in the first line was Sisulu. The second line implies that Sisulu also belonged to the nation of abaThembu. From the above lines, it seems that the main reason Sisulu welcomed Mandela was because they were both abaThembu. This action reflects the practice of amaXhosa to take care of people especially because of belonging to the same nationality or even clan. While amaXhosa may generally take care of people belonging to other nations as well, they do that more closely and emotionally with those belonging to their own nation or clan. This is in line with the Xhosa expression that *igazi liyajiya kunamanzi* (blood is thicker than water), which signifies that one becomes more closely and emotionally touched when one’s own relative is faced with a challenge or problem.

As Mandela belongs to the nation of abaThembu, as it is the case with all the people belonging to the nation, the name *mThembu* is often used as his clan praise name. This is what Yali-Manisi does in the poem ‘UNkosi Rholihlahla Nelson Mandela’, when he says: *Thetha mThemb’ ungoyiki kusekh’ amadoda* (Speak out without fear *mThembu* for there are still men) (Mtuze and Kaschula, 1993:68).

### 2.2.4 Mandela’s clan

As it has been said earlier in this chapter that any umXhosa belongs to a particular clan, Mandela’s clan name will be discussed as it is referred to by some isiXhosa poets in their writings. Clan names and praises are often used in African culture. These are a chain of names and places conveying the heritage of the clan. They express feelings of awe and recall ancient memory about people who belong to the clan. Mandela, like all amaXhosa, belongs to a clan.

Ndawo, as cited by Opland (1983:92), says: “*Ngamagama abantu iziduko ezi, naweendawo*” (Clan names are names of people and of places). Finnegan
(1970:128) says that clan praise names are used in formal address to members. Although Mandela belongs to the Ntande clan, he prefers to be called by the clan praise name Madiba which he refers to as his clan name, as he is often addressed as Madiba. This is confirmed in the words:

Each Xhosa belongs to a clan that traces its descent back to a specific forefather. I am a member of the Madiba clan, named after a Thembu chief who ruled in the Transkei in the eighteenth century. I am often addressed as Madiba, my clan name, as a sign of respect.

(Mandela, 1994:4)

Some isiXhosa poets use this clan name when writing about Mandela. For instance, Shasha (1994:54) also refers to Mandela as Madiba in the poem ‘UMadiba waseQunu’, when he salutes him as Awu! Madiba waseQunu (Oh! Madiba of Qunu). The phrase Madiba waseQunu (Madiba of Qunu) identifies Mandela as part of the Madiba clan that belongs to Qunu. It should be born in mind that people sharing the same clan name are often found scattered all over the country. In that manner, people belonging to the Madiba clan are also found in other parts of South Africa. The above phrase then emphasises that Mandela is a Madiba who belongs to Qunu. This emphasis locates Mandela within a particular setting, and helps prevent people from confusing him with the Madibas in other areas.

Other poets who refer to Mandela as Madiba are Tutani (1995:49, 50) in the poem ‘Izibongo zikaMandela namanye amaQhawe’ and Madlebe in the poem ‘Idelakufa lakwaMadiba’ (Moropa, 2005:16). While Madiba was a remote ancestor of Mandela, Tutani (Op cit.) brings these two personalities closer to one another by referring to Mandela as nto kaMadiba (son of Madiba). In this way Mandela is presented as if he is the direct and immediate son of Madiba, and the latter as the direct and immediate parent of the former.
In the poem ‘Ndisatsho nangoku’, Sithole refers to Mandela as *Ufun’ inkululeko uMadiba kaNgconde kaNtande kaNtlandlu* (Madiba of Ngconde of Ntande of Ntlandlu wants freedom) (Luwaca and Qamata, 1995:38). Note how the poet does not use Madiba only as Mandela’s clan praise name, as he uses Ngconde, Ntande and Ntlandlu as well. This proves that apart from the main clan name, names of other distant forefathers within the clan are also used as clan names or clan praises, to refer to a person. Mtuze and Tena (1995:222) list Dlomo, Sophitsho, Yemyem, Madiba and Ngqolomsila as some of the clan praises of the Ntande clan. Xhosa poets use some of these clan praises, and others, when writing about Mandela. This can be seen in the following lines, in the poem ‘UNkosi Rholihlahla Nelson Mandela’ by Yali-Manisi:

*UZwe-liya-shukuma ngumdaka kaMandela,*

*Umdak’ onobomi wakwaSokhawulela,*

*KwaDlom’ omdlanga, kwaNgqolomsila,*

*...*

*Umt’ ondindilili wasemaNtandeni.*

(Zwe-liya-shukuma is the dark one of Mandela,
The dark one full of life from the house of Sokhawulela,
From the house of Dlomo of spear, at the household of Ngqolomsila,
...)

The strong thong from the amaNtande clan.)

(Mtuze and Kaschula, 1993:67)

*Sokhawulela* (Leapfrogger), *Dlom’ omdlanga* (Dlomo who fights with the spear) and *Ngqolomsila* (Strutter) are clan praises and nicknames of the Madibas, and therefore of Nelson Mandela. Historically, it is believed that Dlomo succeeded into chieftainship by defeating his elder brother Hlanga, thus he was known as Dlom’ omdlanga (Dlomo who fights with spears). As he usurped Hlanga’s right to succession, Dlomo was then called Sokhawulela (Leapfrogger). After defeating his brother, Dlomo became very proud and walked around with pride showing his success to everyone, then he was bestowed the praise name
Ngqolomsila (Strutter or Erect tail) (Opland, 1998:93). In other words, the names Dlomo, Sokhawulela and Ngqolomsila refer to the same person.

Dlomo’s son and successor was Hala. Hala closed the gap between the followers of Dlomo and those of Hlanga, thus he was known as Madiba (The filler of ditches) (ibid). It is then not surprising that Yali-Manisi presents Nelson Mandela as Ingxangxos’ ehamba ngamadolo yakwaHala (The secretary bird that crawls on knees from the household of Hala) in the poem ‘UNKosisi Rhlololahla Nelson Mandela’ (Mtuze and Kaschula, 1993:67). While Opland (Op cit.) presents Madiba as the same person with Hala, Callinicos presents him as the son of Hala in the genealogical sketch provided earlier in this chapter (cf. 2.2.2).

In the poem ‘Kugqirha Nelson Rhlololahla Mandela’, Mtuze presents Mandela as Waphum’ uZondwa ziintshaba kumphangile nokufa (Here comes the One hated by enemies and sickness is about to get him) (Mtuze and Kaschula, 1993:134). Mtuze further says:

Kodwa ukho nje Mandela kaMadiba kaZondwa kwaDlomo,
Iyabuy’ i-Afrika, wayek’ amabetha-mbilib’ abhibhidle.

(But as you are there Mandela of Madiba of Zondwa from the house of Dlomo.
Africa is being reclaimed, ignore those who speak uncertainties mumble.)

(Mtuze and Kaschula, 1993:135)

Zondwa was the son of Tato, another ancestor of the Ntande clan. He was nicknamed Zondwa-zintshaba (Opland, Op cit.).

In appreciation of what Nelson Mandela was doing, Mtuze says:

Hamba ke Madiba Mandela sakulandela,
Hamba ke Sophitsho izwe lijonge kuwe lonke,
Phitshi was the son of Ndaba who was the son of Zondwa. Ndaba was called ‘Father of Phitshi’, which was shortened as Sophitshi (Opland, Op cit), and later pronounced as Sophitsho.

Sithole writes the following in the poem ‘Ndisatsho nangoku’:

_Ufun’ inkululeko umntakaMadela kaGaba._
_Ufun’ inkululeko uMadiba kaNgconde kaNtande kaNtlandlu._

(The child of Mandela of Gaba wants freedom.
Madiba of Ngconde of Ntande of Ntlandlu wants freedom.)

(Luwaca and Qamata, 1995:38)

It seems that Gaba was one of Mandela’s distant forefathers, whose name is also used as a clan praise in the first line. A comment has been made about Ntlandlu and Ntande earlier in this section already. From the above discussion, it may then be concluded that some of Mandela’s clan praises are Madiba, Sophitsho, Zondwa, Hala, Ngqolomsila, Dlomo and Sokhawulela. Mcandi, in Kaschula (2002:174) also gives Madiba, Sophitsho, Ngqolomsila and Yem-yem as Mandela’s clan praises. All these are names of Mandela’s distant forefathers and ancestors referred to by the Xhosa poets mentioned above, as they praise him.

While acknowledging Madiba, Dlomo and Yem-yem as Mandela’s clan praises, Mkiva, in the praise song ‘Touch of Mandela’ which is found on the Compact Disc (CD) entitled _Laphum’ ilanga_, also gives Velabambhentsele as another clan praise name of Nelson Mandela.
Clan praises are the glorious property of all the members of the clan. People who share clan praises are considered as brothers and sisters (Canonici, 1996:247). Therefore clan praises help to bind family members together. They are used as respectful salutation or greetings among members. In ceremonies like weddings, and funerals, clan praises are recited by elder members of the family. When a new member of the same clan is born, these praises are also recited to introduce the new born child to the ancestors and to the living spirits of the family.

Clan names help in defining the identity of a person within the nation of amaXhosa. Apart from identifying Mandela with his clan, referring to him by his clan (praise) names is also a sign of respect. Among amaXhosa, an elderly person is not referred to by his proper name, as that would be a sign of disrespect. One feels more respected and recognised when one is referred to by one’s clan (praise) name. It is for this reason that one feels praised when one is referred to in this manner. IsiXhosa poets then use the above clan praises to respect and praise Mandela in their poetry.

2.3 Physical Traits

By physical traits one refers to the physical features of the figure presented in the poetry under study. In this section the physique of Nelson Mandela will be discussed, as it is presented by isiXhosa poets in their works. The features that will be discussed include height, colour of hair, complexion and fine looks, as these are depicted extensively in the poetry under study. These features give the reader a clearer imagination of Mandela’s physique.

2.3.1 Height

A description of Mandela in terms of height is evident in the poem ‘Izibongo zikaNelson Rholihlahla Mandela’ by Sithole, as follows:
Undincamisile *faɓ olude* lukaMandela,
*Undincamisile ntong’ ende yokubeth’ izizwe,*

(You have exceeded to me tall one of Mandela,
You have exceeding to me long stick used to beat nations,)

(Mtuze and Kaschula, 1993:139)

The poet’s referring to Mandela as *faɓ olude* (tall one) reflects that Mandela is a tall figure in structure. This idea is strengthened further in the second line where the poet describes him as *ntong’ende* (long stick).

Mbelu also presents Mandela’s tallness by referring to him as a stick and a tree in the poem ‘URholihlahla’, as follows:

*Ndibhekisa kuwe Ntongandini!*
*Umt’h omd’ oveli’ i-Afrika,*

(I refer to you Stick!
The tall tree that projects above Africa,)

(Mbelu, 1994:67)

Note how Sithole views Mandela as *intong’ ende yokubeth’ izizwe* (a long stick to beat nations). He does not only view him as a stick, but a long one. This portrays Mandela as a tall person. *Intonga* (the stick) is often used to punish people who constantly manifest unacceptable behaviour. The phrase then, indicates how Mandela would be used to beat nations that manifested unacceptable behaviour. The nations to be beaten by Mandela are those which oppressed others. This is particularly true of the white people of South Africa, against whose oppression Mandela was fighting. Among amaXhosa *intonga* (the stick) is also used in fighting against enemies. This means that the oppressed community used Mandela as a stick to fight the oppressors, who were seen as
enemies then. Siko, in Kaschula (2002:261), also presents Mandela as a tall man when he salutes him as *Ah! Madib’ omde* (Hail! The tall Madiba).

In the second line, Mbelu does not associate Mandela with just any tree, but a tall one. The word *omde* (tall one) emphasises the tallness of the figure. Note how the poet uses hyperbole as he views Mandela, because of his tallness, as projecting above Africa. This refers to Mandela being the leader who is respected and has influence all over the continent.

The idea that Mandela is a tall person is further strengthened by Sithole in the poem ‘Izibongo zikaNelson Rholihlahla Mandela’, when he says: *Ukuze ukhule ube mde ucinywe ngeengcongolo zemilambo yeli lizwe* (To grow tall you have been injected with the reeds of the rivers of this country) (Mtuze and Kaschula, 1993:140). The reed is a tall plant that normally grows on the river bank. Among amaXhosa, there is a belief that for a child to grow tall he must be injected using a reed so that he can resemble its structure. That is why Nelson Mandela’s tallness is associated with being injected with reeds in the above line. This also signifies Mandela’s flexibility and versatility, as the reed is a flexible plant. His flexibility may not be the physical but the intellectual one in this instance. That became evident when he, after his release from jail and inauguration as president, became flexible enough to forgive and accommodate even those people who made him suffer undeservingly.

Xozwa also reveals Mandela’s height in the poem ‘Inkunzi yakuthi eQunu iphumile esikiti’, as he presents him as *Ugqomoggomo logqoloma…* (The long *gqoloma…*) (Luwaca and Qamata, 1995:32). *Ugqoloma* is a snake that is found in fairy tales. It is considered to be very dangerous and long enough as, or even more than the python. In this case, because of his height, Mandela is metaphorically compared to this snake.
Mkiva uses the word *uxhongo* (leg) to describe Mandela’s tallness in the poem ‘Ntegu-ntengu macetyana’, when he says:

*Bathi isiziba siviwa ngodondolo*  
*Kodwa into kaMandela isiva ngoxhongo.*

(They say the depth of the pool is tested with a long stick  
But the son of Mandela tests it with a leg.)  

(Satyo, 1998:27)

*Udondolo* is a long stick that is used to test the depth of a river when people cross through a deep point. *Uxhongo* is an isiXhosa word for a long leg. In the second line, the poet implies that instead of using *udondolo* (stick) to test the depth of the waters, Mandela uses his own leg. This gives the idea that Mandela’s legs are so tall that they can be used in the place of *udondolo*. It also implies that Mandela trusts his leg more than *udondolo* in testing the depth of the water; hence he is presented as using it instead of this stick. This may be because Mandela’s legs are thought of as even longer than *udondolo*. This is how the poet uses hyperbole to emphasise that Mandela is a tall man. The idea that Mandela has long legs strengthens his tallness as seen by other isiXhosa poets as well.

Emphasising Mandela’s height, Yali-Manisi views him as *Ingxangxos’ ehamba ngamadolo yakwaHala* (The secretary bird that walks on knees from Hala) (Mtuze and Kaschula, 1993:67). *Ingxangxosi* is a long legged bird. This fact is also alluded to by Mabinza in the poem ‘Ingxangxosi’ (1985:16), when he describes the secretary bird as *Yinkontyonkontyo yengxwayingxwayi* (It is very tall with long legs). In the above line Mandela is associated with this bird to illustrate his being a tall person. Mandela also confirms what these poets say about his physique, as he avers: “My father was a tall, dark-skinned man with a straight and stately posture, which I like to think I inherited” (Mandela, 1994:5).
2.3.2 Colour of hair

In the poem ‘Izibongo zika Nelson Rolihlahla Mandela’, Sithole describes Mandela according to the colour of his hair, when he says:

*Phila naphakade ngwev’ empunga,*
*Phila naphakade ngwev’ empunga yakowethu,*

(Long live grey haired one,  
Long live grey haired one of our own,)

(Mtuze and Kaschula, 1993:140; Satyo, 1998:25)

The word ngwevu is isiXhosa equivalent of the English word grey. The grey colour is generally associated with elderly people as their hair tends to become grey when they grow older. The depiction of Mandela as having grey hair in the above lines proves that he is an old man. Elderly people are generally associated with experience and a lot of knowledge. The fact that Mandela is old indicates that he has a lot experience and knowledge that needs to be passed to the younger generation.

The description of Mandela as ingwevu is also found in the poem ‘Umyalezo’, where Ndlazulwana says:

*Ikuqinisile i-Afrika ngomthetho nengcinezelo.  
Namhla uyingwevu usasithe qhiwu isibane.*

(Africa has strengthened you with the law and oppression.  
Today you are old and still lifting the light up.)

(Gebeda, 1994:61)

Mandela started fighting against the oppressive practices of the apartheid government in South Africa when he was still young. That is, before he became
*ingwevu* (an elderly person). In his fight against the practices, he probably depended on the knowledge he gathered as a lawyer then. It is for this reason that the poet views him as having been strengthened with law and oppression. His experience with these phenomena made him a strong figure. It is this experience that still gives him strength even though he is an old man (*ingwevu*). This is evident in the second line where the poet implies that, although Mandela is old, he is still able to lift his light up. This means that he can still motivate and encourage other people with regard to political and social issues. Actually, 1994, in which the above poem was published, was the year in which Mandela was inaugurated as the president of South Africa.

Note the use of the word *empunga* after *Ngwevu* by Sithole in Mtuze and Kaschula, and Satyo (*Op cit.*) above. This is a word that is mostly used in isiZulu, also referring to the grey colour. It is generally used to refer to an ageing person because of the grey colour of his hair. Its use together with the word *ngwevu*, which also signifies old age, emphasises that Mandela is really an elderly and aged person. Any aged person is expected to pass away sooner or later. Expressing his wish that Mandela would not pass away, the poet wishes him eternal life as he says: *Phila naphakade* … (Long live …) in both lines (Ibid.).

Moto has this to say about Mandela in the poem ‘NguMadiba uMosisi wase-Afrika’:

*Phila njalo kwedini, makhwekwetha ingwevu!*
Usibonise indlela usifundise amava;
*Nkonde, nkokheli, xhego lengqaleko;*

(Live on man, experienced old one!
Show us the way and teach us experience;
Old one, leader, aged man to be considered;)

(Moropa, 2005:36)
Apart from viewing Mandela as *ingwevu* in the first line, the poet also considers him as *(i)*Nkonde and *(i)*xhego in the third one. These words are also generally used to refer to an elderly and aged man, who has lived for many years. Their use in the above excerpt then also emphasises Mandela’s being an aged person.

Mandela’s being an experienced man, as he is an elderly person, is reflected by referring to him as *makhwekhwetha*, in the first line. This word is generally used to express one’s having experience. This idea is also enhanced by the line *Usibonise indlela usifundise amava* (Show us the way and teach us experience). The poet seems to be thankful of Mandela’s doing all this to the nation. Another poet who presents Mandela as an aged person by referring to the grey colour of his hair is Nyamende (1995:88) in the poem ‘*URholohlahla*’.

### 2.3.3 Complexion

In the poem ‘*UNkosi Rholihlahla Nelson Mandela*’, Yali-Manisi describes Mandela’s complexion when he says:

\[
\text{UZwe-liya-shukuma ngumdaka kaMandela,}
\]

\[
\text{Umdaka’ onobomi wakwaSokhawulela,}
\]

(Zwe-liya-shukuma is the **dark one** of Mandela,
The **dark one** full of life from the house of Sokhawulela,)

(Mtuze and Kaschula, 1993:67;
Mtuze and Opland, 1994:167)

In the above lines the word *umdaka* is used to present Mandela’s complexion as a dark person. This word is often used to refer to black people. Apart from describing Mandela’s complexion, the use of this word then also identifies him as a black person, thus pointing to his racial group.
2.3.4 Fine looks

Note how Xozwa describes Mandela as *ubhel’ olumanz’ andonga* in the poem ‘Inkunzi yakuthi eQunu iphumile esikiti’ (Luwaca and Qamata, 1995:35). *Ubel’ olumanz’ andonga* is an isiXhosa idiomatic expression which is used to describe someone’s beautiful appearance. When someone is said to be *lubhel’ olumanz’ andonga* that person is regarded to be very beautiful among amaXhosa. This stems from the fact that, due to its yellow colour, water from dongas is perceived to be beautiful. By using this expression then, Xozwa describes Mandela as a fine looking person.

Mandela’s being fine looking is also evident in the poem ‘UNkosi Rhohila hlha Nelson Mandela’, where Yali-Manisi describes him as *inzwaN enkulu yakwaMthikrakra* (The handsome one from Mthikrakra’s household) (Mtuze and Opland, 1994:168). The word *inzwana* is also used to refer to a fine looking (handsome) man. Yali-Manisi then uses it to refer to Mandela’s fine looking. An explicit description of Mandela as fine looking is made by Shasha (1994:54), when he describes him as *UMadib’ omhle waseQunu* (The beautiful Madiba from Qunu). The word *omhle* is a copulative derived from the adjective –*hle*, meaning beautiful. In isiXhosa culture a man is generally not described as beautiful, as this is believed to be the feature of women. A fine looking man is generally described as *ifanelekile* (handsome). Shasha’s use of the word *omhle* (beautiful) in describing Mandela is then a way of emphasising Mandela’s fine looking and handsomeness.

In their description of Mandela’s physical traits, the isiXhosa poets mentioned above depict his height, grey hair, complexion and fine looks. With regard to height, Mandela is presented as a tall person. The grey colour of his hair points to his being an aged person. With regard to complexion, he is presented as a dark person, implying his being a black person, thus pointing to his racial group. Mandela is generally presented as a fine looking or handsome person as well.
2.4 Personality traits

Personality refers to the combination of characteristics or qualities that form an individual’s distinctive character. The description of Mandela’s personality traits is evident in the poem ‘Idelakufa lakwaMadiba’, where Madlebe writes: *Ndigale ngaphi na xa ndizityand’ igila ngawe gorhandini?* (Where should I start when talking about you, brave one?) (Moropa, 2005:15). It is the word *gorhandini* that describes Mandela’s personality in this line. This word is generally used to refer to someone who is brave. The poet then describes Mandela as a brave person. Mandela’s bravery became evident in his fighting against the oppression of black people by the apartheid regime against all odds in South Africa. His holding to his ideas against apartheid, despite his imprisonment, further proved this trait.

Mandela’s bravery is also highlighted by Sithole, who describes him as *igorha*, *ikroti* and *ikhalipha* (the brave one) in the poem ‘Imbongi ikhahlela iinkosi zakwaDalinyebo’ (Mtuze and Kaschula, 1993:137; Satyo, 1998:23). These words are synonyms that are used by the poet to describe Mandela as a brave person. As stated earlier in this chapter, using the three of them illustrates how the poet emphasises this trait about Mandela (*cf*. 2.2.3). A brave person is often regarded to be a hero as well. That is the reason why Mandela is also referred to as a hero in isiXhosa poetry. For instance, Madlebe describes him as *iqhawe lamaqhawe* (a hero of heroes) in the poem ‘Idelakufa lakwaMadiba’ (Moropa, 2005:16).

Mandela’s imprisonment was not a nice experience. This idea is apparent in the poem ‘Umyalezo’, where Ndazulwana says: *Ziphi na iinduma nezivubeko zentolongo?* (Where are the wounds and scars of the prison?) (Gebeda, 1994:64). The word *iinduma* refers to the wounds one would have on the head after being beaten with a stick, iron bar or stone. The word *izivubeko*, on the other hand, refers to the scars one would have after being beaten on one’s body.

40
As these painful wounds and scars are outcomes of being beaten, their use by the poet implies that Mandela experienced painful situations in prison. Despite such experiences, he never changed his position regarding apartheid and oppression, even after his release from jail. Mandela’s not changing his position is presented by Madlebe in the poem ‘Idelakufa lakwaMadiba’, when he says:

\[Usamile nangoku awugungqi,\]
\[Usazimisele nangoku awujiki.\]

(You are still standing and not shaking,
You are still determined and not changing.)

(Moropa, 2005:16)

Even attempts by the state, to have Mandela change his mind, failed as he would not succumb. This is also presented in the same poem as follows:

\[Ukubuzil’ uBot’ ukub’ awujiki na\]
\[Wafunga Madiba wath’ awunakujika.\]

(Botha asked if you were not changing
You swore Madiba and said you could not change.)

(Moropa, 2005:15)

Mandela’s not changing his position despite the circumstances referred to above, was a result of his **determination** to have the oppression and discrimination of black people eradicated in South Africa. This is apparent in the words of Sithole, in the poem ‘Imbongi ikhahlela iinkosi zakwaDalindyebo’, when he refers to Mandela as:

\[Owabetha ngenqindi mhla wagwetywa,\]
\[Wafunga wath’ unotshe le yi-Afrika yabaMnyama.\]

(Who hit with the fist the day he was judged,
He swore that this Africa is for Black people.)
Ukubetha ngenqindi is an idiom that is generally used to indicate one’s determination to carry on with or not to change from what one stands for. It is used to indicate how determined one is to continue against all odds. It is interesting that Mandela is presented as ebetha ngenqindi (hitting with the fist) on the day of his judgement. This indicates that even the sentence he was given could not make him change his mind.

The word wafunga (he swore), as used in the second line, also points to one’s certainty with what one is saying. In the same manner, the use of this word presents Mandela as so certain that he would not change his position. This idea is further enhanced by the use of the word unotshe as having been uttered by Mandela. This word is generally used when one swears something will not happen. In the same manner, its use depicts how Mandela would not abandon the struggle against apartheid in South Africa, come what may. Mandela’s determination is also reflected when he is described as ufung’ ungajiki ... (you swear and not change ...) by Sithole in the poem ‘Imbongi ikahlelela iinkosi zakwaDalindyebo’ (Ibid). Mandela’s unchanging attitude in the struggle against apartheid is illustrated in his letter to the Minister of Justice, where he writes: “… our convictions have not changed and our dreams are still the same as they were before we were jailed” (http://www.anc.org.za/ancdocs/history/mandela/64-90/nm690422.html, 1978:3).

Mandela’s determination to pursue the struggle against apartheid in South Africa was motivated by his goal to have oppression eradicated and freedom prevail. This goal is presented by Shasha (1994:67) in the poem ‘UMandela enkundleni’, where he presents Mandela as saying:

Injongo yam inye:
Ngumzabalazo wenkululeko!
Mandela spelt his goals clearly when he was given an offer by President P. W. Botha to release him if he denounced violence. His response to this offer was:

Let Botha show that he is different from Malan, Strijdom and Verwoerd. Let him say that he will dismantle apartheid. Let him unban the people’s organisation, the African National Congress. Let him free all who have been imprisoned, banished or exiled for their opposition to apartheid. Let him guarantee free political activity so that people may decide who will govern them.

(http://www.anc.org.za/ancdocs/history/mandela/64-90/jabulani.html, 1985:2)

From the above lines and statement, it is clear that Mandela’s goal was the dismantling of apartheid, the attainment of the freedom of the people and the establishment of a democratic system in South Africa. It is this goal that led to him even sacrificing joy and family life, as Moto states the following in the poem ‘NguMadiba uMosisi wase-Afrika’.

Waluncama ulonwabo, ikhaya nentsapho yakhe.
Wafunga exolele ukumil’ ingc’ emqolo.

(He sacrificed his joy, home and family.
He swore preferring rather to have grass grow on his back.)
(Moropa, 2005:36)

These lines bring the idea that Mandela would rather spend his life in jail than forsake his ideas. He even sacrificed normal life and family outside jail for his
ideas. The view of Mandela’s determination not to abandon his ideas is further strengthened by the use of the hyperbolic idiom … exolel’ ukumil’ ingc’ emqolo (… preferring rather to have grass grow on his back). This idiom will be discussed in more detail in the ensuing chapter of this study (cf. 3.7). All this makes Mandela a hero among the people of South Africa and those of the world at large.

Mandela is also depicted as a tactical man in isiXhosa poetry. This is evident in the words of Madlebe in the poem ‘Idelakufa lakwaMadiba’, when he addresses him as Wena ulichwephesha lamachwephesha (You are the tactical of the tactical) (Moropa, 2005:16). Being tactical implies that one does not approach issues in a haphazard manner. One uses tact to avoid bad consequences in what one is doing. Mandela’s being a tactical man manifested itself particularly in his dealing with the former oppressors after he took over as president of South Africa. He would be justified to fight against the white people who oppressed black people and treated him so badly in South Africa. However, because he is a tactical man, he chose to manifest a forgiving and reconciliatory spirit. Had Mandela not used this tact, South Africa would have experienced a civil war that would lead to the death of many people and cripple the economy of the country.

Mandela is also depicted as a humble man by Madlebe, who addresses him as Uzithobile nangona begragram’ okwezinj a (You have humbled yourself although they snarl like dogs) in the same poem (Moropa, 2005:15). The word uzithobile describes Mandela as a humble person. His humility manifested itself in his not fighting rudely when he was treated unfairly by the authorities in South Africa. However, humble as he is, Mandela is also a man who is full of determination, as it has been discussed above already. Note the phrase nangona begragram’ okwezinja (although they snarl like dogs) as used in the above line. This phrase is used to describe the noise that was made by the authorities against Mandela during his fight against apartheid. It was an irritating and fearsome noise that makes the poet associate it with the snarling of dogs. When dogs snarl, they
show their readiness to fight in a rude and dangerous manner. This reflects how prepared the authorities were to tear Mandela off hence they gave him a life sentence. This situation is then contrasted to Mandela’s humility and portrays the authorities as rude and cruel people.

Mandela’s humility is also revealed by Shasha (1994:66) in the poem ‘UMandela enkundleni’, where he is presented as saying:

\[
\begin{align*}
Andinamoya wabunjubaqa, \\
Wokuphehl’ inyhoko-nyhoko; \\
Andinantlonti yabuqwebedu \\
Yokuthand’ ukuqhushumbisa; \\
Hayi, hayi mna andinjalo.
\end{align*}
\]

(I do not have a rude spirit, 
To start trouble; 
I do not have rude mischief 
To like destroying; 
No, no I am not like that.)

Apart from revealing Mandela’s humility, these words reveal him as a man of peace as well. Someone with the spirit of *ubunjubaqa* (rudeness), *intlonti* (mischief) and *ukuqhushumbisa* (destroying), as these words are used in the first, third and fourth lines, often promotes irresponsible acts of, for instance, harming and hurting people. Mandela’s not having this spirit proves him as a man of peace hence, after his release from jail, he did not promote fighting that would lead to the death of people in South Africa. Instead, he promoted peaceful negotiations towards the establishment of a democratic dispensation in the country. His being a peaceful man also manifested itself in his reconciliation programme between the oppressors and the oppressed in South Africa.
Nelson Mandela’s humility is also alluded to by Mkiva in the praise song “Touch of Mandela’, as he describes him as a “humble humanitarian”, in the compact disc entitled *Laphum’ ilanga*.

Mandela is not only depicted as a peaceful man, but a good one as well. This is revealed by Mkiva in the poem ‘Ntengu-ntengu Macetyana’, when he presents him as:

… *odume ngobulungisa,*  
*I silo esithetha sithi: ‘let bygones be bygones’,*

(… who is famous for *goodness,*  
The beast that speaks and says: “let bygones be bygones”,  
(Mtuze and Kaschula, 1993:143;  
Satyo, 1998:26)

Mandela is said to be famous for his goodness as he easily promoted the forgiveness of his enemies. His promotion of forgiveness is reflected in the words “let bygones be bygones”, which imply that the people who were oppressed should not concentrate on what happened in the past and, therefore, not take revenge against the oppressive actions of the apartheid government. The fact that Mandela is a man of peace is further emphasised by the same poet in the following lines:

*Ndiphuphe uYehova esithi ‘congratulations, Madiba!’*  
*Ndatho ndathi icamgu livumile,*

(I dreamt God saying ‘congratulations, Madiba!’  
I then said mediation has been successful,)  
(Mtuze and Kaschula, 1993:144;  
Satyo, 1998:27)
The fact that Mandela is presented as congratulated by God illustrates that he is depicted as a man of goodness and peace, as God is generally associated with these traits. God’s congratulating Mandela in the poet’s dream then, implies that the latter’s humble and peaceful actions of goodness are divine and commendable; hence the phrase *icamagu livumile* (mediation has been successful).

Mandela’s personality traits that are depicted by the above mentioned isiXhosa poets include his bravery, determination, being tactical, humility and peacefulness. It is all these traits that contributed to Mandela’s achieving his major goal of the establishment of a democratic South Africa. These traits also contributed to making Mandela the hero he is.

### 2.5 Deeds

As Mandela was a freedom fighter, the discussion in this section will concentrate on his actions that paved the way for the establishment of a democratic and non-racial South Africa. These actions will be discussed as they are presented by isiXhosa poets in their works. Reference to Mandela’s deeds is evident in the poem ‘UNkosi Rholihlahla Nelson Mandela’, where Yali-Manisi says:

*Umgawuli wezint’ ezisemeveni,*  
*Egec’ intsungzi zobudenge;*  
(The chopper of sticks that are among thorns,  
Cutting down the darkness of stupidity;)

(Mtuze and Kaschula, 1993:67;  
Mtuze and Opland, 1994:167)

Chopping sticks that are among thorns may be dangerous, as the thorns might hurt the chopper. Under normal circumstance, for fear of being endangered, one might avoid chopping sticks that are among thorns. Chopping sticks among
thorns, in the above excerpt then signifies a dangerous situation. The depiction of Mandela performing this duty is used to illustrate how fearless he is of dangerous situations. He is presented as putting his life in danger in order to save his nation. He did this by trying to convince the stubborn apartheid government to abandon apartheid and oppression. Thorns represent the danger that would be imposed by the government as the latter could also kill those who opposed it.

In the poem ‘Idelakufa lakwaMadiba’, Madlebe highlights Mandela’s deeds as follows:

*Uzabalazile tat’ uRholihlahla ndonela,*  
*Uthethile namavezandlebe kwavokotheka,*  
*Uzivezile iinyaniso zasegcakasini,*  
*Uzamile ngenduku zombono bengafuni.*

(You have struggled uncle Rholihlahla I am satisfied,  
You have spoken clearly with the illegitimates,  
You have revealed the truths in the open,  
You have tried with the sticks of views as they refused.)  
(Moropa, 2005:15)

These lines illustrate how difficult it was for Mandela to win the struggle for liberation in South Africa. While the poet, representing the black people of South Africa, expresses his satisfaction with Mandela’s struggling, the white people, who are referred to as *amavezandlebe* (the illegitimate) were stubborn. While Mandela was telling the white people the truth, they kept on refusing. That is the reason why Mandela ended up serving a life sentence on Robben Island and other prisons such as Pollsmoor and Victor Verster. It is appreciated that the white people ultimately accepted that the abandoning of apartheid and the institution of a democratic dispensation were inevitable in South Africa.
Although Mandela belongs to the nation of amaXhosa, his fight against apartheid was aimed at the liberation of all the black people, irrespective of ethnicity. This idea is strengthened by Yali-Manisi’s words in the poem ‘Unkosi Rholihlahla Nelson Mandela’, as follows:

_Ubakhonzil’ abaMbo nabaNguni;_
_Wabakhonz’ abeSuthu nabaTshwana;_
_Wawakhonz’ amaZulu kaSenzangakhona;_
_Wawakhonz’ amaSwazi namaNdebele;_
_Wawakhonz’ amaTshona, amaNyasa namaKhalanga;_
_Wadib’ izizw’ ezikhulu nezincinane._

(You have served abaMbo and abaNguni;
You have served abeSuthu and abeTshwana;
You have served amaZulu of Senzangakhona;
You have served amaSwazi and amaNdebele;
You have served amaTshona, amaNyasa and amaKhalanga;
You brought huge and small nations together.)

(Mtuze and Kaschula, 1993:67;
Kaschula, 2002:214)

All the nations mentioned in the above lines are found in Southern Africa. The presentation of Mandela as having served all these nations proves his unselfishness in his fight against oppression. Note that amaTshona, amaNyasa and amaKhalanga are not South African nations. However, their individual people, who are in South Africa, also benefitted from the eradication of apartheid and the establishment of democracy in this country.

The deeds of Mandela, as illustrated in isiXhosa poetry, reflect his willingness to get in dangerous situations for the sake of the liberation of the black people in South Africa. This also points to his bravery. His involvement in and leading the liberation struggle were motivated by his goal of having apartheid eradicated and a democratic dispensation established in South Africa.
2.6 Mandela’s Praise names

Apart from the clan praise names discussed earlier (cf. 2.2.4), Nelson Mandela has personal praise names as well. Muloia, as cited by Mtumane (2006:47), defines a praise name as “a form of greeting which is symbolic or even what we may call equivalent name for the person, animal, object etc”. Canonici (1996:226) views praise names as names which briefly describe or epitomise an event in someone’s life, his achievements or failures or a physical characteristic. The idea of praise names also describing failures is strengthened by Finnegan (1970:111) when she writes: “Other ‘praise’ names are derogatory”, and Mtumane (2000:89) who states that these names may also be “used to criticise or condemn the subject of praise”.

Praise names are regarded to be colourful descriptions of some aspects of the subject of praise. They are mostly derived from actions or physical appearance of the subject. They may also associate the subject with natural phenomena. That is why Kunene, as cited by Mtumane (Op cit.), views these names as “describing the hero according to his actions, or metaphorical names comparing the hero to natural phenomena”. Therefore one can deduce that when a praise name is given, one’s great attributes and deeds are personified and later become metaphors for the person. In isiXhosa poetry, Mandela is bestowed with praise names as he is both a chief as well as a hero.

2.6.1 Praise name as a chief

It has already been stated that Rholihlahla Nelson Mandela belongs to the Madiba clan, which is generally known as the Ntande clan and is the royal house of abaThembu (cf. 2.2.4). Actually, Madiba is one of the clan praises for the people belonging to the Ntande clan (cf. 2.2.4). Mandela’s genealogy can be traced back to King Thembu, after whom the kingdom of abaThembu was named (cf. 2.2.3). Earlier in the chapter, it was stated that Nelson Rholihlahla Mandela
was born to Chief Gadla Mphakanyiswa who was the chief of Mvezo (cf. 2.2.1). According to tradition, the first born son of the great (first) wife becomes the heir. As Rolihlahla was born to Gadla’s third wife, he was destined to become the royal advisor. Gadla’s direct heir was Daligqili who died in the 1930s (Mandela, 1994; *Sunday times*, 22 April 2007:10). Because Nelson was the only male figure left in his father’s house, he had to take over his father’s position as a chief.

Generally, chiefs are highly respected among amaXhosa such that they are not called by their first names, but by their praise names. Mtumane (2006:46) emphasises this fact when he states: “Because of their position, chiefs and kings are so highly respected among the traditional amaXhosa such that they are not referred to by their proper names, especially in public”. He further states that it is for this reason that they are given special praise names called *izikhahlelo* (Ibid). Opland (1983:4) confirms this when he writes: “Ngqika would not have been greeted by a commoner with his name, but with his praise name. *A! Lwaganda.*” These praise names are used as a form of saluting or greeting the chief. They are often used with the exclamation *A!* or *Bayethe!* (Hail) as salutation codes before them. This idea is confirmed by Opland (*Op cit.*) when he says:

> Though the Kossas have no mode of saluting each other when they meet, yet there is a courtesy practiced towards the king wherever he is seen, by pronouncing his name with the syllable *Ann* before it... (*sic.*)

As a chief, Mandela is respected, honoured and saluted with the praise name *Dalibhunga*. For instance, Xozwa addresses him as *Bayethe! Bayethe! Bayethe, Dalibhunga* (Hail! Hail! Hail, Dalibhunga) in the poem ‘*Inkunzi yakuthi eQunu iphumile esikiti*’ (Mtuze and Kaschula, 1993:122). This is a clear instance where this praise name is used as *isikhahlelo* (salutation name).

As a Xhosa boy, Mandela received the praise name *Dalibhunga* during his initiation into manhood. It is for this reason that he also calls it “my circumcision
name” (Mandela, 1994:9). From initiation, this name was also used to salute him as a chief.

The praise name Dalibhunga is a compound noun which is derived by combining the verb dala (create) and the noun ibhunga (a caucus meeting). This suggests that Mandela was seen as the founder or creator of ibhunga. Ibhunga is generally a caucus meeting between two or more people. It is also a caucus meeting of the council hence any council is normally referred to as ibhunga among amaXhosa. In the royal house, ibhunga is a meeting between the chief and his advisors or councillors. In these meetings royal disputes are settled and matters affecting the nation are addressed so that they can be taken into consideration. Mandela, as the son of the Ixhiba (left hand) house, was destined to be an adviser to Chief Sabata Dalindyebo. This may be one of the reasons he was given the praise name Dalibhunga. He was expected to cause the council to come together (Mtuze, 1996:63).

It is ironic that, instead of being involved in the royal (council) caucus meetings as Sabatha’s advisor, Mandela started being involved in caucus meetings with freedom fighters during his early stages of fighting against apartheid and oppression in South Africa. Dalibhunga must have been a prophetic name for Nelson Mandela because, ever since he was given the name, he never stopped to be in caucus and/or public meetings. While he was a student at Fort Hare University he was a member of the Student Representative Council, where they often discussed the way they were treated by the management of the university. Before his arrest and in prison he was the leader of the caucus meetings they held with his comrades. Before his release he held several caucus meetings with government officials. After his release, he facilitated and was involved in Codesa meetings where the transition to a democratic dispensation was negotiated. Then it can be concluded that Nelson Mandela is really the creator of ibhunga, as he was most of the times, involved in caucus and council meetings. All this illustrates how Mandela created councils and was involved in
caucus meetings quite different from the ones that were expected of him, as a chief and advisor of Sabatha Dalindyebo. This is how this praise name may be viewed as having had a bearing on his actions. It is for this reason that in the poem ‘Yalal’ Ingotya YabaThembu’, Mtumane (2006:34), who uses this praise name, views Mandela as:

\[
\text{NokaMandela wabe selidalil’ bhunga} \\
\text{Lokubuya kwayo yonk’i-Afrika,}
\]

(And the son of Mandela had already created the caucus meeting  
For the reclamation of the whole of Africa.)

On the other hand, *Ibhunga* was also the old Transkei parliamentary (council) building. It is in parliament where the rules and regulations of ruling a country are set. As a chief, Mandela would be expected to attend meetings in this building. He would then be part of this *ibhunga* (council meetings). This might be the same *ibhunga* which is presented as often being attended by Zwelinzima in Jordan (1980). As the president of South Africa at a later stage, Mandela also became involved in council meetings that would set up rules and regulations that should govern South Africa.

The praise name *Dalibhunga* is used by some isiXhosa poets when referring to Mandela. This is evident in the poem ‘Ndisatsho nangoku’, where Sithole writes:

\[
\text{Yingxaki yingxubakaxaka} \\
\text{Kub’ uDalibhunga kaMandel’ ucholwa ngutat’ uWalter Sisulu eGoli.}
\]

(It is a complicated problem  
For *Dalibhunga* of Mandela is found by Walter Sisulu in Johannesburg.)  
(Luwaca and Qamata, 1995:36)
The use of the praise name Dalibhunga is also evident in the line Ngxak’ aph’ iphinde yayifumana khona inkosi yam uDalibhunga ... (Where my chief Dalibhunga found a problem again ...) (ibid.).

In the above excerpts, the praise name Dalibhunga is used as the first and only name of Nelson Mandela, without mentioning his two official names. While Nelson Mandela was only given this praise name when he was already sixteen years old, in its use, this name seems to replace his other two official names in the above excerpts. As it has been stated earlier, this is done as a sign of respect to him. By using this praise name, instead of Mandela’s official names, the poets show their respect to the figure. Also, in traditional amaXhosa settings, this praise name would be used more often than any other name.

2.6.2 Praise names bestowed by isiXhosa poets

In the words of Lichtenstein, in Opland (1983:4), when amaXhosa want to honour someone, they generally give him a new name. While people of royal blood are mostly praised and honoured by their subjects or commoners, even commoners may be given praise names for their outstanding works. Xhosa poets, when writing about Nelson Rolihlahla Mandela, bestow praise names upon him, not only as a chief, but for his heroic deeds as well. These names are a sign of respect and appreciation of what he has done for the oppressed people in South Africa. The praise names given to Mandela by poets are honorary names, as he gets them in honour of what he has done. They describe Mandela’s physical qualities and actions. Some are single words, while others are short sentences or verses that are used as descriptions of this figure. They are also compound nouns and those which are extended phrases.
2.6.2.1 Praise names that are compound nouns

Compound nouns are those which are derived by combining two or more words. The praise names to be discussed here are then those whose derivation involves the combination of two or more words. A praise name that is a compound noun is Zweliyashukuma, which is bestowed by Yali-Manisi on Mandela, in the poem ‘Unkosi Rhohlahla Nelson Mandela’. Yali-Maninsi uses this praise name to salute Mandela as follows:

\textit{Aa! Zweliyashukuma!}
\textit{UZwe-liya-shukuma ngumdaka kaMandela,}

(Hail! Zwe-liya-shukuma!
Zwe-liya-shukuma is the dark one of Mandela.)
(Mtuze and Kaschula, 1993:67)

The praise name Zweliyashukuma is derived by combining the noun \textit{(i)zwe} (the land) and the verb \textit{liyashukuma} (is shaking). Its literal meaning is that the world is shaking; implying that it is in turmoil as there is no peace. The fact that Mandela did not sit back and relax while his people were oppressed and ill-treated in the land of their forefathers, made the country and other parts of the world to shake, as there was no peace. This lack of peace was apparent in the demonstrations that would be held against the oppressive practices of the apartheid regime in South Africa. It also became evident after the imprisonment of Mandela, where people demanded his release from jail. The armed struggle against the apartheid government was a clear indication of the lack of peace in South Africa. This is when many heroes of the struggle died in the hands of the agents of the government of the day. Collaborators with the government were killed with the neck-lace style and government institutions destroyed by protesters. This situation had effect even beyond the borders of South Africa, as the international community once applied economic sanctions on South Africa, and the latter was also isolated from the rest of the world. All this was in support
of Mandela’s ideas that apartheid should be abolished and a democratic dispensation to be established in South Africa. Mtuze (1996:63) avers that the praise name Zweliyashukuma “conjures up the idea of wide-spread restlessness or agitation”. This implies that because of apartheid and Mandela’s imprisonment, South Africa became restless as people were agitated.

Yali-Manisi also bestows the praise name Ndlela-zimhlophe to Mandela, with which he also salutes him as:

\[
\text{Aa! Zwe-liya-shukuma!} \\
\text{Aa! Ndlela-zimhlophe kaMandela!}
\]

(Hail! Zwe-liya-shukuma! \\
Hail! Ndlela-zimhlophe of Mandela! \\
(Mtuze and Opland, 1994:68)

The praise name Ndlela-zimhlophe is derived by combining the noun (ii)ndlela (ways) and the copulative zimhlophe (are white). Its literal meaning is ways that are white. The white colour is often used to signify hope, clarity and purity in literary symbolism. With this praise name then the poet emphasises that although it was hard for Mandela, his ways (that is, his actions) brought hope as they were clear and pure. In other words, in whatever Mandela was doing, there was transparency and no evil. He would make everything clear to the apartheid government. It is from this clarity and purity that the oppressed people got hope that one day Mandela’s wishes would come true. Mandela is now known as the ‘mother’ who has given birth to this delicate infant, the new democratic South Africa.

2.6.2.2 Extended praise names

As already stated, praise names may be extended into a relative phrase. This is in line with Opland’s (1998:89) assertion that praise names “may be extended
into a relative phrase explaining the allusion and this phrase may in turn be extended into a succession of lines." They may also be short sentences, as Kgabe (1994:81) claims that praise names "are sometimes expanded to occupy an entire line regardless of the precise nature of a line." Praise names of this nature are referred to as praise verses (Mthume, 2000:90). This section then will be a discussion of the praise verses bestowed upon Mandela by isiXhosa poets.

The bestowal of an extended praise name on Mandela is apparent in the poem ‘KuGqirha Nelson Rholihlahla Mandela’, in which Mtuze gives the praise verse Mabhijem’ iRobheni to him. This is where Mtuze depicts Mandela as UMabhijem’ iRobheni inamb’ enesithinzi (Wrapping around Robben the fearsome python) (Mtuze and Kaschula, 1993:134). The word ukubhijela means to wrap around something. Robben Island is where Mandela spent most of the twenty seven years as a prisoner. He spent the rest of the years at Pollsmoor and Victor Verster prisons. The time he spent on Robben Island probably made him know everything around the Island, as he would sometimes move around. Also, although there were quite a few other prisoners on Robben Island, Mandela was the most famous of them. Even now, Robben Island is more associated with Mandela than any other ex-prisoner there. All these are the reasons why the poet views him as wrapping around Robben Island.

Yali-Manisi bestows the praise verse Mabhijem’ ilizwe on Mandela, when he presents him as UMabhijem’ ilizwe njengechanti (Wrapping around the world as ichanti) in the poem ‘UNkosi Rholohlahla Nelson Mandela’ (Mtuze and Kaschula, 1993:67). This praise name implies that Mandela has moved around the world. Before his arrest, Mandela used to visit different countries selling and soliciting support for his ideas of fighting against apartheid and the establishment of a democratic dispensation in South Africa. Even when he was a prisoner, his ideas kept on spreading all over the world through other comrades and the
media. Because of all this, he got to be known and appreciated by the world as his ideas went around the world.

*Ichanti* is a snake that stays under water and, among amaXhosa, is believed to be bringing fortunes to people. This snake is also believed to be responsible for the condition of those who become novices for divination (*ukuthwasa*) in the river. It is seldom seen, as it is believed that one who sees it will be affected by this condition or even die. Comparing Mandela with *ichanti* suggests that he even went underground to spread the words of freedom to other countries. As he was running away from the eyes of the government, he had to crawl like a snake and strike the oppressor’s heel while remaining out of sight. Mandela (1994:315) confirms this idea when he states that under apartheid, a black man lived a shadowy life. He further states: “I became a creature of the night. I would keep to my hideout during the day and emerge to do my work when it became dark.” This is also confirmed by Scott (2005:65) when she says that even when the ANC was banned, Mandela became a creature of the night. He stayed in during the day and moved around the country only at night. This idea was even echoed by Mandela as he said the following in the Rivonia trial:

> As all strikes by Africans are illegal, the person organizing such a strike must avoid arrest. I was chosen to be this person, and consequently I had to leave my home and family and my practice and go into hiding to avoid arrest.  

Another praise verse that presents Mandela as having travelled and had influence all over the world is *Mavelel' iimbombo zomhlaba* (One who protrudes over the corners of the earth), which is bestowed by Yali-Manisi in the poem ‘UNkosi Rhohihihla Nelson Mandela’ (Mtuze and Kaschula, 1993:67).

Xozwa bestows the praise verse *Mthandi wesizwe* to Mandela, as he salutes him as *Aa! Mthandi wesizwe! Aa! Mthandi wesizwe!* (Hail! Patriot! Hail! Patriot!) in the poem ‘Inkunzi yakuthi eQunu iphumile esikiti’ (Luwaca and Qamata, 1995:32).
This praise verse refers to Mandela’s being a patriot. His patriotism became apparent in his fight against apartheid, spending twenty seven years in prison for his ideas against apartheid and for the liberation of his people. It also became evident in his avoiding war after his release from jail and taking over as president of South Africa. This idea of patriotism is supported by the lines:

*UMthandi wesizwe owade waxolela
Ukujinga iliso ngenxa yesizwe sakowabo.*

(The Patriot who preferred
To have his eye hang out for his nation.)

(Luwaca and Qamata, 1995:33)

_Ukujinga iliso_ (To have one’s eye hanging out) is an isiXhosa idiom used to illustrate one’s determination to continue with one’s ideas or actions under any circumstances. In the above excerpt, it is used to illustrate Mandela’s determination to fight for the freedom of the oppressed people in South Africa. Its use then depicts him as a real patriot. This idiom will be discussed in more detail in the ensuing chapter of this study (cf. 3.7).

Sithole bestows the praise verse *Ngusixwexwe samazwi adandalazile* on Mandela, when he salutes him as _A! Dalibhunga! Ngusixwexwe samazwi adandalazile_ (Hail! Dalibhunga! He is great words that are distinct) (Mtuze and Kaschula, 1993:138). The great and distinct words of Mandela would be heard in his speeches against white domination over black people in South Africa. Even in his court cases, Mandela would utter words that would prove great and distinct. These words would not only be distinct but convincing as well, as they would be uttered with confidence. One such speech is the one that Mandela presented at the Rivonia Trial as follows:

*During my lifetime I have dedicated myself to this struggle of the African people. I have fought against white domination, and I have fought against black domination. I have cherished the ideal of a democratic and free society in which*
all persons live together in harmony and with equal opportunities. It is an ideal which I hope to live for and to achieve. But if needs be, it is an ideal for which I am prepared to die.

(Readers Digest, 1994:413)

It is because of such words as these that the poet bestows the praise verse *Ngusixwexwe samazwi adandalazile* (He is great words that are distinct) upon Mandela. From these words it is apparent that Mandela did not fight apartheid only because it was inflicted by white people in South Africa. It seems that he is abhorred to oppression, irrespective of who practices it, as he states that he “fought against black domination” as well. This implies that even if it were black people who oppressed white people, Mandela would still fight against that oppression. This depicts Mandela as a man of justice.

Moto praises Mandela in the poem ‘NguMadiba uMosisi wase-Afrika’ as follows:

*Mafunza ngesizotha ungad’ uthi akanamsindo;*
*Mafunza epheth’ uxolo nkokheli engenamona;*

(One who urges with dignity as if he is not angry;
One who urges carrying peace, leader with no jealousy;)

(Moropa, 2005:36)

The phrases *Mafunza ngesizotha* (One who urges with dignity) and *Mafunza epheth’ uxolo* (One who urges carrying peace) are praise verses bestowed on Mandela by Moto. Urging with dignity implies that, although Mandela would urge his comrades to fighting against apartheid, he never allowed the situation to make him lose his dignity. Not even his stay in jail would make him lose it, as he says:

Prison and the authorities conspire to rob each man of his dignity. In and of itself, that assured that I would survive, for any man or institution that tries to rob
me of my dignity will lose, because I will not part with it at any price or under any pressure.

(Mandela, 1994:464)

The phrase … *ungad’ uthi akanamsindo* (… you might think he is not angry) implies that Mandela could control his temper and remain calm even though the circumstances would demand otherwise.

The praise verse *Mafunz’ epheth’ uxolo* implies that while Mandela would urge his comrades to fight against apartheid, he did so in a peaceful manner. He encouraged peace in the execution of the struggle. This became more apparent after his release from jail and taking up as president of South Africa, as he promoted peace even towards the oppressors.

Nyamende has this to say about Mandela in the poem ‘URholihlahla’:

*Nyamende et al*, 1995:88

Mandela is referred to as *Ngububul’ exel’ ingonyama* in the first line. This praise verse is derived from the verb *bubula*. *Ukububula* is to hum or growl with a low tone as an ox, lion, leopard or dog would do. In this praise name Mandela’s growling is associated with that of a lion, which is generally known as the king of the jungle. The growling of the lion is normally heard by people at a distance. To emphasise the strength of Mandela’s growling, the poet uses the hyperbole *kwanyakam’ amadlaka* (graves shook), as if the dead people could also hear him. All this refers to Mandela’s speeches in secreete and caucus meetings.
Although uttered in secret meetings, his talks and plans would influence a large area. For instance, it is because of those secret discussions and plans that led to pressure being applied to the apartheid government of South Africa to release Mandela and establish a democratic dispensation.

The lion’s growling is often heard in the forest and causes fear to those who hear it. Comparing Mandela with a growling lion strengthens the fact that he was fighting against the ruling structures illegally. That is why he is associated with a forest animal, that is, he would be involved in caucus meetings. However, his talks and plans in these meetings would soon be realised by the government and cause the latter to fear. It is that fear that led to Mandela’s imprisonment by the apartheid government. Associating Mandela with a lion is also symbolic, as it reveals the fact that he was the leader of Umkhonto Wesizwe, which was the military wing of the ANC, and was regarded to be in the forest during the struggle.

In the second line, Nyamende bestows the praise name *Mbande zidel’ ingqele* (Legs that disregard cold), on Mandela. With this praise name, the poet praises Madiba for persevering the cold winter days on Robben Island for years. The perseverance of the cold winter is highlighted by Mandela as follows:

> June and July were the bleakest months on Robben Island. Winter was in the air, and the rains were just beginning. It never seemed to go above 40 degrees Fahrenheit. Even in the sun, I shivered in my light khaki shirt. It was then that I understood the cliché of feeling the cold in one’s bones.

*(Mandela, 1994:458)*

On Robben Island, African prisoners including Mandela, were given a pair of short pants to wear even during the cold winter season. This fact is also confirmed by Mandela (1994:455) when he avers: “Short trousers for Africans were meant to remind us that we were ‘boys’”. It is because of this situation that Nyamende (*Op cit.*) refers to Mandela’s legs as having disregarded cold, as they
would always be exposed out of the short pair of trousers. It is because Mandela was determined and that he knew what he wanted, that he did not change his point of view because of cold weather, instead he persevered and survived.

The praise names bestowed on Mandela, by isiXhosa poets, point to the expectations of people about him, and his contribution in the liberation struggle. For instance, the praise name Dalibhunga, with which he is greeted as a chief, points to the fact that he was expected to participate in royal council meetings as Sabatha Dalindyebo’s advisor in Thembuland (cf. 2.6.1). His involvement in caucus meetings of the liberation struggle also fulfilled the meaning of this praise name. The praise names Zweliyashukuma, Ndlela-zimlophe, Mabhijel’ iRobheni, Mabhijel’ ilizwe and Mthandi wesizwe and others, all point to the manner in which Mandela was involved in the struggle against apartheid in South Africa.

2.7 Mandela associated with other figures

Apart from associating Nelson Mandela with his forefathers and relatives, as it has been discussed earlier in this chapter (cf. 2.2.2; 2.2.4), isiXhosa poets associate him with other figures as well. These figures include Robert Sobukhwe, Oliver Tambo, Steve Biko and Moses among others.

The association of Mandela with Robert Sobukhwe is apparent in the poem ‘Izibongo zikaMandela nam anye amaQhawe’, where Tutani (1995:51) says; Ngoba nento kaSobukhwe iya kundibuza ngoPoqo (For the son of Sobukhwe will also ask me about the PAC). Sobukhwe was the leader of the Pan Africanist Congress of Azania (PAC), which is often referred to as uPoqo. The PAC is one of the political organisations which fought for the liberation of the black people who were under the oppression of the apartheid government in South Africa (Sparks, 1990:258-260). The association of Mandela with Sobukhwe is based
on the fact that Mandela was the leader of the ANC, which also fought for the liberation of the oppressed people during the apartheid regime in South Africa.

The association of Mandela with Oliver Tambo and Steve Biko is evident in the poem ‘Inkunzi yakuthi eQunu iphumile esikiti’ by Xozwa, as follows:

_Xelelan’ umfo kaThambo eLusaka nith’ uphuncule uRolihlahla kaMandela._
_Nixelele uBiko emangcwabeni, ukuba inkunz’ aseQunu kwenkaBhalizulu ifikile ekhaya!!_

(Tell the son of Thambo at Lusaka that Rholumlahla of Mandela has slipped off. Also tell Biko in the graves that the Bull of Qunu from the land of of Bhalizulu has arrived at home!!)

(Mtuze and Kaschula, 1993:119)

Oliver Tambo and Nelson Mandela had a strong connection. They were together at Fort Hare as students. In fact, on his expulsion, Mandela left Tambo at Fort Hare. They later met at Johannesburg, as Sithole says the following about Mandela:

_Ishiya uOliva kaTambo eseFort Hare,_
_Iphind’ idibana naye kwizitrato zaseGoli._

(He leaves Oliver of Tambo at Fort Hare, And meets him again on the streets of Johannesburg.)

(Luwaca and Qamata, 1995:36)

At Johannesburg, Mandela and Tambo opened a legal practice as partners. Together, they led the struggle against apartheid under the banner of the African National Congress. When Mandela was in jail, Tambo was the president of the organisation in exile. That is the reason why the poet says that he must be told
at Lusaka. Lusaka was one of the localities Tambo would visit when he was in exile.

On the other hand, Steve Biko was the leader of the Black Consciousness Movement, which also fought for the liberation of the black people from the oppression of the white government in South Africa (Giliomee and Mbenga, 2007:353-355). It is because of Biko’s leading this organisation that Mandela is associated with him, as Mandela was leading the same struggle under the banner of the ANC. Biko died in 1977, long before the release of Mandela from jail. That is the reason why the poet says he must be told in the graves.

The association of Mandela with Moses is found in the poem ‘NguMadiba uMosisi wase-Afrika’ (Moropa, 2005:35-36). Moses is the biblical figure who, under God’s directive, released the Israelites from the oppression of the Egyptians in Egypt (Exodus, 1-12). As Mandela also fought for the liberation of the black people from the oppression of the white people in South Africa, it is befitting that he is associated with Moses.

In the above discussion, isiXhosa poets are found to be associating Mandela with other political figures, especially those who were also fighting against the oppression of black people in South Africa. Note that some of these figures belonged to political organisations other than the ANC, of which Mandela was a member and leader. In this regard, what these poets seem to consider is the fact that these figures were also fighting for the liberation of the oppressed people, as Mandela was doing. The fact that they used different approaches and had different specific convictions seems to be unimportant to these poets. What is of more importance to them is the cause of these figures than being members of different organisations from that of Mandela. In other words, what these poets
consider is what would link Mandela with these figures, rather than concentrating on differences.

Other figures that Mandela is associated with include Hintsa, Dingane and Albert Luthuli in the poem ‘UMandela enkundleni’ by Shasha (1994:65, 66); Mhlaba, Mbeki and Sisulu in the poem ‘URholihlahla’ by Mbelu (1994:68); and the international figures such as Fidel Castro, Jasser Arefat and Boutros Boutros Ghali in the poem ‘Ntengu-ntegu Macetyana’ by Mkiva in Satyo (1998:27).

2.8 Conclusion

This chapter has examined the main aspects of Nelson Rholihlahla Mandela that are presented by isiXhosa poets in their works. These aspects include Mandela's background, physical traits, personality traits, praise names and how he is associated with other figures. With a few exceptions, the above aspects seem to point to the role played by Mandela in the struggle for the liberation of the black people during the apartheid regime in South Africa. This is the aspect of Mandela that has made him the hero he is regarded to be today.
CHAPTER THREE

FIGURES OF SPEECH

3.1 Introduction

All languages are governed by rules. To convey special emphasis of a word or phrase, these general rules are purposefully deviated from or broken. Once a general rule is departed from, other language rules are then invoked, giving words a new form. It is therefore the aim of this chapter to look at the changing forms of the words used in the depiction of Nelson Mandela in the poetry under study. The changing forms are particularly found with the use of figures of speech, where words are not used according to the common and generally known rules. Before engaging to the actual discussion, an attempt will be made to define the concept of figure of speech.

3.2 The concept of figure of speech

Richard and Schmidt (2002:201) view a figure of speech as a word or a phrase which is used for special effect, and which does not have its usual or literal meaning. This is confirmed by Kavanagh (2005:429), who defines a figure of speech as “a word or a phrase used in a non-literal sense for rhetorical or vivid effect”. From what is said above, one can deduce that a figure of speech is a word or a phrase that departs from straightforward literal language, but creates a certain effect to the reader. A figure of speech may then be said to be a form of expression used to convey meaning or heighten effect, often by comparing or identifying one object with another that has a meaning or connotation familiar to the reader. Figures of speech may be used in a manner that there is a deviation from the ordinary pattern of words and, at the same time, can involve the changing or modification of the general meaning of a term.
Poetry itself is technical, meaning that it uses technical or figurative language. In poetry, words, which in ordinary language, are used to communicate a specific idea, are used to activate a secondary meaning. This means that the poet deviates from everyday use of language by using language in an unfamiliar way. It is for this reason that poetry can be viewed as the writing that formulates a concentrated imaginative awareness of experience in language, chosen to create a specific emotional response through its meaning.

Figures of speech are used for emphasis and clarity. However, clarity may suffer from their use. When a statement appears to be contrary to our linguistic experience or to the known fact, one may reasonably say that a figure of speech is employed. It is employed to call attention to some designed emphasis. The figures of speech that will be discussed in this chapter include simile, metaphor, hyperbole, symbolism and idioms.

3.3 Simile

Ntuli (1984:151) views simile as a figure of speech used to compare two objects, usually of dissimilar fields because they share common features or have a common characteristic. Barnet and Cain, as cited by Tabu (2007:21), view simile as a kind of figurative language that explicitly makes a comparison by using words such as “like” or a verb such as “seems”. Simile is a comparison that shows how two objects that are naturally not alike in most ways, are similar in one important way.

Poets use simile to make their writings interesting and entertaining. In the employment of this figure of speech use is made of the connectives such as “like” or “as” whose isiXhosa equivalents are njenga-, ngathi, oku kwa-, - rha, nqwa na- and so on, which are basically the formatives of similarity in isiXhosa. In everyday language the common heritage of simile is to reflect simple comparison, but in literature it may be specific, direct or even complex. In this
figure of speech the resemblance is explicitly indicated by using the above connectives.

The use of simile in isiXhosa poetry on Mandela is evident in the poem ‘NguMadiba uMosisi wase-Afrika’, where Moto has the following lines:

\[
\text{Xhego elimkhitha ufana nowehashe;}
\text{Mehlo abona kude ngathi lukhozi;}
\]

(Fine looking old man like a horse;
Eyes that see afar like the eagle;)

(Moropa, 2005:36)

The use of a simile in the above lines is evident in likening Mandela’s fine looking with that of a horse, in the first line, and likening the ability of his eyes to see afar with the eagle in the second one. While the poet uses the word \textit{ufana} (like) in the first line, he uses the connective \textit{ngathi} (like) in the second one.

\textit{Umkhitha} is the fine appearance of a dark skinned person. A horse is generally regarded to have this appearance; hence a fine looking dark person is normally compared to it. In the same way, the poet describes Mandela as having this appearance by comparing him with a horse. Mandela’s fine looks have been discussed in more detail in the previous chapter of this study (cf. 2.3.4).

In the second line, the poet views Mandela's eyes as able to see afar. It is generally accepted that the eagle is able to see afar; hence, while flying high up, it is able to see small chicks on the ground. It is for Mandela’s ability to see afar that he is compared with an eagle. While this simile may be used to refer to Mandela’s physical eyes, the poet actually refers to Mandela’s ability to imagine and foresee things long before they happen. In this manner, Mandela is presented as a broadminded person; who sinks in deep thought and makes plans for the forthcoming circumstances. It was because of Mandela’s
broadmindedness and foresight that South Africa could ultimately attain a
democratic dispensation in 1994, with him as the first black and democratically
elected president.

Mbovane (2003:3) includes the following lines in the poem ‘Inkunzi yakuthi’:

\[
\text{Yintw’ emehlw’ asixwexw’ okodakada,}
\]
\[
\text{Ukuze izibone macala iintshaba,}
\]

(He has broad eyes like the spleen,
For him to see enemies from all sides,)

The use of simile is evident in the first line, where Mandela’s eyes are compared
to the spleen. The spleen is an organ that is found inside an animal. It is broad
in shape. The poet then describes the broadness of Mandela’s eyes by
comparing them with this organ. Note that the broadness of Mandela’s eyes
referred to by the poet may point to his ability to see situations broadly with his
inner eye. That is the reason why he is regarded to be able to see enemies
from all sides in the second line.

An example of a simile is again evident in the following extract:

\[
\text{Tshotsh’ ubuye tholendini lomthonyama;}
\]
\[
\text{Kudala sixhinkxa ngokwenkamela,}
\]

(It is good that you have returned calf of the nation;
We have been struggling for a long time like a camel,)

(Shasha, 1994:54-55)

The use of simile is found in the second line, where black people are compared
with a camel in \textit{njengenkamela} (like a camel). The camel is an animal that is
generally made to carry heavy loads without any reward. The heavy loads it
carries often belong to and benefit human beings. When a camel carries heavy
loads, sjamboks and whips are normally used to drive it. During the apartheid period in South Africa, the oppressed black people were also made to carry out heavy duties for little or no reward at all. The heavy duties they carried out benefited the white people who were their oppressors. In the process of carrying out such duties, Blacks were often driven with whips and sjamboks just like the camel mentioned above. It is for this reason that the poet likens the struggling of the black people to that of a camel. In the first line, the poet expresses his joy that Mandela has come back from jail, as that would put an end to this oppressive practice. It should be remembered that, as Mandela was a political prisoner, his release from jail in 1990 brought hope that black people would be free from the oppression of the white people in South Africa.

Note the use of the verb *sixhinkxa*, to describe the manner in which black people were made to work. *Ukuxhinkxa* is to work hard for a long time without seeing the results of what one is doing. This verb then is used to describe this situation with regard to black people during the apartheid regime in South Africa. These people worked hard without actually enjoying the results of their hard labour, as the benefits were enjoyed by the white people who were the oppressors.

The idea of working hard as camels is also portrayed by Shasha (1998:68) in the poem ‘Ububele babantwana bothuthu’, where he writes:

*Baxhinkxa bexhatshazwa*  
*Bebhexeshwa ngokweenkamela!*  
*Bali’ ezimathonts’ abanzi,*  
*linyembezi zegazi.*

(They struggled under exploitation  
Driven like camels!  
They wept broad drops,  
Tears of blood.)
In the poem, Shasha presents the situation of black slaves who were moved from Africa to South America. As slaves, these people were treated like camels as they were exploited by being made to work hard without any reward. Weeping broad drops of tears of blood indicates the grief they had because of this treatment. In this manner, Shasha depicts the bad treatment of the oppressed people by the oppressors.

In line with Tabu's (2007:25) assertion, the use of simile in isiXhosa poetry on Mandela, as the above discussion illustrates, clarifies, emphasises and enhances the original object. It also gives the reader a clearer mental picture of what the poet speaks about, and then the reader associates the object of comparison with the subject or object described in the poetry. From the similes used in this poetry, the reader gets a clearer understanding of what isiXhosa poets are presenting about Mandela in their works. The use of these similes challenges the reader to use his imagination, think deep and broad when analysing the poetry. It also implants interest to the reader to read the poems.

3.4 Metaphor

Metaphor is viewed by Myers and Simms (1985:178) as “a rhetorical figurative expression of similarity or dissimilarity in which a direct, non-literal substitution or identity is made between one thing and another”. In the words of Abrams (1999:97), metaphor refers to a word or expression that, in literal usage denotes one kind of thing, is applied to “a distinctly kind of thing, without asserting a comparison”.

From what the above scholars say, it can be concluded that metaphor is a carrier which helps the reader draw imaginations and create clear pictures in his mind. It is a form of comparison where objects are implicitly compared to each other. It differs from simile because in metaphor object A can replace object B altogether. The formula A is like B is not used in metaphor. Instead, use is made of the
formula A is B, as one object is said to be the other. This comparison is also based on an aspect with which the two objects are identical.

The use of a metaphor is evident in the poem ‘Inkunzi yakuthi eQunu iphumile esikiti’ by Xozwa, as follows:

Kuthiwa mandinixelele ukuba eyakowethu inkunzi ilubhodlozile uthango,
Neentlanti zakuloHertsorho noSmati, amadlagusha akulo-Apartheid.

(I am sent to inform you that our own bull has tumbled the fence down,
And the kraals of Hertzog and Smuts, the white people from the home of
Apartheid.)
(Mtuze and Kaschula, 1993:119;
Luwaca and Qamata, 1995:30)

In the first line Mandela is said to be inkunzi (a bull). A bull is known for its strength which cannot be compared with that of an ox or cow. It is also known for fighting strongly. Referring to Mandela as a bull then reveals how the poet views him as very strong and powerful. Mandela’s strength is further confirmed by the use of the words ilubhodlozile uthango neentlanti … (has tumbled the fence and kraals down …). This creates a mental picture of a strong bull breaking the fence and opening the kraal forcefully. In this case, the bull opens through the hedge of the kraal instead of the gate. All this illustrates how Nelson Mandela did not complete his sentence but was released earlier. He fought very hard to be a free man. Although Mandela, as a prisoner, could not fight for himself, his influence on the outside world caused people to exert pressure on the government to release him. This is confirmed by Mandela himself when he avers: “Faced with trouble at home and pressure from abroad, P.W. Botha offered a tepid, halfway measure” to release him (Mandela, 1994:620). P. W. Botha was the State President of the republic of South Africa during Mandela’s stay as a prisoner at Robben Island and other prisons.
The fence and kraals which Mandela is said to have tumbled down refer to the prison where he was serving a life sentence for treason. Hertzog and Smuts were some of the leaders of oppression during the apartheid regime, which sentenced Mandela. Hertzog was the Minister of Justice while Smuts was the deputy Prime Minister (Johnson, 2004:114). That is the reason why the poet says that it is their fence and kraals that Mandela tumbled down, and that they are the white people from the home of Apartheid.

Xozwa’s reference to Mandela as *inkunzi* (bull) is also found in the line: *Inkunzi kaMandela ephume seliggoloda ukutsib’ uthango LweVictor Vester* (The bull of Mandela that came out strongly, jumping over the fence of Victor Vester) (Mtuze and Kaschula, 1993:120). The poet’s repeating of this metaphor emphasises how strong and powerful Mandela’s struggle was. Victor Vester is the prison from which Mandela was actually released, as he was transferred to here from Robben Island and Pollsmoor.

The apartheid government was afraid of Mandela and his followers, as Xozwa says:

*Yinkunzi’ emgqumo mkhulu, eyoyikis’ into kaVelevutha wasuka waxhob’-*

*Efohlela wawuqokelel’ umkhosi wakowabo* …

(He is the bull that bellows strongly, which frightened the son of Verwoed who took-
Up arms mobilising his army …)

(Luwaca and Qamata, 1995:31)

When a bull bellows strongly, its voice gets heard over a wide area. In the same manner, Mandela’s ideas got heard and accepted all over South Africa and even abroad. It is for this reason that Mbovane (2003:3) describes him as *Yintw’ ekhonya kuhlokom’ amawa* (His bellowing causes echoes on the cliffs) in the poem ‘Inkunzi yakuthi’. When a bull bellows close to a cliff, its voice gets echoed so that it is heard on an even wider area. In this manner, Mandela had a
large sphere of influence which shook South Africa as he gained support from outside countries as well. It is this situation that brought fear to Verwoed and made him mobilise the army against what he regarded to be terrorism. Verwoed was the Prime Minister of the Republic of South Africa during the time of Mandela’s detention (Sparks, 1990:173).

Another poet who views Mandela as *inkunzi* (bull) is Nyamende (1995:88) in the poem ‘URholihlahla’. In this poem, Nyamende refers to Mandela as *Inkunz’ etheth’ ingquba ngebunzi* (The bull who speaks while ramming with the forehead). Note that the bull presented here is personified as speaking. Speaking is a quality of a human being. Reference to the bull as speaking then makes it clear that the bull referred to is a human being and, in this case, that human being is Mandela.

When a bull challenges an enemy, it usually throws dust with its horns which are located around the forehead. While throwing dust, it moves slowly forward towards the enemy. Ramming with the forehead in the line then refers to Mandela’s not retreating but moving forward with the struggle against apartheid in South Africa. He was not afraid to face the oppressors and tell them that apartheid and oppression were evils, and that a democratic change was necessary in South Africa.

Mbovane (2003:3) does not only present Mandela as a bull, but a Brahman one in the poem ‘Inkunzi yakuthi’, when he says:

*Yiyo ley’ *inkunzi* yakuthi madoda,*

...  
*Nkunzi yeBramana musan’ ukuyibopha,*

(That is our own bull,

...  
Do not span the Brahman bull.)
The Brahman is a kind of a cow (male or female) that is so distinct from others. It is usually bigger than other cows and has a huge hump at the back of the neck. Any bull is seldom spanned due to its wildness. It is the ox that is normally spanned. As the Brahman bull is even wilder than a normal bull, spanning it is out of question. Spanning it would be creating trouble, as all hell might break loose, for it may jump about, breaking the yokes and have the load fall off. This may be the reason why the poet warns … musan’ ukuyibopha (… do not span it). However, the Brahman is often liked by farmers as it sells at a higher price than other cattle. It is also liked for the high quality of its beef.

It must be born in mind that the spanning of oxen implies that they are harnessed or tamed and can be controlled by the owner in anyway he likes. Because of its wildness, the Brahman is not easy to harness, tame and control. It is for this reason that some people believe that it is not a domestic but wild animal. In the same way, in his fight against apartheid, Mandela could not be harnessed or tamed as far as his ideas were concerned. Even though the apartheid government managed to put him in jail, they could not harness him to leaving his ideas. He continued with his belief in the eradication of apartheid and the establishment of a democratic South Africa, which was attained in 1994.

Mbovane (Op cit.) also presents Mandela as ingqukuva in the following lines:

**Yingqukuv’ emdaka emanqina makhulu,**

…

**Yintw’ esiphul’ izicithi ngeempuphu,**

(He is the brown unhorned ox with huge legs,

…

He moves tufts with hooves,)
The term *Ingqukuva* is generally used to refer to a cow (male or female) that has no horns. This cow is generally known for its stubbornness and always pushing forward, irrespective of bars that might be put on its way. It uses its strong head to push the bars away and get to its destination. Even herd boys may beat it in vain trying to turn it from its direction.

The poet’s presenting Mandela as *ingqukuva* may be based on the fact that the apartheid regime tried by all means to make him abandon his ideas and the struggle for a democratic and non-racial South Africa. Giving him a life sentence in prison was one of their attempts to have him abandon the struggle. Like *ingqukuva*, Mandela did not succumb. He still pushed for his ideas and did not lose his vision of a liberated South Africa, until that took place with the first democratic and non-racial elections in 1994, with him as the first democratically elected black president of South Africa.

In the poem ‘Ntengu-ntengu macetyana’, Mkiva presents Mandela as *Inamba* 'enkulu ecand’ iziziba (The huge python that crosses deep rivers) (Satyo, 1998:27). *Inamba* (python) is a huge and long snake that is known for its viciousness and ferocity when attacking a prey. As smaller snakes cannot swallow but only strike at huge victims, the python squeezes and swallows even huge victims like human beings and animals. What is interesting about the python is that, after swallowing its victim, it can remain coiling itself in the same place without eating for a long time. In Xhosa this is called *ukufukama*.

A snake is totally different from a human being in physical appearance and the style of living. In the above extract Mandela is presented as the python because of some imaginary similarities between him and the snake. Naturally, Mandela is a huge and tall person. His being dangerous may be deduced from his unapologetic and fearless fighting against the oppression of the black people during the apartheid regime in South Africa. Mandela’s stay as a prisoner on Robben Island might be regarded as having been given a chance to remain in
one place (\textit{ukufukama}) as the python would do when it has coiled itself. This is a period in which the oppressors were preparing him to take up the presidency of South Africa one day, although they were not aware of that. In their opinion, they were punishing him. This is also how some leaders in the Bible got prepared for their great tasks. For instance, Moses had to run away and stay in the desert for forty years before God could use him in the liberation of the Israelites from Egypt (Exodus, 2, 3). In his own opinion, Moses was in the wilderness because he had run away from the wrath of the Egyptians after killing one of them. He was not aware that it was God’s plan to prepare him to be the liberator of His people.

The association of Mandela with Moses has been discussed in the previous chapter of this study (cf. 2.7). John the Revelator also, was taken to the Island of Patmos as a punishment from the Roman Government. This is where he got strength to communicate with God and wrote the Book of Revelation (Revelation, 1:9). Even Jesus had to go to fast and be tested by Satan in the wilderness for forty days and forty nights before commencing with his ministry (Matthew, 4:1-17).

It seems that Robben Island was used as a dumping site for people who were rejected and regarded to be outcasts in society. It was because Mandela was declared an outcast, for his political ideas, that he was sent to this island. Others who experienced the same situation before him were people like Makana, Maqoma, Ndlambe, Mhala, Langalibalele and others. Also, kept there were people with dreadful conditions and diseases like lunatics, paupers and leprosy (Callinicos, 2000:234; \textit{City Press}: 17 February 2008).

Also, note the phrase \ldots \textit{ecand' iziziba} (\ldots that crosses deep rivers). The python can also move around crossing rivers, probably in search of food or warmer conditions. During his fight against apartheid and before his detention, Mandela would move around the world soliciting support for the struggle against apartheid in South Africa. That made him to get recognition throughout the world. Even
during his detention, his ideas kept spreading and being accepted throughout the world. That is how he was crossing deep rivers.

As pythons are generally believed to be ferocious creatures, especially when attacking their victims, Mandela may be regarded to possess this trait as well. The professional manner in which he handled the struggle against apartheid proves this fact. His ability to avoid a civil war in South Africa, but instead, despite the painful treatment by the oppressors, encouraging a negotiated settlement for the liberation of black people says a lot about his brilliance and wisdom.

Madlebe addressed Mandela in the poem ‘Idelakufa lakwaMadiba’ as *Wena uyingwe yezingwe* (You are the leopard of leopards) (Moropa, 2005:16). *Ingwe* (a leopard) is a wild animal which is known for its beautiful spots. These spots make the leopard very distinct from other animals. It is from this distinction that isiXhosa has the proverb *Ingwe idla ngamabala* (The leopard is known by its spots). This proverb generally means that one is known by one’s good works. The poet uses the word *ingwe* (leopard) to refer to Mandela’s distinctness from other people. The phrase “… uyingwe yezingwe” (… you are the leopard of leopards) brings the idea that Mandela is seen as more noticeable than even other distinct people. At this point it should be remembered that Mandela was not the only one involved in the struggle against apartheid. He was with other comrades such as Oliver Tambo, Walter Sisulu, Govan Mbeki, Chris Hani, to mention just a few. All these comrades were prominent in the struggle against apartheid. Because of his role, Mandela became even more distinct than them. What made him more distinct is his serving twenty seven years in prison, his perseverance and holding unto his ideas even in testing times, his promoting peace towards the oppressors while he would also be justified if he promoted hatred against them, and being the first black and democratically elected president of South Africa. Mandela’s promoting peace is alluded to by Moto, in Moropa (2005:35), when he presents him as *Ingelosi yoxolo, yokhanyo*
nenkululeko (The angel of peace, light and freedom) in the poem ‘NguMadiba uMosisi wase-Afrika’. This points to Moto’s viewing Mandela as a righteous person, as peace, light and freedom are characteristics of righteousness, especially when they are promoted by an angel, who is generally believed to be a messenger from God. For all these characteristics, Mandela becomes a more distinguished statesman than any other person and the people of South Africa are proud of him.

Mandela’s distinctness is also presented by Mkiva in the poem ‘Ntengu ntengu macetyana’, when he describes him as ilhash’ elinkone elingena lodwa ebhantini (a white backed horse that reaches the finishing line alone) (Satyo, 1998:27). This line creates the imagination of horses in a race. In it, Mandela is presented as finishing the race with no challenger. Note the white colour at the back of the horse. This colour makes the horse more distinct among other horses. Winning the race alone implies that there are other horses who may not be reaching the finishing line. Even if they do, they do not reach it together with the white backed one, as it enters the line alone. These other horses may be regarded to be referring to Mandela’s comrades in the fight against apartheid in South Africa. This metaphor then presents Mandela as the most distinct figure among the comrades who fought against apartheid in South Africa.

Moto, in Moropa (2005:35), views Mandela as inkwenkwezi when he says: Wamvalela uMadiba inkwenkwezi yenkululeko; (You locked up Madiba, the star of freedom;) in the poem ‘NguMadiba uMosisi wase-Afrika’. A star is a phenomenon that emits a bright light during the night in the cosmos. While everything else may not be seen clearly because of darkness during the night, the star always shines bright, especially on a clear weather night. It is seen by people from all around the world. In a cloudy weather, the appearance of a star gives hope that the weather will clear off. In the Bible a star is used to lead people to a destination. For instance, when Jesus was born, a bright star led the wise men to Bethlehem where the baby was (Matthew, 2:2). This metaphor of
the star also points to Mandela’s distinctness, not only in South Africa, but in the world as a whole. As black people were under the oppression of the apartheid government, Mandela was always a symbol of hope that one day they would be released from that bondage. Like a star, Mandela led the black people to the freedom they gained in 1994; hence the poet views him as *inkwenkwezi yenkululeko* (the star of freedom).

The use of metaphor in isiXhosa poetry on Mandela affords the reader a clearer understanding of the qualities of Mandela and his role in the fight for the liberation of black people in South Africa. It also adds quality to the poetry and vivifies imagery. The drawing of metaphors from different worlds provides heterogeneity in the use of this device in the poetry. For instance, the bull, leopard and horse are from the animal world. The python is from the reptile world. The angel is from the heavenly world and the star from the cosmic world.

### 3.5 Hyperbole

Abrams (1993:85) views hyperbole as “a bold overstatement or extravagant exaggeration of fact or of possibility which may be either for serious or comic effect”. According to Brooks, Purse and Warren (1975:884), hyperbole is “an exaggerated or extravagant assertion used for rhetorical effect”. Hyperbole can then be said to be a kind of language that distorts facts by making them much bigger than they are, if looked at objectively. One may then conclude that hyperbole is a figure of speech in which statements are exaggerated. It may be used to evoke strong feelings or to create a strong impression and is not meant to be taken literally. Hyperbole usually means more than what it says on the surface. Poets therefore, use it as a tool of bringing the imaginary world to reality. IsiXhosa poets use this figure of speech when writing about Mandela. For instance, Yali-Manisi uses hyperbole in the poem ‘Unkosi Rholihlahla Nelson Mandela’, when he says:
The hyperbolic expression used by the poet in the above extract is the phrase *kukrakr’ inyaniso* (bitter is the truth). Truth is a statement that is accepted as being true. It is normally not associated with taste like bitterness or sweetness. While in literal terms, truth has no taste, among amaXhosa it is very common to hear comments such as *inyani iyakrakra* (truth is bitter) regarding truth. As it is stated above, hyperbole usually means more than what it says on the surface, the literal meaning of this statement is then ignored. This hyperbole is generally used to illustrate that truth may not be acceptable sometimes, just as anything with a bitter taste is seldom acceptable, or is accepted with difficulty.

It is common for people to see error in the person who speaks the truth that is not liked by listeners. In the same way, Mandela was criticised by the apartheid government for speaking the truth about the political situation of South Africa. For his ideas of a democratic and non-racial South Africa, he was given a treason sentence for which he served twenty seven years.

Another hyperbolic expression is found in Sithole’s poem ‘Izibongo zikaNelson Rhohilihla Mandela’ as follows:

*Int’ eyakha yanxonxothel’ amanz’ olwandle,*  
*Kwatsh’ amanzi kwasa’ amatye.*

(One who once drank up sea water,  
Water dried up and only stones remained.)
Drinking up sea water, until stones remain, is a real hyperbolic statement. No human being can drink up sea water because of its large volume. The brackish taste of the water would also make it difficult even to finish a bottle. This hyperbole is used to illustrate the long period Mandela lived on Robben Island which is surrounded by sea water. It implies that the period Mandela lived there was so long that even water as much as that of the sea would be finished, if it were to be drunk during that period. What is interesting here is that even that long period could not make Mandela lose his dream regarding a democratic and non-racial South Africa.

Another hyperbolic expression is found in the poem ‘UMandela enkundleni’ by Shasha, in the following lines:

\begin{quote}
Nto siyibonileyo inye:
\textit{Ngumsinga oya uguguma,}
\textit{Weenyembezi zomnt’ omnyama.}
\end{quote}

(We have only seen one thing:
\textbf{A stream that rises on,}
Of a black man’s tears.)

(Shasha, 1994:66)

\textit{Umsinga} (a stream) is water that is flowing continuously in a large quantity, usually found within a river. The rising of the stream, as presented in the second line, gives an image of a huge river. Although tears may be secreted for a long time, they never really form a rising stream. Even if thousands of people can come together and weep, their tears can never form a stream. In the poem, the word \textit{umsinga} (stream) is used to emphasise how black people kept on weeping because of oppression during the apartheid regime in South Africa. The
emphasis here is the fact that black people were ill-treated and that resulted in them shedding tears now and again.

Shasha also uses hyperbole in the following manner:

*Sharpville ka-1960,*

*Yona ke yaziwa nayimpunde:*

*Ukuxhelwa kwabantu bengaxhobanga!*

(The Sharpville of 1960, Is known even to anyone: The slaughtering of unarmed people!)

(Shasha, 1994:67)

A hyperbolic statement is found in the line *Ukuxhelwa kwabantu bengaxhobamga!* (The slaughtering of unarmed people!). *Ukuxhela* (to slaughter) is the act of killing and slaughtering an animal for food. The word *ukuxhela* is normally used with reference to animals and seldom to human beings, except for purposes of exaggerating. The slaughtering of an animal is a merciless and violent act. It is commonly an appreciable act though, because after slaughtering there is meat to be enjoyed. Whenever this word is used with regard to human beings, it brings a feeling of uneasiness, discomfort and pain. In the poem, the word *ukuxhela* (slaughter) is used to illustrate how violently innocent people were killed by the agents of the apartheid regime at Sharpville, during a peaceful demonstration against the pass laws on 21 March 1960 (Reader’s Digest, 1994:401–403; City Press, 23 March 2008:24, 27). The feeling of pain is further brought by the fact that these people carried no weapons to protect and defend themselves as they were being attacked. The Sharpville incident was not the only one where the slaughtering of black people took place. This practice was quite common during the apartheid regime in South Africa. This is confirmed by Mandela as follows:
The gun has played an important part in our history. The resistance of the black man to white colonial intrusion was crushed by the gun. Our struggle to liberate ourselves from white domination is held in check by force of arms. From conquest to the present the story is the same. Successive white regimes have repeatedly massacred unarmed defenceless blacks. And wherever and whenever they have pulled out their guns the ferocity of their fire has been trained on the African people.


In isiXhosa poetry on Mandela, as the foregoing discussion has illustrated, hyperbole is used mainly to emphasise certain aspects of Mandela and the political situation during the apartheid regime in South Africa. This use of hyperbole also gives the reader a clearer picture of what the poets are emphasising in their works.

3.6 Symbolism

Symbolism is the use of symbols to represent ideas or qualities. As in metaphor, where A signifies B, the same happens in symbolism. This idea is strengthened by Duka (1999:58) when he views symbolism as “another variant of A = B”. Nonetheless, in this case, A is mentioned without any reference. In the words of Shipley (1970:322), symbolism is “the representation of reality on one level of reference by a corresponding reality on another”. Chiari, as cited by Ntuli (1984:175), views symbolism as “a form of indirect, metaphorical speech meant to carry or to suggest a hidden reality”. Poets often use objects, colour or ideas to stand for certain ideas. The object that represents something is then called a symbol and a symbol is generally a visible or palpable object or idea that represents something else or has a range of reference beyond itself (Abrams 1993:206). A symbol therefore brings meaning which is beyond itself, that is, hidden meaning that refers to something else. Mtumane (2000:243) says that it is through the process of association that this hidden truth is discovered. What is implied in the above definitions is that in the use of a symbol a hidden meaning
needs to be disclosed. Mtumane (2000:242) views symbolism and the use of symbols as features of quality poetry.

The use of symbolism is evident in the poem ‘Izibongo zikaNelson Rhohlahla Mandela’ by Sithole, where he says:

\[\begin{align*}
Mhla amaBhulu abek’ ingxowa ezimbini, 
Ingxowa yomhlaba nengxowa yemali, 
Kwathiwa ikumkani mayikheth’ eyithandayo, 
\ldots 
Yhini! Ukusuka athathe ingxowa yomhlaba. 
Ingxowa yemali ithathwe zezinye iinkosi,
\end{align*}\]

(The day the Boers placed two bags, 
A bag of land and a bag of money. 
The king was told to choose anyone he liked, 
\ldots 
Oh! He only chose the bag of land. 
The bag of money to be taken by other chiefs, 
\(\text{(Mtuze and Kaschula, 1993:139; Satyo, 1998:24)\)}\)

In the above lines, the poet refers to King Sabatha Dalindyebo, who was given an opportunity to choose between money any land by the white people. *Ingxowa yomhlaba* (the bag of land), that the poet refers to, is a symbol used to represent the land and, in this situation, it represents South Africa in particular. On the other hand, the bag of money represents money, which is usually used to bribe people to abandon their unappreciable ideas. Choosing the bag of land instead of that of money indicates how Sabatha would not be bribed with money to abandon the land of his forefathers to the oppressors, while his fellow South Africans were suffering under apartheid. Instead, he chose the land that would benefit all his people. He knew very well that South Africa was being stolen from its rightful owners by the white man and he wanted no special favours from the
oppressors. The line *ukusuka athathe ingxowa yomhlaba* (instead taking the bag of land) illustrates how much Sabatha loved his country and would not exchange that love for any reward.

Sabatha’s attitude was unlike that of the Homeland leaders, who took up high positions and were paid huge sums of money for their role in helping the white people in oppressing their fellow brothers. These leaders were also used by the oppressors to divide the black people of South Africa by making them believe that they were not citizens of South Africa but of the different Bantustan Homelands that were created by the oppressive regime of South Africa. Mtumane (2006:33-35) names these leaders as Mathanzima, Sebe, Mang'ophe, Mphephu and Buthelezi in the poem ‘Yalal’ ingotya yabaThembu’.

Another use of symbols is found in the poem ‘Izibongo zikaMandela namanye amaqhawe’ by Tutani (1995:49) in the line: *Ayinakubasakhuzwa ngoba seyisombulukile* (It might not be stopped for it has already pulled away). The word *ukusombuluka* (pulling away) is mostly used to refer to the python as in *yasombuluk’ inamba* (the python is pulling away). When the python uncoils itself and moves away it is often referred to as *iyasombuluka* (it pulls away). The use of the word *seyisombulukile* (it has already pulled away) then brings the symbol of a python that has already pulled away from coiling itself. The coiling of the python has been discussed earlier in this chapter (cf. 3.4). This symbol then is used to illustrate how Mandela could no longer be stopped after he had been released from jail and taken over the presidency of the country. The only fair thing would be to let him implement his ideas.

The use of the liver as a symbol is apparent in the poem ‘Kugqirha Nelson Rhololahlala Mandela’, where Mtuze says: *Nyathela ngesibindi mhlekazi iyabalek’ i-Afrika* (Walk with courage sir, Africa is going away) (Mtuze and Kaschula, 1993:135). The liver is an organ that is found within the body of an animal and human being. However, it is common among amaXhosa to refer to
someone with courage as unesibindi, literally translated as he has a liver, as if someone with no courage has no liver. This saying also gives the impression that the liver is connected to one’s courage to fight or confront difficult situations (Tabu, 2007:34). In the above line the liver is used as a symbol of confidence and courage. The poet uses this symbol to persuade Mandela to be stronger than before and to have courage to fight against the oppression of and bring liberation to Africans.

The use of symbolism in isiXhosa poetry on Mandela provokes the reader to use his mental capacity to find the hidden meaning of what the poets are presenting about the figure in their poetry. The symbols used point to Mandela’s role in the struggle for the liberation of the black people in South Africa. This symbolism also enriches the language and enhances the standard of the poetry.

3.7 Idioms

IsiXhosa poetry written as tribute to Nelson Mandela is rich in the use of idioms. An idiom is a figure of speech that uses words in an unusual and non-literal manner. As words are literally known to be referring to certain concepts, when they are used in idioms, the same words refer to something else. This view is confirmed by Harris and Hodges (1995:112) as they define an idiom as “an expression that does not mean what it literally says …”

Bussmann (1996:216) also defines an idiom as:

“a set of multi-elemental group of words, or lexical entity with the following characteristics (a) the complete meaning cannot be derived from the meaning of the individual elements; (b) the substitution of single elements does not bring about a systematic change of meaning; (c) the literal reading results in a homophonic non-idiomatic variant, to which conditions (a) and (b) no longer apply.”
According to Cuddon (1991:441), an idiom is “a form of expression, construction or phrase peculiar to a language and often possessing a meaning other than its grammatical or logical one”.

Attarde (2006:1) confirms the difference in meaning between the idiom and the actual words used in it, when he states that “a number of idioms have an unusual grammatical construction and make little sense, if taken literally”.

It can be concluded that idioms are expressions which have an obscured meaning, as it is not found in the words that are used in them. They also do not have a fixed or regular form, as their form may always change. For instance, an element of the idiom may be omitted or changed while the meaning of the idiom is not affected. Another important characteristic of idioms is that they never express any fundamental truth that has bearing or impact on life (Kgobe, 1994:227).

The use of an idiom is found in the poem ‘Inkunzi yakuthi eQunu iphumile esikiti’ by Xozwa, in the following lines:

\[
\begin{align*}
UMthandi wesizwe owade & \text{ waxolela} \\
Ukujinga iliso & \text{ngenxa yesizwe sakowabo.}
\end{align*}
\]

(The Patriot who **preferred**

**To have his eye hanging out** for the sake of his own nation.)

(Luwaca and Qamata, 1995:33)

The use of an idiom in the above excerpt is evident in the phrase *ukujinga iliso* which literally means to have an eye hanging out. Normally, an eye hangs out as a result of an accident, where the eye ball gets out of the socket and only a vein holds it from falling. This is normally a painful experience. When the poet views Mandela as preferred to have his eye hang out, he means that he (Mandela) was prepared to find himself in any dangerous and painful situation for
The sake of the liberation of his nation from the bondage of apartheid. This is the reason why he persevered a life sentence, which turned to be twenty seven years, for his ideas of having South Africa liberated from the evil of apartheid. This hyperbolic idiom illustrates how Mandela would not be moved from his ideas, no matter what happened. It further confirms his determination to have South Africa emancipated from the bondage of apartheid. This idiom has been referred to in the previous chapter of this study (cf. 2.6.2.2).

The above idiom has the same effect with the one used by Moto in the poem ‘NguMadiba uMosisi wase-Afrika’, as follows:

\[
\begin{align*}
\text{Waluncama ulonwabo, ikhaya nentsapho yakhe,} \\
\text{Wafunga exolele \textit{ukumil' ingc' emqolo};} \\
\end{align*}
\]

(He sacrificed his happiness, home and family,
He swore to rather have grass grow on his back;)
(Moropa, 2005:36)

The idiom \textit{ukumil' ingc' emqolo} literally means to have grass grow on one’s back. \textit{Ingca} (grass) normally grows on the ground. There is no way that grass can grow on someone’s back. This indicates the hyperbolic nature of this idiom. This idiom is generally used to refer to a state of stubbornness and determination manifested by someone. It refers to a situation where one would rather face any situation, be it dangerous, strange or even leading to death, than giving up one’s ideas or stopping what one is involved in. In this case, this idiom is used to illustrate how consistent and unwavering Mandela was in his fight for the liberation of the oppressed people of South Africa. He would neither be bought nor sold.

In the poem ‘UMandela enkundleni’, Shasha (1994:66) uses the idiom \textit{koqhawuk’ unobathana} (all hell shall break loose) as follows:
The idiom *koqhawuk’ unobathana* (all hell shall break loose) is an expression used in isiXhosa to voice that something bad will happen if something does not happen the way it is expected. This idiom is generally used when one is not willing to give up on what one wants. It illustrates how prepared one is to fight even to death, if that’s what it would take. In this case therefore, one is given a clear picture of Mandela’s unwavering attitude and stance, as he fought against the oppression of the apartheid government in South Africa. Mandela’s unwavering stance is echoed as: “Nelson Mandela has never wavered in his devotion to democracy, equality and learning” (http://www.anc.org.za/people/mandela.html, 1978:5).

All the idioms discussed above point to Mandela’s determination to continue with the struggle for freedom under any circumstances. He would not abandon it until the apartheid system was destroyed and democracy achieved in South Africa. The use of idioms in isiXhosa poetry on Mandela enriches the language of the poetry, and makes the reader appreciate reading it. It reveals the ability of these poets to bring an idea without using words that refer to it directly. Instead, they use words which make the reader search for the meaning, as it is not found in the actual words that are used in the idioms.
3.8 Conclusion

This chapter has examined the use of figures of speech by isiXhosa poets in their works on Nelson Mandela. The figures of speech considered in this discussion include simile, metaphor, hyperbole, symbolism and idioms. The artistic use of these figures of speech in the poetry under study adds to the high standard of the poetry. It also strengthens the reader’s understanding of what he or she is presented with in the poetry. These figures of speech enrich the language of the poetry. They also serve to challenge the reader to use his or her intellectual capacity to understand what is presented in the poems. These poets’ use of the above figures of speech in an unusual manner also reflects their innovation, which further enhances their style in the presentation of Nelson Mandela.
CHAPTER FOUR

REPETITION

4.1 Introduction


Poetry is a game with artificial rules and it takes two to play it - the writer and the reader. Like all games, poetry has its practical aspects and, as a language game, it exercises a valuable though perhaps 'unsound' side of the mind: imagination.

IsiXhosa poets, who write on Nelson Rholihlahla Mandela, use concrete and stylistic language in order to draw the special attention of the reader to the figure presented in the poetry. Repetition is one of the devices used in this stylistic language. It is used in order to measure the ability of the reader to respond to written or poetic language. This chapter will then concentrate on the repetitive devices used in isiXhosa poetry on Nelson Mandela. Various forms of repetition such as alliteration, linking, parallelism and refrains will be discussed, as they are used in the poetry under study. Prior to the actual discussion of these repetitive techniques, an attempt will be made to define the concept of repetition.

4.2 The concept of repetition

In poetry, certain codes are used and their use makes the most wonderful world of poetry, the world of imaginations and symbols. Fowler (1982:22) states that these additional codes sometimes replace codes of ordinary language. He further maintains that in poetry "it is obvious to find ungrammatical structures, which on the other hand supplement the ordinary rules of grammar without subtracting from them". Repetition is one of such codes. It is a technical device.
which increases redundancy in poetry. It is this redundancy that makes poetry
different from other literary genres.

Boulton, as cited by in Tabu (2007:68), maintains that people tend to repeat
themselves when angry, happy or distressed. He further states that the
repetition of a word or a phrase is done to emphasise a fact or idea. Maiden and
Scott (1991:108) state that repetition can be seen as a characteristic of style that
most writers and some poets employ in an unusual way, repeating words and
phrases within sentences not just from sentence to sentence.

In the words of Drury (1995:224), repetition is “the recurrence of words, phrases,
lines or a group of lines, of rhyme sounds, of consonants and vowels, of images
and symbols, of themes and ideas”. Drury (Op cit.) further maintains that
repetition is a “coming back, a going over, a completion of a circle, an obsessive
returning to something emotionally magnetic or rhythmically compelling and is
essential to much, perhaps most poetry”. In the words of Okpewho (1992:71),
repetition is:

one of the most fundamental features of oral literature. It has both aesthetic and
a utilitarian value: in other words, it is a device that not only gives a touch of
beauty or attractiveness to a piece of oral expression … but also serves a certain
practical purpose in the overall organisation of the oral performance.

As this statement might seem to be referring only to oral performance, it should
be remembered that in Nguni languages a poem is more pleasing to the ear than
the eye. Even when one reads a poem, one often imagines the poem performed
with one hearing the words with one’s ear.

From the above statements, it can be concluded that repetition is a special
stylistic technique used in poetry to repeat sounds, words, phrases, lines and
ideas. Poetic repetition can be found in various forms, which include alliteration,
linking, parallelism and refrains. When writing about Nelson Mandela, isiXhosa
poets make use of these technical devices in order to create a clearer picture of the figure and to give a special emphasis on the matters arising about him.

4.3 Alliteration

Alliteration is a literary device where a sound, whether a consonant or a vowel, is repeated more than once in a line. It is the repetition of consonants, vowels and/or syllables in close proximity within a line (Myers and Simms, 1985:9). Myers and Simms further state that alliteration is deliberately used for the sake of melody and rhythm. They also maintain that the most common form of simple alliteration is beginning rhyme or head rhyme which normally occurs at the beginning of words and is usually consonantal (Ibid.). According to Harris and Hodges (1995:6), alliteration is the repetition of the initial sounds in neighbouring words or on stressed syllables.

Note how the above scholars do not seem to agree on the exact position of alliteration, as Myers and Simms locate it in close proximity within a line. On the other hand, Harris and Hodges view it as a repetition of the initial sounds in neighbouring words or on stressed syllables. In this study, alliteration will be discussed as the repetition of sounds within a line, irrespective of their actual position. What will be of essence is the aesthetic effect of the repetition within the line and poem.

From the above statements, one can deduce that alliteration is the repetition of sounds in successive words within a line. The repeated sounds may be consonants or vowels. The repetition of consonants is known as consonance while that of vowels is known as assonance. These two forms of alliteration will be discussed below.
4.3.1 Consonance

Myers and Simms (1985:64) view consonance as “the close repetition of similar or identical consonants of words whose main vowels differ”. According to Kgobe (1994:238), consonance is “the repetition of a sequence of consonants but with a change in the intervening stressed vowel”. In the words of Abrams (1999:8), consonance is “the repetition of a sequence of two or more consonants, but with a change in the intervening vowel”. Consonance therefore can be viewed as the close repetition of similar or identical consonants. This subsection will concentrate on the repetition of consonant sounds in isiXhosa poetry on Nelson Mandela.

In the poem ‘Unkosi Rhohlahla Nelson Mandela’, Yali-Manisi uses consonance in the following manner:

\[ \text{lintlambo zonke ziyaxokozela;} \]
\[ \text{lintaba zonke ziyadidizela;} \]
\[ \text{Izizwe ezikhulu zimangaliswe;} \]
\[ \text{Kuba izizwana ziyagqushalaza.} \]
\[ \text{Ziyaqhashambula ziyabhinyalaza.} \]

(All rivulets are making noise; 
All mountains are shaking; 
Great nations are surprise; 
For small nations are restless. 
They are kicking out and restless.)

(Mtuze and Kaschula, 1993:66; 
Mtuze and Opland, 1994:167)

The use of consonance in the above lines is apparent in the repetition of the -z- consonant. This sound appears three times in the first, second and fifth lines. It appears four times in the third and fourth lines. The repetition of this sound in the whole stanza creates a beautiful rhythm in the poem. It also emphasises the
actions taken by the public at the release of Mandela from prison. It illustrates the sounds of joy that were heard all around. As the -z- sound creates a beautiful buzzing sound, its repetition in the above lines illustrates the joy that people experienced at the release of Mandela from prison in 1990. The whole world expressed its happiness during that time. The restlessness of the small nations presented in the last two lines points to these nations not being able to wait for the freedom the release of Nelson Mandela was hoped to bring.

The use of consonance is also evident in the poem 'Inkunzi yakuthi eQunu iphumile esikitî', where Xozwa records the following lines:

*Yinto yon' ekukhonya kudal' ivuso kumaBhulu nabancethezi,*
*Batsho baxhoba bafohlela, kumhla ngogayi, ukuval' amazibuko.*

(His bellowing causes fear to Boers and traitors,
They immediately armed heavily, closing rivers like in time of war.)
(Mtuze and Kaschula, 1993:120)

Consonance can be seen in the recurrence of the -k- and –b- sounds in the above lines. The -k- sound appears three times in both lines. The repetition of this sound creates an audible rhythm in both lines. It also emphasises the strong force that Mandela had in his voice or in his speeches, where he spoke against apartheid and oppression in South Africa. It is this force that frightened the Boers and traitors.

The repetition of the -b- sound, which appears four times in the second line, emphasises the reaction of the oppressors to Mandela's words. This idea is strengthened by the use of this sound as a concord referring to the oppressors in the first three words. As it is stated in the line, the oppressors reacted by arming up and closing all the entrance and exit points. The closing of entrance points was done to make sure that people from outside South Africa, who might have assimilated and believed in Mandela’s words, could not enter the country. The
closing of exit points would make sure that Mandela and his comrades from within South Africa would not escape to other countries and that they would easily be found and arrested by the police.

According to language rules, different consonants may be grouped at the area of the mouth or nostrils, where they are articulated. This results in the articulation of double consonants at the same time. The use of this form of consonants is evident in the following lines from the poem 'KuGqirha Nelson Rholihlahla Mandela' by Mtuze, who says:

\[
\text{Bubungangamsha benganga ingaphaya kwezitshixo} \\
\ldots \\
\text{Kub'ithole lomThembu lithemb'ithambo lalo,} \\
\text{E lithambis' ezo nzingo lithimbe nabakude:}
\]

(It is the greatness of the great one beyond bars  
\ldots  
For the calf of umThembu trusts his own bone,  
Which softens those difficulties and captures people from afar:)

(Mtuze and Kaschula, 1993:138)

The use of consonance in the above lines is evident in the repetition of the \(-ng\)-sound in the first line, and the \(-th\)-sound in the second and third ones. The \(-ng\)-sound is a combination of the nasal \(-n\)- and the velar \(-g\)-, where the latter has been nasalised with the \(-n\)-sound. The repetition of the \(-ng\)-sound emphasises the greatness of Mandela. Also, note the phrase \(ngaphaya kwezitshixo\) (behind bars). The use of this phrase implies that even though Mandela was in jail, he still had his greatness. This was apparent in the fact that in the liberation struggle, he was still regarded as the leader while he was in prison. Also, the oppressed people put their hope in him that one day, when he got released; he would lead them out of oppression. The fact that Mandela's ideas could still spread all over the world, and that he was respected globally while he was a prisoner, also proved his greatness. It was because of this greatness that
people within and beyond the borders of South Africa put pressure on the apartheid government to release Mandela. Besides emphasising Mandela’s greatness, the repetition of the -ng- sound also creates a beautiful rhythm in the line.

The -th- sound is a combination of the alveolar -t- and the glottal -h-, thus aspirating the -t- sound with the -h- sound. The repetition of this sound emphasises the fact that Mandela is umThembu, which has the -th- sound as its root. This idea has been discussed in more detail in chapter two of this study already (cf. 2.2.3). The repetition of the -th- sound also creates a beautiful rhythm in the line.

Another example where double consonants are used is found in the poem ‘Izibongo zikaNelson Rholihlahla Mandela’, where Sithole says: Sixhaxhelan’ inxaxheba kuthi xha ixhala lokuxhelwa (Sharing inxaxheba and the fear of being slaughtered stops) (Mtuze and Kaschula, 1993:139). It is the repetition of the -xh- sound that illustrates the use of consonance in this line. This sound is a combination of the lateral click -x- and the glottal -h-, thus aspirating the -x- sound with the -h- sound. The repetition of this sound emphasises how people started sharing inxaxheba after the release of Mandela from prison and the commencement of negotiations for a democratic change in South Africa. Inxaxheba is the part that is often reserved for the chief when a cow is slaughtered among the traditional amaXhosa. It is regarded to be a significant piece of meat, which is not normally consumed by anyone except the chief or his designate. When the chief eats the meat, he is often in a relaxed manner, with no fear of anything. That is the reason why the poet adds the phrase kuthi xha ixhala lokuxhelwa (and the fear of being slaughtered stops).

During the apartheid regime, it was common for the oppressed people to be shot at by the agents of the then government. This was evident in the Sharpville shooting of unarmed black people in 1960 (Johnson, 2004:151-153).
slaughtering of black people by the apartheid government has been discussed in more detail in chapter three of this study already (cf. 3.5).

The release of Mandela from jail brought hope that this practice would come to an end. In fact, the oppressors and the oppressed started sitting together, sharing ideas, during the process of negotiations for a democratic South Africa. This is how people started sharing inxaxheba without fear of anything. The word inxaxheba is also used to refer to a role played by someone. All in all, the repetition of the -xh- sound in the above line, illustrates how the oppressed people started enjoying some happiness, by playing a significant role in the politics of South Africa, after the release of Mandela from jail.

In the poem ‘UMandela enkundleni’, Shasha (1994:66) uses multiple consonants in this way:

\[
Kudala \text{ sinkqonkqoza,} \\
\text{Sinkqonkqoza kungankqonkqozeki;}
\]

(We’ve been knocking for long, 
Knocking in vain;)

It is the repetition of the -nkq- sound that illustrates the use of consonance in the above lines. This sound is a combination of the nasal -n-, the velar -k- and the alveolar click -q-. The combination of these consonants makes -nkq- to be an ejected sound. This sound appears two times in the first line and four times in the second one. As the –nkq- sound imitates the sound which is normally heard when someone is knocking at the door, its repetition emphasises the fact that the oppressed people were knocking at the doors of the apartheid regime, demanding their freedom. Knocking at the doors of the apartheid regime would be apparent in the demonstrations that would be conducted, with memoranda handed over to the authorities, during the period of that government. All this seemed to be in vain as the government was stubborn and would not
emancipate the oppressed people from the chains of oppression. Knocking in vain was alluded to by Mandela in his speech in the Rivonia trial as follows:

> Who will deny that thirty years of my life have been spent **knocking in vain**, patiently, moderately and modestly at a closed and barred door? What have been the fruits of moderation? The past thirty years have seen the greatest number of laws restricting our rights and progress, until today we have reached a stage where we have almost no rights at all.


The above discussion has illustrated how isiXhosa poets use consonance in their poetry on Nelson Mandela. Consonance in the poetry serves a decorative function and creates audible rhythm while, at the same time, arousing the interest of the reader and public to read or listen to the poetry. It also adds a musical element in the poetry.

### 4.3.2 Assonance

Assonance is the repetition of identical or similar vowels, especially in stressed syllables in a sequence of nearby words (Abrams, 1999:9). Kgobe (1994:237) views assonance as sometimes referred to as “vocalic rhyme and consists of the repetition of similar vowel sounds”.

The use of assonance as a form of alliteration is evident in the poem ‘Inkunzi yakuthi eQunu iphumile esikit’, where Xozwa says: *Vukani bafazi bama-Afrika niyiyiizele, nitshayelele* (Rise African women, ululate and clear the way) (Mtuze and Kaschula, 1993:119). The use of assonance is apparent in the repetition of the -a- vowel, which appears eight times in this line. The repetition of this vowel emphasises the fact that African women should manifest joy by ululating in celebration of the release of Nelson Mandela from prison. Whenever there is a celebration, women are known of their ululating among Africans. The release of Mandela from jail was a phenomenal event to celebrate, as no one knew that it
would come, especially at that time. Most people thought Mandela would die in jail as he was serving a life sentence. His release then was a cause for celebration among the oppressed people of South Africa. Besides, Nelson Mandela’s release strengthened the hope of the end of the apartheid dispensation, together with its oppressive measures. To the oppressed people, this event meant the beginning of freedom in South Africa.

Another example where assonance is used is apparent in the poem ‘KuGqirha Nelson Rhohlihlalahla Mandela’, where Mtuze says:

\begin{verbatim}
Yakhula yon' inyaniso yagqogqa imiphula, 
Yaphul' imisedare yaphunzis' amaxhama, 
Yaxhakazel' indoda yandolosa yagoduka, 
Yaphuma kwantonjane lakhamnqa lonk' ilizwe, 
Yalisonga layingqulana yalihamba layibholana, 
Isith' isemi inyaniso ayijikwa nayije.
\end{verbatim}

(The truth grew and wiped out the ear wax, 
It broke the cedar trees and made the antelopes to abort, 
The man went home proudly, 
He went out of the girl initiation rite and the whole world was surprised, 
He folded the world small and travelled it as a small ball, 
Saying the truth still stands, it is not changed even by the jail.)

(Mtuze and Kaschula, 1993:134)

It is the repetition of the -a- vowel that marks the use of consonance in the above lines. This vowel appears six times in the first line, seven times in the second and fourth lines, and eight times in the third one. It appears eleven times in the fifth line and four times in the sixth one. In isiXhosa vowel chart, the -a- vowel is found at the lowest part of the mouth, as it is pronounced with the tongue sitting down and relaxed. This allows the voice to come out loud and clear. Therefore, the repetition of this vowel in the above extract illustrates how confident Nelson Mandela was in his speeches against apartheid before and after his release.
In the first, second and sixth lines the repetition of this vowel emphasises the development of truth about the liberation of the oppressed people in South Africa. Note how the poet regards the truth as having cleared the wax of the ear. The phrase *ukugqogqa imiphula* (wiping out the ear wax) is an idiom that is often used to illustrate how a stubborn person has been told the truth without reservation. In the same manner, Mandela is depicted as having told the stubborn oppressors the truth without reservation. Even his detention could not make him forsake the truth. Even after his release from jail, he still held on the truth he was telling the oppressors hence the sixth line reads; *Isith’ isemi inyaniso ayijikwa nayijele* (Saying the truth still stands, it is not changed even by the jail).

The truth Mandela told the oppressors is regarded to be so strong such that it is imagined to be breaking the cedar trees and make antelopes (*amaxhama*) abort or lose their unborn calves. *Imisedare* (the cedar trees) are regarded to be strong trees which do not just break. The imagining of this truth breaking these trees then suggests its strength. *Ixhama* (an antelope) is known of always giving birth to live calves. The imagination of this truth as causing antelopes to give birth to still born calves also suggests its high strength. In fact, it is the strength of this truth that made the apartheid government to release Mandela before completing the term of his sentence. The government felt so under pressure that it could not keep Mandela in prison anymore.

The repetition of the -a- vowel in the third, fourth and fifth lines emphasises the release of Mandela from jail. On his release, Mandela went out proudly, as it is indicated by the line *yaxhakazel’ indoda yandolosa yagoduka* (The man went home proudly). The word *ukuxhakazela* is derived from the phrase *ukwakha amaxhaka*, which means positioning one’s arms in a bent manner further from one’s body as one is walking. People who walk in this manner are generally regarded to be proud. It is the depiction of Mandela walking in this manner, out of jail, that suggests that he came out proudly. This idea is further strengthened
by the phrase *yandolosa yagoduka* (he went home proudly and confidently). *Ukundolosa* is a Xhosa word for walking proudly and confidently, and this phrase then describes Mandela’s proud walks and confidence, as he went out of jail.

Note the phrase *Yaphuma kwantonjane* (He got out of the girl initiation school). *Intonjane* is the ritual where a girl is put in seclusion as a form of initiation. During this ritual, the girl is not seen by members of the public, except her guardian and those allowed entering into the hut where she is kept. It is because of its secluded nature that Mandela’s imprisonment is then associated with this ritual. While in prison, Mandela would also not be seen by members of the public. This is confirmed by him when he says: “I was entitled to have only one visitor, and write and receive only one letter every six months … Visits and letters were restricted to first degree relatives” (Mandela, 1994:474). Being allowed one visit and one letter from first degree relatives, only after six months, really confirms how Mandela would not be seen by members of the public, when he was a prisoner.

Also, *intonjane* is a ritual where a girl is being prepared for greater responsibilities in life. For instance, she is given lessons on how to behave on becoming a married woman. By implication, Mandela’s stay in prison is presented as a time when he was being prepared for the great responsibility of becoming the president of South Africa one day. What is ironical here is that those who put him in jail did not understand this as, in their opinion; they were punishing him (*cf.* 3.4).

Also, note the phrase *lakhamnqa lonk’ ilizwe* (the whole world got surprised). The world was surprised by Mandela’s release as he was serving a life sentence. In terms of the sentence, he was supposed to die in jail. It was then surprising that the strong apartheid government could succumb to pressure and release him before that time came. Another source of surprise was the fact that Mandela came out proudly, still holding to his convictions after such a long time (twenty
seven years) in jail. This period was so long that he could have been tamed by the authorities. However, he was still proud of his convictions.

After his release, Mandela travelled around the world, still selling and soliciting support for his ideas. His visiting many countries within a short time made the world seem like a small area hence the poet says: *Yalisonga layingqulana yalihamba layibholana* (He folded (the world) small and travelled it as a small ball).

The above discussion has illustrated how isiXhosa poets use assonance in their poetry on Nelson Mandela. Apart from serving a decorative function, assonance creates audible rhythm while at the same time promoting the interest of the audience or reader in listening to or reading the poetry.

In the above discussion, consonance and assonance have been discussed as forms of alliteration. From the above discussion, one can deduce that alliteration draws the attention of the reader towards the poems. It emphasises important aspects that are revealed about Mandela in the poetry under study. Through the use of alliteration, one can be able to dig the unstated facts or the full message passed by the poets about Mandela. Alliteration is particularly useful in the creation of audible rhythm and giving some musical effect to the poetry under study.

4.4 Linking

By linking is meant the carrying over of an idea from one line to another, by repeating the same words or phrases in successive lines. Some scholars of literature refer to this form of repetition as anaphora, which is viewed as a rhetorical device in which the same word or phrase is repeated in successive lines or clauses (Baldick, 1991:11). Linking, which can also be called anaphora, is viewed by Cuddon (1991:40) as “a rhetorical device involving the repetition of
a word or a group of words in successive clauses”. Milubi, as cited by Tabu (2007:77), states that linking is a significant stylistic device that is commonly used in African poetry. He further maintains that its employment contributes in decorating the external structure of a poem, and that where linking is employed the idea in one line is carried over to the next line by repeating the same words or phrases. Linking can be presented in different ways, as it can be vertical or oblique, as discussed below.

4.4.1 Vertical Linking

According to Ntuli (1984:192), vertical linking is “the expression used to describe the type of linking where a word in the first line corresponds almost vertically with one in the second line”. In a case where a word, stem or root of a word in the first line corresponds vertically with the same word, its stem or root in the second line, vertical linking is then observed. Vertical linking may be initial or final. This is confirmed by Ntuli (Op cit.), when he states that “linking which appears at the beginning of successive lines is initial, and that at the end is final”. Sometimes central linking is observed when similar words appear around the middle of successive lines. This section will then focus on the discussion of initial, central and final linking.

4.4.1.1 Initial linking

Initial linking is a device of repetition where an initial word or phrase in a line is repeated in the same position in the next line. This is the kind of linking that is referred to by Myers and Simms (1985:16) when they view linking, which they term anaphora, as “a figure of repetition that repeats the same word or phrase at the beginning of successive lines”. An example of this literary device is evident in the poem ‘UMadiba waseQunu’, where Shasha (1994:54) says:
Mhla waphum’ ejele,
Mhla lajol’ inqindi lajonga phezulu,

(The day he went out of jail,
The day the fist pointed high up,)

Initial linking here is formed by the appearance of the word *mhla* (the day) at the beginning of both lines. The repetition of this word is used to emphasise the events that took place on the day of the release of Mandela from jail. The pointing of the fists high by people signalled the power of the (black) people to govern South Africa. In the above lines, linking creates a rhythmic structure and therefore makes the poetry more musical.

Initial linking is also found in the poem ‘Izibongo zikaNelson Rholihlahla Mandela’, where Sithole says:

*Undincamisile* faf’ olude lukaMandela,
*Undincamisile* ntong’ ende yokubeth’ izizwe,

(You have exceeded to me tall one of Mandela,
You have exceeded to me long stick used to beat nations,)

(Mtuze and Kaschula, 1993:139)

Initial linking is fulfilled by the appearance of the word *undincamisile* (you have exceeded to me) at the beginning of the first line and corresponds vertically with its repetend at the beginning of the second line. The repetition of this word illustrates how the poet appreciates Nelson Mandela and his actions. The poet is so proud of Mandela to such an extent that he cannot hold his feelings anymore, but to burst and praise this victorious man. The effect of the word *undincamisile* (you have exceeded to me) has been discussed already in chapter two of this study (*cf.* 2.3).
4.4.1.2 Central linking

Central linking takes place when a word or phrase is repeated around the middle of two successive lines. This form of repetition also creates vertical linking, as the repeated word corresponds vertically between two lines. An example of central linking is found in the poem ‘UNkosi Rholihlahla Nelson Mandela’, where Yali-Manisi writes:

\[
\begin{align*}
\text{lintlambo} & \text{ zonke} \text{ ziyaxokozela; } \\
\text{lintaba} & \text{ zonke} \text{ ziyadidizela; }
\end{align*}
\]

(All rivulets are making noise; \\
All mountains are shaking;)

(Mtuze and Kaschula, 1993:66; \\
Mtuze and Opland, 1994:167)

The use of central linking in the above lines is made possible by the recurrence of the word zonke (all) in the middle of both lines. This word is used to emphasise how most people supported Mandela, whether secretly or publicly. Every nation, great or small, was aware of Nelson Mandela and his struggle against apartheid. Note the use of the words lintlambo (rivulets) and lintaba (mountains), which refer to objects that are presented as making noise and shaking respectively. These natural phenomena are used to represent people who are found around all the rivers and mountains. It is these people who make noise and shake in support of Mandela’s ideas. The noise and shaking of these people were evident in the demonstrations that would be conducted all over South Africa for the eradication of apartheid and the establishment of a democratic dispensation in the country. In some of these demonstrations, people would also be demanding the release of Mandela from prison. Powerful speeches would also be delivered.
Another example of central linking is evident in the same poem, where the poet says:

\[
\begin{align*}
Uzama-zam' \textit{ilizwe} \textit{lizama-zame}; \\
UMabhijel' \textit{ilizwe} \textit{njengechanti}.
\end{align*}
\]

(One who makes the world shake;  
One who wraps around the world like \textit{ichanti}.)

(Ibid.)

It is the recurrence of the word \textit{ilizwe}, which refers to the world, in the middle of these two successive lines that marks the use of central linking in the above lines. Shaking the world successfully refers to Mandela’s ideas having spread all over the world and made people in it support them. This led to the absence of calmness in the world, as people would cry for the eradication of apartheid in South Africa. The posing of sanctions against South Africa by world powers was a clear indication that Mandela’s ideas received support in the world. Mandela’s wrapping around the world like \textit{ichanti} has been discussed in chapter two of this study already (cf. 2.6.2.2).

### 4.4.1.3 Final linking

Final linking is a device where the last word (stem or root) of a line is repeated at the end of the next line, thus corresponding vertically. This means that if two identical words appear at the end of successive lines, final linking is observed. The use of final linking is evident in the poem ‘Idelakufa lakwaMadiba’, where Madlebe says:

\[
\begin{align*}
Wakhal' uBot 'esiva amanxeb'oMkhonto, \\
Watshabalal' uvimb' oseSosolo nguMkhonto.
\end{align*}
\]

(Botha cried feeling the wounds of UMkhonto,  
The storehouse in Sasol got destroyed by UMkhonto.)
The use of final linking in the above lines is fulfilled by the appearance of the word -Mkhonto at the end of both lines. Umkhonto (a spear) is a sharp weapon used to attack an enemy. In this poem the word -Mkhonto is used to refer to the ANC military wing UMkhonto Wesizwe (the Spear of the Nation). It is this military wing that was prepared to fight against the apartheid government in South Africa, should a need arise. The activities of this wing used to destabilise the apartheid government by attacking some government institutions. It is for this reason that Botha, who was the president of South Africa during apartheid, is said to have cried because of the wounds from it. This implies that the government feared and could not control this wing. The mention of Sasol as being destroyed gives an example of government institutions that were attacked by UMkhonto Wesizwe. Sasol is where synthetic fuels and chemical products are produced in South Africa.

Attacking government institutions was a way of pressurising the South African government to abandon apartheid and establish a democratic dispensation. The repetition of the word Mkhonto draws the attention of the reader so that he/she can be aware of the actions of UMkhonto Wesizwe, which contributed to the abandoning of apartheid and the establishment of the democratic South Africa.

Another example of final linking is apparent in the poem ‘NguMadiba uMosisi wase-Afrika’, where Moto says:

Luphi na uloyiso lwakho Apateti?
Yivani lisanuka ivumba le-Apateti!

(Where is thy victory Apartheid?
Feel the smell of Apartheid is still on!)

(Moropa, 2005:35)
The use of final linking, in the above lines, is marked by the recurrence of the word *Apateti* (Apartheid) at the end of both lines. The repetition of this word emphasises the fact that apartheid has finally given up, and is the thing of the past. That is the reason why the poet asks where its victory is. Also note how the poet addresses apartheid as if it is a human being who can hear. This is how he personifies the system.

As, in 1995, the year in which the poem was published, it was just one year after the establishment of the democratic South Africa, traces of apartheid could still be recognised. That is the reason why the poet presents its smell as being felt still. This gives the idea that although apartheid had been eradicated, its effects could still be seen, and it will take some time before they disappear completely. Also, some dissatisfied individuals, among the oppressors, still practised some form of racism. Even this day, isolated instances of racial practices are still found in South Africa.

Apartheid was the tool used by the white government to oppress black people in South Africa. Black people were separated from the white people and from each other according to tribal and ethnic differences, through the establishment of Bantustan homelands. They were also denied most of the privileges and rights in the country. Through Mandela’s efforts and powers, in collaboration with his comrades, apartheid measures were lifted and everybody received equal treatment in the eyes of the law. The poet’s repeating this word gives the feeling that he is not afraid of apartheid anymore. That is why he can even confront it.

In his ‘UMandela enkundleni’, Shasha (1994:66) uses final linking in this manner:

> *Umkhonto ke we sizwe*
> *Ukwalikhaka lesizwe!*

(The spear of the nation
Is also the shield of the nation!)
It is the appearance of the stem -sizwe (the nation), at the end of both lines that fulfils the employment of final linking in the above lines. This repetition emphasises the fact that UMkhonto Wesizwe was a benefit to the nation, especially the oppressed people. The poet refers to it as both the spear and the shield of the nation. The spear is normally used to attack and endanger the enemy. On the other hand, the shield is used to protect oneself from the attack of the enemy. The poet then presents the ANC military wing as an instrument that was meant to both attack the oppressors and protect the oppressed from the oppressors.

The above discussion illustrates how the aforementioned isiXhosa poets use initial, central and final linking to reveal their skill in handling vertical linking, in their poetry on Nelson Mandela. These forms of vertical linking contribute towards the establishment of a beautiful structure and the upgrading of the quality of the poetry. They also contribute towards the creation of a beautiful and audible rhythm in isiXhosa poetry on Nelson Mandela.

### 4.4.2 Oblique linking

Mtumane (2000:186) views oblique linking as “a technique whereby a word, stem or root which is found in one line also appears in a different position in the next line”. He further maintains that this form of linking becomes very clear when the second line begins with the last word of the first line or ends with the first word of the first one (Ibid.). Ntuli (1984:195) echoes the same idea when he states that in oblique linking, one word in the first line occurs in a different position in the second line.

From the above statements, oblique linking may be regarded to refer to the repetition of words or phrases that are not in the same positions in successive lines. While it is generally accepted that a clear instance of oblique linking is
when the first word of the previous line is repeated at the end of the next line, and vice versa, these are not the only positions of oblique linking. A word may be the first or last one in one line, and be found somewhere in the middle in another line. What is important is that when a line is drawn to link the repeated word in both lines, it creates a slanting or oblique line. As it is the case with vertical and central linking, as discussed above, oblique linking also serves to carry an idea from one line to the other.

The use of oblique linking is apparent in the poem ‘Inkunzi yakuthi’, where Mbovane (2003:3) says:

\[
\begin{align*}
\text{Yinkunzi} & \text{ egquma kungquban’iingqondo,} \\
\text{Ath’ umntu noko le nkunzi ngath’ineentlanga,}
\end{align*}
\]

(He is the bull that bellows until heads roll,
Someone says this bull seems to have incisions.)

The recurrence of the stem -nkunzi (bull) in different positions in the above lines is a clear illustration of the use of oblique linking. This linking creates a left to right swing as follows:

\[
\begin{align*}
a & \hphantom{a} \hphantom{a}
\end{align*}
\]

The significance of the word inkunzi (the bull) has already been discussed in chapter three of this study (cf. 3.4).

Oblique linking can also form a right to left swing, as in the following lines from the poem ‘KuGqirha Nelson Rholihlahla Mandela’ by Mtuze:
Ithamo lenyoka lihlab’elimzondayo!
Lihlab’elimzondayo kub’igazi seliphalele,

(The bone of a snake pricks the one it hates!
It pricks the one it hates for the blood has been shed already,)
(Mtuze and Kaschula, 1993:133)

Oblique linking is fulfilled by the appearance of the phrase lihlab’ elimzondayo (it pricks the one it hates) in different positions in the above lines. The right to left swing created by the above linking may be presented graphically as follows:

```
\[ \begin{array}{c}
\text{a} \\
\hline
\end{array} \]
```

The appearance of the phrase lihlab’ elimzondayo (it pricks the one it hates) in successive lines carries the idea of the bone of a snake pricking the one it hates, from the first to the second line. There is a general belief among amaXhosa that the bone of a dead snake is as dangerous as a live snake, as it is regarded to be still carrying the venom. It is for this reason that after it has been killed, a snake is often burnt to ashes. When a dead snake is not burnt, it is believed that its bones may harm whoever touches them.

It should be remembered that human beings and snakes are naturally enemies, as they hate each other. In the same way, during the liberation struggle, Mandela and the apartheid government were regarded as enemies. When the government imprisoned and gave Mandela a life sentence, they thought he would not be influential and dangerous anymore. He was then regarded as a dead snake. Like a dead snake that has not been burnt, Mandela, through his ideas (represented by the bone) remained harmful to the oppressive government. While Mandela was in jail, his ideas and influence became so
strong that they ultimately endangered the government by having him released from prison, the apartheid system falling and eradicated, and a democratic dispensation established in South Africa.

The above discussion illustrates how the aforementioned isiXhosa poets use oblique linking with the left to right and right to left swings in their poetry on Nelson Mandela. This linking transfers an idea from one line to the next, thereby unifying the lines.

As Tabu (2007:88) states with regard to Shasha, the art of isiXhosa poets who write on Mandela in their employment of linking has been witnessed in their use of vertical and oblique linking to transfer ideas from one line to the other. This linking joins lines together by similar words, stems or roots of words, and unites the various elements of the lines. The repetition of words in successive lines also tends to have an emphatic effect and enhances continuity in the poetry. It also creates some rhythm, in which case it gives the poetry a definite structure. This structure then tends to be decorative in the poetry, and elevates its standard. All this illustrates the success with which isiXhosa poets use linking as a stylistic device in their poetry on Nelson Mandela.

4.5 Parallelism

Parallelism is a rhetorical device of grammar in which phrases or ideas share a similar grammatical structure. This form of repetition is made in order “to create surprise and emphasis” (Myers and Simms, 1985:223). It is the pairing nicely of words in two or more successive lines. Parallelism, as a form of repetition, is defined by Rycrof and Ngcobo (1988:78) as a device whereby the poet brings together, in a balanced relationship, ideas and images that may seem independent of one another. Concurring with Rycrof and Ngcobo is Mtumane (2000:176), who states that this balanced relationship is manifested by the correspondence of units in successive lines. This correspondence means that a
word in a line must be paired with another word in the following line. Drury (1995:102) views parallelism, which may also be termed “par’ison", as the parallel structure between clauses and he stresses that this parallel comparison must be exact. This exact structure is what Tabu (2007:89) refers to as “complete parallelism”.

Parallelism may be presented in a complete or incomplete form. In a case where all the words in the previous line have a corresponding partner in the next one, complete parallelism is observed. In some instances, it happens that some words, whether in the previous or the next member, do not have partners in the other line. In this case incomplete parallelism is observed. IsiXhosa poets use both complete and incomplete parallelism in their poetry on Nelson Mandela. The use of complete parallelism is evident in the poem ‘Umyalezo’, where Ndlazulwana says:

Ngenxa yelo futhe ke silila siliile.
Ngenxa yalo moya ke sizila siziile.

(Because of that impact we are always weeping.
Because of that spirit we are always mourning.)

(Gebeda, 1994:66)

Note how each word in the first line has a corresponding partner in the second one. It is for this reason that this is a case of complete parallelism. This parallelism may be illustrated graphically as follows:

```
 a       b       c       d       e       f
   ↑       ↑       ↑       ↑       ↑       ↑
 a       b       c       d       e       f
```
There was great confusion in South Africa when Mandela was behind bars. The authorities and government agents turned their direction and spread false information about Mandela and, by so doing, they misled the nation. The confusion then led to something which may be called black on black violence, where black people killed one another for no clear reasons. With the above parallelism, the poet reflects how sad the situation was in South Africa.

Note the use of the words *silila sililile* (we are always weeping). A person who is always weeping is one who is deeply hurt. It might happen that the person is emotionally disturbed or physically hurt. In this case, black people were weeping because their brothers were killing each other physically, and that disturbed them emotionally. In the second line, the poet uses the phrase *sizila sizilile* (we are always mourning). This proves that before the democratic elections of 1994 black people were always grieving for the death of their loved ones. People were killed in their homes, on the streets, in public transport and almost everywhere. No one was safe and the whole country (particularly the oppressed people) was mourning. Therefore, the use of these two phrases *silila sililile* (we are always weeping) and *sizila sizilile* (we are always mourning) emphasises the sadness of the oppressed people without a leader to take them out of that oppression. It also illustrates how the agents of apartheid brought a dark cloud on top of the nation. It is because of them that people were killing each other.

Another example of complete parallelism is found in the poem ‘URholihlahla’, where Nyamende says:

*Larho-o-o-osh’ ihlahla!*
*Larho-o-o-osh’ ihlahla!*
*Larho-o-o-osh’ ihlahla!*

(The branch incited!
The branch incited!
The branch incited!)
(Nyamemde *et al*, 1995:88)
In the above parallelism, each word in the first line has a corresponding partner in the second and third ones. The use of parallelism in the three successive lines above is proof that parallelism may involve more than two lines. This parallelism may be illustrated graphically as follows:

```
  a             b
   ↑             ↑
  ↓             ↓
  a             b
   ↑             ↑
  ↓             ↓
  a             b
```

In the above excerpt, the poet uses Madiba’s first name Rhohlahlahla in an indirect manner, to draw in mind a picture of a pulled branch. Note the word *Larho-o-o-o-osh(a)* (It incited) as used in the above lines. When someone drags a branch there is always that *rho–o-o-osh* sound, which may sometimes be very irritating, especially when one is concentrating. It is the irritation of Mandela’s words that incited the oppressed people into joining the struggle against apartheid and demanding their freedom and democracy in South Africa. This brings the idea that Mandela’s name is a symbol for disturbing the established order of the apartheid government. In this case, the order that Mandela disturbed were the ruling structures and all the oppressive measures laid upon black South Africans. The poet then repeats the above word to emphasise that Mandela irritated the apartheid government until he was attended to and given a chance to express his feelings.

It must also be remembered that when someone is pulling a branch, some of the leaves are peeled off, not purposely but because of the force and friction involved when pulling the branch. This happened in South Africa as some who
were supposed to be helping and supporting Mandela scorned at him, calling him names. Such people only thought of themselves and their well being hence the TBVC states were formed, with black people as puppet leaders. These so called leaders were like leaves that had fallen off the branch that challenged the apartheid government.

In the use of parallelism in isiXhosa poetry on Nelson Mandela, there are also words in one line, which do not have corresponding partners in the other line. This is a case of incomplete parallelism, as evident in the poem ‘Imbongi iikhahlela iinkosi zakwaDalindyebo’, where Sithole says:

\[
\begin{align*}
\text{Yamkela imithandazo ye-Afrika,} \\
\text{Yamkela imithandazo ye-Afrik’ emnyama.}
\end{align*}
\]

(Accept the prayers of Africa,
Accept the prayers of black Africa.)

(Mtuze and Kaschula, 1993:136)

This parallelism may be illustrated graphically as follows:

```
 a       b       c
     ↑       ↑       ↑
 a     b     c     d
```

Note how all the words in the first line have corresponding partners in the second one, while the word emnyama (the black one) in the second line has no corresponding partner in the first one. It is this word’s standing alone that makes parallelism to be incomplete in the above lines. This word is used to emphasise that the people referred to with the use of Africa are the black ones. This is how the poet excludes the white people who live in Africa as well. Although there are white people living in Africa, the poet emphasises that it is the prayers of the
black people that need to be accepted. At this stage, it should be remembered that it was the black people who always prayed for their emancipation from the white man’s oppression. As the white people were the oppressors, they always enjoyed the benefits of the land at the expense of the black people. They then did not need to pray for any political and economic emancipation from any oppression. It is for this reason that the poet pleads with God to accept the prayers of black Africa, specifically.

Incomplete parallelism is also found in the poem ‘Izibongo zikaNelson Rhohlihlaha Mandela’, where Sithole says:

* Phila naphakade ngwev’ empunga,
  Phila naphakade ngwev’ empunga yakowethu,

(Long live old one,
Long live old one of our own,)
(Mtuze and Kaschula, 1993:140)

This parallelism may be illustrated graphically as follows:

```
  a           b           c           d           e
```

Even in the above lines, all the words in the first line have corresponding partners in the second one. However, the word *yakowethu* (of our own), in the second line, has no partner in the first one hence it stands alone. It is because of this word not having a partner in the first line that this parallelism is incomplete. This word is used to emphasise that the old one (Mandela) whom the poet wishes long life is “our own”, that is, he belongs to the black nation. The wish of the poet is in line with the slogan ‘Long Live Nelson Mandela!’.
words *Phila naphakade ngwev’ empunga* (Long live old one) have already been discussed in more detail in chapter two of this study *(cf. 2.3.2).*

In parallelism the poet may also repeat the same words in successive lines. The repetition of similar words in successive lines, as a form of parallelism, is a case of parallelism by linking (Mtumane, 2000:177; Tabu, 2007:91). Below is an example of parallelism by linking as found in the poem ‘Imbongi ikhahlela iinkosi zakwaDalindyebo’, where Sithole says:

*Bhotani zinkosi zendlu kaNgubengcuka!*
*Bhotani zinkosi zendlu kaNgangelizwe!*
*Bhotani zinkosi zendlu kaDalindyebo!*
*Bhotani zinkosi zendlu kaJongilizwe!*
*Bhotani zinkosi zendlu kaJonguhlanga!*
*Bhotani zinkosi zendlu ndiyanibingelela.*

(Hail chiefs of the house of Ngubengcuka!
Hail chiefs of the house of Ngangelizwe!
Hail chiefs of the house of Dalindyebo!
Hail chiefs of the house of Jongilizwe!
Hail chiefs of the house of Jonguhlanga!
Hail chiefs of the house I salute you!

*(Mtuze and Kaschula, 1993:136)*

The parallelism created by the above lines may be illustrated graphically as follows:
Note how the phrase *Bhotani zinkosi zendlu* … (Hail chiefs of the house ...) appears in a corresponding relationship in all the above lines. This is a clear case of parallelism by linking. Although the words *kaNgubengcuka* (of Ngubengcuka), *kaNgangelizwe* (of Ngangelizwe), *kaDalindyebo* (of Dalindyebo) and so on, are different words, they all give the same idea as they refer to the former chiefs of abaThembu, and therefore the chieftaincy of this nation. The only word that is completely different from others is *ndiyanibingelela* (I salute you) in the last line. However, the use of this word emphasises the saluting or greeting of these chiefs as it is synonymous with *bhotani* (hail). In the above lines, as the poet salutes the chiefs of abaThembu, he is also praising and associating them with their fore-fathers. This association is carried over to subsequent lines.
A form of parallelism similar to the one above is the following one from the same poem:

\[
Ayanyakama amathambo kaThembu,
Ayanyakama amathambo kaDlomo,
Ayanyakama amathambo kaNtande,
Ayanyakama amathambo ezinyanya.
\]

(Shaking are the bones of Thembu,
Shaking are the bones of Dlomo,
Shaking are the bones of Ntande,
Shaking are the bones of the ancestors.)

(Ibid.)

This parallelism may be illustrated graphically as follows:

\[\begin{array}{c}
\text{a} \\
\text{b} \\
\text{c} \\
\end{array} \quad \begin{array}{c}
\text{a} \\
\text{b} \\
\text{c} \\
\end{array} \quad \begin{array}{c}
\text{a} \\
\text{b} \\
\text{c} \\
\end{array}
\]

In this parallelism, the phrase \textit{Ayanyakama amathambo …} (Shaking are the bones …) appears in a corresponding relationship in all the lines. Although the words \textit{kaThembu} (of Thembu), \textit{kaDlomo} (of Dlomo) and \textit{kaNtande} (of Ntande) are different, they give the same idea as they are all clan names and praises of the same lineage. They all refer to the distant forefathers of Nelson Mandela. Even the word \textit{ezinyanya} (of the ancestors), which seems completely different
from others, connects well with these words as Thembu, Dlomo and Ntande are the ancestors of the Madiba people. Actually, this word sums up all these other words. Also, note the following lines from the same poem:

\[
\begin{align*}
\text{Hayi ithamsanqa owalifumana kuJongintaba,} \\
\text{Hayi ithamsanqa owalifumana kuNoIngilane,}
\end{align*}
\]

(What a fortune that you received from Jongintaba, What a fortune that you received from NolIngilane.)

(Mtuze and Kaschula, 1993:139)

This parallelism may be illustrated graphically as follows:

\[
\begin{array}{cccc}
\text{a} & \text{b} & \text{c} & \text{d} \\
\text{a} & \text{b} & \text{c} & \text{d}
\end{array}
\]

The poet repeats the words \textit{Hayi ithamsanqa owalifumana}..... (What a fortune that you received …) in both lines. This form of parallelism also forms a clear parallelism by linking. It is said to be parallelism by linking because, while words in both lines are pairing nicely, they also form linking as it is the same words that are repeated in the same positions in both lines. Although the words \textit{kuJongintaba} (from Jongintaba) and \textit{kuNoIngilane} (from NolIngilane) are different, they give the same idea as NolIngilane was Jongintaba’s wife. These words then refer to the two people who acted as guardians to Mandela, after the death of his father. In the lines above, the poet emphasises that if it was not because of Jongintaba and NolIngilane, Rhohlihlaha would have not received the education he received. The presentation of Mandela as having received fortunes from these people gives the idea that Rhohlihlaha was not treated as an outsider in Jongintaba’s house. Instead, he was accepted as a member of the family, hence the poet says he was fortunate.
The above discussion illustrates the employment of parallelism in Xhosa poetry on Nelson Mandela. IsiXhosa poets who write on Nelson Mandela use both complete and incomplete parallelism. They also use parallelism with different words and with linking. The parallelism used in the poetry helps in linking up ideas between successive lines and clarifying the ideas of the poet. The ideas repeated in successive lines make the message clearer and more emphatic to the reader. This parallelism also creates a beautiful rhythm, thereby enhancing the structure of the poetry. This rhythm also arrests the attention of the reader, and makes him more interested in reading the poetry because of its appealing and interesting nature. The employment of this device then gives the poetry a clearer form and unity. It also adds to the musical nature of the poetry.

4.6 Refrain

According to Drury (1995:223), a refrain is “a line that is repeated, like the chorus of a song; and is also called a burden”. Drury (Op cit.) further states that the wording of a refrain can change from stanza to stanza, but at least a recognisable phrase must remain constant.

Baldick (2001:215) views refrain as “a line, group of lines, or a part of a line repeated at regular or irregular intervals in a poem, usually at the end of each stanza”. The accompanying of the phrase “end of each stanza” with the word “usually”, implies that this is not always the position where the refrain is found. Cuddon (1991:781) says that a refrain is “a phrase, line or lines repeated at intervals during a poem and especially at the end of a stanza”.

From the above statements, the refrain may be said to be a phrase or a line recurring at intervals in a poem. There is no specific position where the refrain should be found, although it usually appears at the end of each stanza and indicates the tone of a poem. In the words of Heese and Lawton (1988:60), this
form of repetition depends largely on rhythm and rhyme. This means that the
use of this device pleases the ear, and helps in unifying the poem. This device is
used to add melody and rhythm in the poem. It is then believed that refrain must
be interesting in itself, especially in poetry.

The use of refrain is apparent in the poem ‘NguMadiba uMosisi wase-Afrika’ by
Moto, where the line Namkhonkxa uMadiba inkwenkwezi yenkululeko (You
handcuffed Madiba the star of freedom) (Moropa, 2005:35) is repeated in certain
intervals in the poem. This line is found at the end of the first stanza. It is also
found towards the end of the second stanza with some variation as Wamvalela
uMadiba inkwenkwezi yenkululeko (You locked up Madiba the star of freedom)
(ibid.). The variation in this refrain is in line with Abrams’ (1999:263) assertion
that a refrain is the repetition of “a line or a group of lines and sometimes with
slight changes”. This line is not repeated in all stanzas in the poem but the
phrase (i)nkwenkwezi yenkululeko (the star of freedom) is also found in the
eighth line of the sixth stanza, where Moto addresses Mandela as Ngelosi
yokhanyo, nkwenkwezi yenkululeko (Angel of light, star of freedom) (Moropa, Op
cit.). Again the fact that these lines do not appear in the same positions in the
poem is in line with the idea that the refrain is “usually”, and not always, found at
the end of stanzas.

Note that the word Namkhonkxa (You handcuffed him) at the end of the first
stanza is replaced with Wamvalela (You locked him up) at the end of the second
stanza, while the rest of the line remains the same in both stanzas. These words
give the same idea as they both refer to Mandela’s having been imprisoned.
Ukukhonkxa refers to having someone handcuffed while ukuvalela refers to
locking someone up. When someone is being imprisoned, he is often
handcuffed and, thereafter, locked up in jail. This is probably what happened to
Mandela as well.
It is interesting that Mandela is referred to as both *Ngelosi yokhanyo* (Angel of light) and *nkwenkwezi yenkululeko* (star of freedom). While the star is generally known to be emitting light in darkness during the night, it is referring to Mandela as the angel of light that creates more interest. Even the angel is presented emitting light in the above line. This is interesting as, sometimes, in the Bible an angel appears in the form of a star. For instance, the star that led the wise men to Bethlehem, where Jesus was born (Matthew, 2:2), is generally believed to have been an angel in the form of a star. In other words, the words *ngelosi* (angel) and *nkwenkwezi* (star) are then used synonymously in the above line. These words are used as metaphors to refer to Mandela’s significance and distinctness in the liberation struggle in South Africa. The emphasis in the repeated line and phrase is on Mandela as the star which brought liberation to South Africa. He is referred to as the star as he was prominent in the cause for emancipating the oppressed people in the country. His efforts also brought light to people who were in the darkness of oppression.

The use of a refrain is also evident in the same poem, where the poet repeats the line *Ngaye soyisile sayifumana inkululeko* (Through him we gained victory and obtained freedom) (ibid.). This line is found at the end of the fourth and sixth stanzas, in slightly different forms. At the end of the fourth stanza this line reads in the above form, while at the end of the sixth stanza, it reads as *Ngawe soyisile sayifumana inkululeko* (Through you we gained victory and obtained freedom). It is the words *Ngaye* (Through him) and *Ngawe* (Through you) that make the refrain to be viewed as in different forms. However, these words are the same but just in different persons. *Ngaye* (Through him) is in the third person while *ngawe* (through you) is in the second person. Otherwise, they both point to Mandela, through whose efforts liberation was attained in South Africa. With the word *ngaye* (through him), the poet addresses the audience about Mandela. With *ngawe* (through you), he addresses Mandela directly. This refrain then is used to emphasise that Mandela is the figure who made it possible that South Africa attained freedom.
In the poem ‘Izibongo zika Nelson Rholihlahla Mandela’ by Sithole, the line *Andenzanga nto mabandla akokwethu* (I have done nothing my fellow people) is found at the end of the first and the fourth stanzas (Mtuze and Kaschula, 1993:138). It is again found in the eighth line of the seventh stanza. With slight changes, it is also found at the end of the third stanza where it reads *Andenzanga nto baThembu hay’ andenzanga nto* (I have done nothing baThembu, no I have done nothing) (Mtuze and Kaschula, 1993:139).

In the poem, Sithole presents situations and events which might incur the anger of the people, as these situations and events are not very palatable. By repeating the phrase *andenzanga nto* (I have done nothing) then he distances himself from these grievous situations and events. He wants people to understand that it is not him who created them but, as a poet, he has a responsibility to present them.

Note that at the end of the first and fourth stanzas, and the eighth line of the seventh stanza, the poet addresses people in general. This is because Mandela’s life is of importance to the general public, especially the formerly oppressed people of South Africa. At the end of the third stanza, the poet addresses abaThembu, whom Mandela specifically belongs to. This is probably because the poet understands how more emotionally and closely abaThembu should be affected by the situations and events he is presenting in the poem than any other person. With this line then the poet is trying to calm down those who might, because of hearing him (or reading his poem) praising Mandela in this manner, become violent, not because they are naturally wild but, because they are touched by what is said. This line is also used to sustain a stable situation among the people. As the refrain indicates the tone of the poem, when going through this poem, one will notice that for this line the pitch of the voice becomes very low and is appealing to the public.
Another use of a refrain is evident in the poem ‘KuGqirha Nelson Rholihlahla Mandela’, where Mtuze repeats the line *Ithambo lenyoka lihlab’ elimzondayo* (The bone of a snake pricks the one it hates) (Mtuze and Kaschula, 1993:133). The poet opens his poem with the above line and repeats it in the sixth line with an addition of *ke* before *lihlab’ elimzondayo* (it pricks the one it hates). The significance of this proverb has been discussed earlier in this chapter (cf. 4.4.2).

The use of refrain as the repetition of a line at the end of each stanza is found in Mbelu (1994:37), where the line *Ikhumsha lamaXhosa* (The English speaking one of amaXhosa) is found at the end of all the stanzas, in the poem ‘Ikhumsha lakwaXhosa’. Shasha (1994:19) does the same thing, where he repeats the line *Zihlabana nje ziyalamba* (They stab each other for they are in poverty), at the end of each stanza, in the poem ‘Zihlabana nje ziyalamba’.

The above discussion has illustrated how Xhosa poets use refrain in their works on Nelson Mandela. Refrain is used to express a feeling, to emphasise a condition and to indicate a mood. The repetition of the lines discussed above fulfils all the conditions just stated. It is therefore of high importance to know how praiseworthy the figure presented in the poetry under discussion is.

### 4.7 Conclusion

This chapter has illustrated how isiXhosa poets use repetition in their poetry on Nelson Rholihlahla Mandela. These poets particularly employ alliteration, linking, parallelism and refrains as stylistic devices to transfer ideas, decorate their poetry, emphasise and underline. These different forms of repetition give the poetry its poetic form or structure. They also enliven the poetry as they give the reader an opportunity to imagine what the poets are presenting. These techniques also make the meaning of the poetry clearer and their use achieves unity within the individual poems. All this makes the reader appreciate reading
the poetry, and is evidence of the success with which these Xhosa poets use repetitive techniques as stylistic devices in the poetry under study.
CHAPTER FIVE

GENERAL CONCLUSION

5.1 Introduction

This study has examined isiXhosa poetry that is written as tribute to Nelson Rholohlahla Mandela. As the conclusion of the entire study, this chapter seeks to reveal what has been discovered during the course of the study. In doing so, its sections will include a summary of the study, the evaluation of the use of stylistic devices in the poetry under study and some recommendations regarding future research on isiXhosa poetry written as tribute to political leaders.

5.2 Looking back

Chapter one of this study has set out the basic guidelines followed in this study by providing its aim, scope, method of research, explaining the concepts of stylistics and style and the significance of the study. Chapter two has examined the main aspects of Mandela that are presented by isiXhosa poets in their poems. These aspects include Mandela’s background, physical appearance, personality traits, deeds, praise names and how Mandela is associated with other figures. Chapter three has examined the figures of speech used in isiXhosa poetry on Nelson Rholihlahla Mandela. These figures of speech include simile, metaphor, hyperbole, symbolism and idioms. Chapter four has examined the use of repetitive techniques in isiXhosa poetry on Mandela. The devices that have been discussed in this chapter include alliteration, linking, parallelism and refrains. Chapter five is the conclusion of the entire study, where the summary of the study (under the sub heading ‘Looking back’), evaluation and recommendation are provided.
5.3 Evaluation

The life of Nelson Rholohlahla Mandela has been a motivation for isiXhosa poets to compose the poems examined in this study. As a political figure of note, fighting for the liberation of the oppressed people during the apartheid regime in South Africa, Mandela drew the attention of various poets who wrote about him. His imprisonment, serving a life sentence for his political ideas, still not moving from his position about the political situation in South Africa, also aroused the interest of the poets. His still continuing with the struggle, even after his release from jail in 1990, made an indelible mark that isiXhosa poets would not but respond to, by composing poems about him. His inauguration as the first black and democratically elected president, to lead a democratic and non-racial South Africa marked the climax of his political life, which also would not escape the pen of isiXhosa poets. It is all these aspects of Mandela’s life that motivated isiXhosa poets to compose poems as tribute to him.

Literary stylistics has been found to be a suitable theory for this study, as it is especially concerned with the use of linguistic devices in literature. This use of linguistic techniques determines the style of the poets. The analysis of the use of linguistic techniques has been fulfilled by paying attention to the main aspects of Mandela that are presented in isiXhosa poetry. Attention has also been paid to how language is employed to reveal these aspects about Mandela to the public. This has been fulfilled by examining the figures of speech and repetitive devices used as stylistic techniques in the poetry under study.

In the application of the stylistic theory, the researcher responds to language as used in isiXhosa poetry on Mandela. Some issues pertaining to contexts and situations enhance the understanding of the meaning of the words used in the poetry. Language is an enabling device, which allows the reader to articulate the sequence of choices, decisions, responses, acts and consequences that make up a literary text (Tabu, 2007). The theory of literary stylistics has then been
used to discover the significance of words in communicating with the reader with regard to Nelson Rholihlahla Mandela in the poetry under study.

The figures of speech used in isiXhosa poetry on Mandela are found to be adding value to the high standard of the poetry. They enhance and equip the reader with a better understanding of what the poets are expressing. The ability of isiXhosa poets to use different figures of speech, with items from various domains of life, gives the poetry some lasting appeal and affords the reader the opportunity to make mental pictures of these items. It is from these mental pictures that the meaning of the poetry is better understood. All this proves the success with which isiXhosa poets use figures of speech as stylistic devices to present Mandela in their poetry.

The repetitive techniques used in isiXhosa poetry on Mandela reveal the skill of the poets to transfer ideas between lines, decorate the poetry, emphasise and underline. These techniques give the poetry its form or structure. It is through these techniques that the unity within the individual poems is achieved. This unity then enhances the clarity of the meaning of the poetry. All this makes the poetry more appreciable to read, and is evidence of the success with which these isiXhosa poets use repetitive techniques as stylistic devices in their poetry.

The manner in which isiXhosa poets use language in their poetry on Mandela challenges the reader’s intellectual ability to get to the understanding of what the poets are presenting in the poetry.

5.4 Recommendation

Nelson Rholihlahla Mandela is a prominent political figure of this age. IsiXhosa poetic works composed as tribute to him deserve an analysis at a high academic level. As Mandela is still alive (at the time of writing this study), more poetry might still be written on him. Such poetry will still need an analysis of this nature.
A challenge then remains with scholars of isiXhosa poetry to conduct studies analysing the poetry. In addition, the topic that is dealt with in this study is only one of the topics that can be investigated in the analysis of isiXhosa poetry on Mandela. More scholars may conduct research on aspects of the poetry that have not been dealt with in this study. All this proves that there is still a lot of ground to be covered by scholars on isiXhosa poetry on Mandela.

Also, Nelson Mandela is not the only political leader isiXhosa poets have written about. There are poems written on Albert Luthuli, Oliver Tambo and Chris Hani, to mention just a few. These heroes played a prominent role, which should not be forgotten, in the struggle for the liberation of black people from the oppression of the white regime during apartheid in South Africa. Studies should then be conducted on the poetry written about them, revealing how isiXhosa poets present such leaders to the public.

5.5 Conclusion

This chapter, as the general conclusion of the study, has looked back to what the study has been about, by provided a summary of the study. It has also given an evaluation of the study and recommendations regarding more research on isiXhosa poetry on Mandela and other political figures. It is then hoped that more studies are yet to come on isiXhosa poetry on these figures.
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