

**This document consists of two (2) parts:**

Part A: Thesis (Creative Work)

Part B: Portfolio (Coursework)

**Part A: Thesis**

**Esibelekweni: Inqokelela Yemibongo ngesiXhosa nangesiNgesi**

Submitted in partial fulfilment of the requirements for the

degree of

**Master of Arts in Creative Writing**

of

Rhodes University

by

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## ABSTRACT

My thesis is a collection of poems that is written in isiXhosa and English. It explores African spirituality, my relationship with God, heartache from romantic and platonic relationships. I make use of dual languages because some themes that I write about such as African spirituality I find words that capture their truest emotion in my Xhosa vocabulary, and I cannot find them in English. My poems use the narrative form because it allows me to tell stories through poetry without having to commit my writing to musicality or rhyming that a lyric poetry normally has.

My work is shaped by writers such as Kate Beinhemer, Mangaliso Buzani, Amy Saul Zerby, Nontsizi Mgqwetho, Simphiwe Nolutshungu and Oiu Miaojin. Buzani makes use of images and few lines in his writing but still manages to capture a story with brevity. Saul-Zerby makes use of text lingo in some of her poems, and I make use of it to close a gap that I have identified with the books that I was reading that are all written in a formal and serious format. Mgqwetho's poems explore Christianity and African Spirituality which is one of the subjects that my work is exploring too but in a manner that differs. I talk about how they have been my guidance instead of praising their powers like Nontsizi normally does in her poems. Simphiwe Nolutshungu's poems has influenced the structure of my poems. Fairy tales written by writers like Kate helps my writing to bring to life issues that sound too dreamy to be true but have manifested as visions and memories that I cannot wipe out from my conscience. Oiu Miaojin's novel "*Last words from Montmante*" I am fascinated by how the writer detail emotions such as vulnerability and heartbreak in his storytelling.

# Table of Contents

|  |            |
|--|------------|
| <b>ABSTRACT.....</b>                     | <b>iii</b> |
| <b>Part A: Thesis.....</b>               | <b>1</b>   |
| <b>ISIXHOSA COMPILATION .....</b>        | <b>1</b>   |
| <b>ESIBELEKWENI .....</b>                | <b>1</b>   |
| <b>USIBA .....</b>                       | <b>2</b>   |
| <b>OKWESIBHOZO .....</b>                 | <b>3</b>   |
| <b>Ngentseni.....</b>                    | <b>4</b>   |
| <b>IINYEMBEZI .....</b>                  | <b>8</b>   |
| <b>IZANDLA ZIKATATA.....</b>             | <b>10</b>  |
| <b>Diye Ndofa!.....</b>                  | <b>11</b>  |
| <b>LUSANA.....</b>                       | <b>12</b>  |
| <b>EMHADINI .....</b>                    | <b>13</b>  |
| <b>Ndisentlango .....</b>                | <b>14</b>  |
| <b>UMDLALO .....</b>                     | <b>15</b>  |
| <b>LITHUBA .....</b>                     | <b>17</b>  |
| <b>IFUKANYIWE NGAMANXEBA .....</b>       | <b>18</b>  |
| <b>IMIYALELO .....</b>                   | <b>19</b>  |
| <b>BUTHI WENA.....</b>                   | <b>20</b>  |
| <b>NDILIJONI.....</b>                    | <b>21</b>  |
| <b>UKUKHANYA KOZA NGAWÉ.....</b>         | <b>23</b>  |
| <b>ZIYABULELA .....</b>                  | <b>26</b>  |
| <b>SITYA UALPHA NO-OMEGA.....</b>        | <b>27</b>  |
| <b>ANDIYAZI .....</b>                    | <b>28</b>  |
| <b>ENKOSI BAWO .....</b>                 | <b>29</b>  |
| <b>ILIZWI LIKABAWO.....</b>              | <b>31</b>  |
| <b>KUWE .....</b>                        | <b>32</b>  |
| <b>IMKILE INJA.....</b>                  | <b>33</b>  |
| <b>NDIZINTUTHU.....</b>                  | <b>34</b>  |
| <b>IINGCINGA ZINXIBA UKUBHIDEKA.....</b> | <b>35</b>  |
| <b>ENGLISH COMPILATION.....</b>          | <b>37</b>  |
| <b>TASTE .....</b>                       | <b>37</b>  |
| <b>FINAL DAWN.....</b>                   | <b>39</b>  |
| <b>TOLL GATE.....</b>                    | <b>40</b>  |

|   |           |
|---|-----------|
| 06:06:06 .....  | 41        |
| THE HEAVENS DRINK.....  | 42        |
| INDUMISO.....   | 43        |
| UMGWEBO .....   | 44        |
| FLEE .....  | 45        |
| YESTERDAY .....   | 47        |
| I REMEMBER.....   | 48        |
| SUNFLOWER .....   | 49        |
| MEMORIES.....   | 50        |
| EMPTINESS.....  | 51        |
| THE DAY YOU LEFT: .....                                       | 52        |
| OPEN .....  | 53        |
| Last born sun .....   | 54        |
| KUBUHLUNGU .....  | 55        |
| THESE HANDS .....   | 56        |
| Dear F,.....  | 57        |
| I WILL COLOUR .....   | 58        |
| A PRAYING STOMACH .....                                       | 59        |
| once im a woman .....   | 61        |
| LAST WORDS.....   | 62        |
| LOOKING AT THE SKY .....                                      | 67        |
| MY HANDS .....  | 68        |
| <b>PART B: PORTFOLIO. ....</b>                                | <b>69</b> |
| <b>1.Introduction.....</b>                                    | <b>69</b> |
| <b>2. Reflective Journal.....</b>                             | <b>69</b> |
| <b>2.1Reading and writing in general.....</b>                 | <b>69</b> |
| <b>2.2 Thursday reading groups.....</b>                       | <b>73</b> |
| <b>2.3 Epistolary writing seminar .....</b>                   | <b>74</b> |
| <b>2.4 Poems from poems seminar .....</b>                     | <b>75</b> |
| <b>2.5 Voice seminar .....</b>                                | <b>76</b> |
| <b>2.6 Book review .....</b>                                  | <b>76</b> |
| <b>2.7 No seminar - preparation for poetics seminar .....</b> | <b>77</b> |
| <b>2.8 Poetics of The Wor(l)ds We Live seminar.....</b>       | <b>77</b> |
| <b>2.9 The political is personal seminar .....</b>            | <b>79</b> |
| <b>2.10 Less is more seminar .....</b>                        | <b>79</b> |
| <b>2.11 Week 20- No seminar .....</b>                         | <b>80</b> |

|   |            |
|---|------------|
| 2.12 Prose poetry seminar .....   | 81         |
| <b>3.Irekhodi ngamava okufunda kwam.....</b>                                | <b>82</b>  |
| 3.1Ukubhala gabalala .....  | 82         |
| 3.2 Isemina: Izinto ezingenamagama ziduka nomoya (ukubhodla Isingqala)..... | 85         |
| 3.3 Ingxelo ngemisebenzi yobugcisa .....                                    | 85         |
| 3.4 Isemina: Ukubhala okusanqabileyo esiXhoseni .....                       | 87         |
| 3.5 Isemina: Ubutsha nokudlamka koncwadi ( <i>Innovation</i> ) .....        | 89         |
| 3.6 Ubume bombongo .....  | 91         |
| <b>4.Poetics Essay.....</b>   | <b>92</b>  |
| 4.1 Poetics of The Wor(l)ds We Live- Assignment .....                       | 92         |
| <b>5.Writing in Community Report: Ubutsha boncwadi .....</b>                | <b>97</b>  |
| 5.1Inkcazelo ngocweyo .....   | 97         |
| 5.2 Iziphumo zocweyo.....   | 97         |
| <b>5.3Inkqubo yocweyo .....</b>   | <b>99</b>  |
| 5.3.1 Isethini yokuqala .....   | 99         |
| 5.3.2 Isethini yesibini .....   | 100        |
| <b>6. Book Reviews.....</b>   | <b>101</b> |
| 6.1 Book Review 1 .....   | 101        |
| 6.2 Book Review 2 .....   | 106        |
| 6.3 Book Review 3 .....   | 113        |
| 6.4 Book Review 4 .....   | 119        |
| <b>7. Reflections on post-reader report .....</b>                           | <b>125</b> |
| <b>BIBLIOGRAPHY.....</b>  | <b>128</b> |

## **Part A: Thesis**

### **ISIXHOSA COMPILATION**

#### **ESIBELEKWENI**

Ndingqengqe esibelekweni sikama

Ndibeke intloko phezu kwenzolo

Inzolo indithandela ngoxolo

Amehlo aphuphumala uvuyo

Ububi bundiphuncule.

## **USIBA**

Sisibeleko esitsheqeka ziingqaqambo  
iingcinga enzonzobileni ziyakhwaza:  
ndizale.

Iingcinga esibelekweni ziyatsheqeka  
Ziyandikhweba khweba  
ndizale.

Sisigidimi  
sihleli ekunene kukaBawo  
UBawo usihlebezela iingcinga.

Kukutsholoza kwamagama  
athubeleza ezindlebeni  
atyhala imilebe ngezandla zozibini  
athi ndiphimisele.

## **OKWESIBHOZO**

Isazela sam sinyembezana  
sindikhomba eteksini  
ndisilahle emgqomeni

Ndigaqe phambi koGxarha  
Ukhuko lukhongozele  
thaca amawaka amahlanu

Amehlo etshoba andijongile:  
Qaba kanye ngomso  
vuka qaba kwakhona

Ekunene igazi ligaqile  
ekhohlo libamba ngazibini

amakhandlela osixhenxe  
atyityimbisa umlilo

Ndimi phambi kwesipili  
Ndiqaba umzimba iperepesi okwesibhozo  
Udano lunabe phezu kwebhedi  
Lubala iisheleni esipajini

Isazela siyanyonyoza  
Sikrobe ngefestile.

## **Ngentseni**

1.

Umphefumlo umi emasangweni  
ukhangela ushi-xi-shi-xi weenyawo zakho.

Intliziyo igaqile ezingubeni  
ikuyaleza kuBawo.

Imilebe yam impampatha  
imilebe yakho ebumnyameni.

Izandla zam ziyaduda  
phakathi kwamathanga.

Umoya wam ulangazelela ukuwola  
ungakuhlabi ngemibuzo.

2.

isazela sindithyila iingubo  
umphefumlo ngumkhenkce

undibetha emagxeni- unditshovele phantsi  
ibhutsi icule ezindlathini  
ndindlandlathekele ekhitshini

u-g-r-u-g-r-u wamathumbu  
undibalela imizuzu  
amehlo abomvu- andixhwitha ngesixhanti

ikhaphetshu linditshisa ngesikhondo  
imbiza indibhaka amathanga ngomphunga  
izibane zindigqebha ngombane.

3.

ithemba lindosula iinyembezi

ubomi bundigeca iintupha

iingcinga zam ziyangcucalaza

intliziyo isingathe ilishwa.

4.

ndichwechwela ngasemnyango

ugolokoqo wengxabano -undiheshela kude nekhaya

wakundikhweba- ziyavaleka iingcango zamehlo

ukuthetha-thethana nawe kukunyuka intaba

amazwi akho angumphunga eketile-ezindlebeni

ilizwi lwam likhonxekile.

## **IINYEMBEZI**

I.

Iinyembezi ngumkhulungwane wezinja ezindlebeni  
ngezandla zozibini ndizivala iindlebe.

Ndilele ziyandikrweca  
ndiyazigquma ziyandityhila.

Zindikhwebela emgobhozweni  
ndiziphepha ngeenyawo zombini.

Umphefumlo wam uphalele  
yingelosi yokusa  
engandiphilisayo.

II.

Thubelezani ngapha konxunguphalo  
ndiphila nakuphokoka.

## **IZANDLA ZIKATATA**

izandla zam zikrwaqula izandla zikatata  
izandla zikatata zincumile ziyagigitheka  
zityhila iphephandaba.

izidlele zam ziqumbile  
zithandelwe yimivumba.

umakhelwane ungena emnyango  
ndizibeka umnwe emlonyeni:  
“shhh ungathethi”.

izandla zam zindiphulula amathanga  
zimbambazela iingqaqambo zilale  
imivumba isakhedamile indijongile.

umsindo undikhwebela emva kwecango  
undinika izembe  
ndixabela izandla zikatata.

iinyembezi zikamama zibuya umva  
zindiqhwabela izandla.

## **Diye Ndofa!**

Ndofa wam ndivuka intliziyo idlokova  
ithwele izandla entloko  
kukuxokiswa nguwe.

Umzimba uyancipha  
kukuxhokoxwa kwentliziyo yam nguwe.

Bendinga ukuba mihla le sidibana  
iyakuba ziziqhazolo  
ngaphantsi kweengubo  
sincamisane onwabe uThixo.

Ndofa wam ndidiniwe kukudakasa  
ndiswela amandla  
okuxhentsela ingoma yobuxoki bakho  
andinawo namandla okunyusa icephe  
ndinqwenela ukuntingela phezulu  
apho kubhabhela iingelosi zenyaniso.

Ndofa wam ndakucinga  
ngobude bezithembiso zakho  
ndiphelelwa lithemba  
ndoyame ngomtshayelo  
njengasentsomini ndinge ndingabhabhela  
kude le kunawe.

## LUSANA

Isazela sifana nosana  
sikhala kanye ndixhume  
ndisimbambazele.

Ndisincancisa inkohliso  
ubuxoki nokweba  
siyabhekreza yintlutha.

Ebeleni ubisi lurhwaqele  
iingono ziphalaza iinyembezi  
isazela sityhala imilebe  
inyaniso iphuma phakathi kwemilebe.

## **EMHADINI**

inzonzobila yomhadi indikhamisele

intliziyo yomhadi incumele ixhoba

ingqumbo kaThixo iyandidlikidla

inkazimulo kaBawo ifulathele

k.h.i.q.i inzondelelo kuBawo

k.h.i.q.i izakhono

k.h.i.q.i ubulumko

k.h.i.q.i ubungqondi

## **Ndisentlango**

Emgontsini ndinabe nesono.

sindiphakela ukufa.

sinditofa uxinzelelo.

ndijonge phezulu.

ndimumathe amazwi.

aphinyiselwa ngumphefulo:

“Bawo wam osemazulwini ndixolele izono zam...”

## UMDLALO

Ngumzi omkhulu obomvu

Ovalwe ziincula emasangweni

Kodwa ndingenile.

Sisitulo sameva nemiqaqoba

Kodwa ndihleli.

Ngamanzi andikhwazayo

ndinxaniwe

ndakuwasela asisikhuni esivuthayo

emqaleni.

Yimilonjikazi ivuma kwitheko

indibiza ndizigqithela

ndakungena ziingonyama nookrebe.

Ngumlambo ozolileyo

ezingcanjini

ngugxwabhagxwabha ukubila.

Yingca eluhlaza

ndaku Chopha yinaliti.

Likhuko lokuphumla

ndakungqengqa ngameva emqolo.

Ngumthombo ompompoza amanzi  
yincindi yeenyembezi

Kodwa ndiyaginya.

Ngumculo odubula amatolo  
ezindlebeni

Kodwa ndimamele.

Yindlwana eqhaqha iingcingo  
ezibiyele ubuntombi

Kodwa ndingenile.

## LITHUBA

ndiphefumla      ubulolo  
ubulolo      buyandifuthanisela

iingcinga zomelwa  
yincindi yokucinga  
zithi lithuba

ndiva isiqholo sakho sigqitha  
sindiqhumisela ngesiqinisekiso  
sithi lithuba

ndimpampatha ukukhanya  
isithunzi sakho siyandikhanyisela  
ukukhanya kuyandikhweba  
buthi lithuba

ezingcanjini zentliziyo  
imizwa iyagqushalaza  
ithi lithuba

ezingcanjini zomphefumlo  
imizwa imi ngeenyawo  
ithi lithuba.

## IFUKANYIWE NGAMANXEBA

amehlo axhathisile

ndiyawatsala ayizidlikidla

chu ukukulandela de uyokuqabela.

imizwa ikhomba wena

intliziyo inyikinya intloko.

imizwa ikhomba wena

intliziyo inyikinya intloko

amehlo chu ukukulandela de uyokuqabela.

amaza aphakamisa izandla

akhomba wena

ndijonga amafu ayanqwala

umoya uyaphephezela

ukhomba wena

ndikrweca lihlahla egxeni

liyanqwala

amehlo chu ukukulandela de uyokuqabela.

## **IMIYALELO**

Nditeketeise

izidlele zilale ukudinwa

luncumo

Ndibambe isandla sasekhohlo

esidlangalaleni

Ndibhale emehlweni akho

uzijonge esipilini ubone mna

Qaba ilizwi lam ezindlebeni

ndihlale ndinkenteza

Qaba ivumba lam ezimpumlweni

Umphefumlo ngamnye

Uya kuba sisikhumbuzo

sobukho bam ebomini bakho

Vula imiphunga

Ndigalele ubukho bam

Umphefumlo ngamnye

Uya kuba sisikhumbuzo

sobukho bam ebomini bakho

Vula intliziyo

Ndivuthele imihla emide

Intliziyo ibethe naphakade.

## **BUTHI WENA**

Isifuba sakho yindlwana yomphefumlo wam.

Izandla zakho zindithandela ngobushushu.

Amehlo akho likhandlela ebumnyameni.

Iingalo zakho kukungqengqa ethembeni.

Iinyawo zakho zindikhomba kwiingcango zempumelelo.

Izwi lakho ndakuqubuda kulo.

Ubuqu bam bonke buthi wena.

## **NDILIJONI**

imizwa yam

ilijoni empini

iphethe isikhaka

ikhusela ilizwe lam

lemizwa

elingu dyulukudu

elizweni lakho

lemizwa

ndabakwidabi nalo

ndisanqwenela

ukurhwebelana nalo

ngothando.

.....

ndiphosa amehlo am komnye

omde- mfitshane njengawe

ndiphosa iliso kowumbi

obumhlophe- mnyama njengawe

ndijonga ononcumo

olukrazula izidlele njengawe

ndondela onomphefumlo oliqhula

ontliziyo iqavileyo njengawe

intliziyo iyagqukruleka

'abafani nawe'.

.....

amagumbi entliziyo yam

alibanjwa

u.c.h.a.s.e.n.e nobugcisa

obufujanthiswa yintliziyo yam

ndigcogca igama lakho

ezingcanjini zentliziyo yam

ndiyalibhala uyalicima

uyalicima ndilibhale.

## **UKUKHANYA KOZA NGAWE**

ulikhandlela lam

nditsha iintupha

ziintsasa zeenkuni

ndiyaqhwayaqhwanyaza

ndiphandlwa ngumsi

ndiphembela wena umlilo

ngentseni

ndibhonxise amabele

ndibasa eziko

imilebe ipholisa inembe

umqolo uthe mba

usana lwakho

vala loo mathanga

indoda lisango lobumnyama

kwiminyaka yakho

vula ingqondo

ingqondo inxibe ulwazi

ezinzulwini

ngeenyawo ezinamasentse

ndityiwa yiqabaka

ndicanda amathafa

ndikhatshwa ziinkwenkwezi

ndiyokutheza lee ngaphesheya

umqolo uthe mba

usana lwakho

luvuzisa imifinya

ndihlekwa ziindonga

ndiphulukana nengqondo

ziinzingo neenxwaleko

ondombela zona

ukungqiba nentlupheko

kunamathele ebunzi

ndiwela

imifula

neendledlana

ndigushe isitya

sibuya sithe nkqi

yimilimili kamambamba

ndithe qhushe ekhwapheni

ibhotilana

ibuya ichininika

yi-oli kamabhayi

vala loo mathanga sana lwam

unxibe ulwazi

uxhobe ugqibelele.

## **ZIYABULELA**

Kwibhegi kanomgcana endiyiphethe ekhohlo  
Ndipakishe ubuntombi bam  
Bugaqe ngedolo buyabulela  
Ndibupakishile.

Kwisutikheyisi ebomvu endiyirhuqa ekunene  
Ndipakishe imfundo  
Igaqe ngedolo iyabulela  
Ndiyixwayise izidanga ezintathu.

Kwiimpokotho zam zebhatyi zombini  
Ndifake isidima sam  
Sigaqe ngedolo siyabulela ndihamba naso.

Ndingena emasangweni ekhaya  
Uncumo lukamama luyandiwola  
Ufixifixi weenyembezi  
Uqhumisa umbulelo kuBawo.

## SITYA UALPHA NO-OMEGA

kumi umphefumlo emasangweni  
ugxeleshe kwamakhelwane  
kwamakhelwane kukhala ingoma  
ingoma *kagenerations the legacy*  
kwamakhelwane kukhala iziqhazolo zentsini.

n-q-e n-q-e kuhamba iipleyiti  
ivumba *lechicken chunx* litsiba udonga  
lingena ekhaya.

isijungqu sekhandlela elimnyama  
sigaqe ngedolo sibongoza umphefumlo:  
ngena endlwini.

kunatyawe ekhaya ekhukwini  
ikhuku likhukumala ngumsindo  
sinaba kulo, silala kulo.

ekhaya sitya *ualpha no-omega*  
sigqithiselana ngebhayibhile  
sirhabulisana ngengoma  
siphakamisa izandla siyadumisa.

## ANDIYAZI

ndimile amabele ndinamadywantsi

ngemilebe iindonga ziyandibuza:

ungumni

ndidlala noonopopi

bandikhiqa emdlalweni

kungakwazi ukuzithutha

ndikhatyelwa ngaphandle ziingelosi

kungakwazi ukuzithutha

ndingena endlwini yeentaka

zindinik' iintsiba

ndibhale umnombo wam

ndibhala ntoni?

ndiyayazi

ndizalelelwe kwidolophu yasemonti

kwindlu enkulu

kwindlu kamakhulu

andiyazi:

*“mama uphi utata?”*

*“ ”.*

## **ENKOSI BAWO**

1.

intliziyo inqolwa ngamazwi

athembisa uthando

isisidlo sabafana sangokuhlwa

nangentseni

ngentseni iyangcangcazela

ijonga ekhohlo

ljonga ekunene

ikhangela onokuyitywina

uphefumle kanye yatywineka

wayitywina ngezwi yangcibeka.

2.

Ndikrwemp' iingcinga

Ndicinga amagama asisiqhumiso

Esilivumba elanelisayo

Ukuthi enkosi Bawo.

Ndiphenya iingqondo zeengqondi

Ezinokuqamba igama elanelisayo

Ukuthi enkosi Bawo.

Ndibeka indlebe kwisingqi sentliziyo yakho

Ndiphulaphula igama elanelisayo

elinokulisebeza

Ukuthi enkosi Bawo.

Umoya wam uzonekile ezwini lakho

Ukubetha kwentliziyo yam koyame

ekuphungeni izwi lakho Bawo.

Ezinzulwini undibhalela iminqweno

yakho ngam

Amaphupha am

ayimbalelwano yakho.

## **ILIZWI LIKABAWO**

izibilini zaqubuda

ingqondo yaqubuda

iinyembezi zoloyiko zahlamba

iingcinga ezimnyama.

iinkanuko zomzimba

zaphandlwa yinkazimulo

zanyibilika

zanyalasa ukuphuma ngomnyango.

ookhetshe bakundikrweca egxeni

bandicofe ifokotho

lima ngeenyawo lindijonge emehlweni

lindikhombise imithetho elishumi.

lindiphokozela ngobungqondi nobulumko.

## **KUWE**

Amazwi endumiso

atyhala imilebe

likomityi zamadolo

zifunqul' indumiso

Ndiza kuwe Bawo

Vula izandla zozibini

wamkele indumiso.

## **IMKILE INJA**

Sasidikwe yeyokosa bubundlobongela bakhe

Savuka ngentseni sayokumombelela igwijo

Saba sisangqa kwelo tyotyombana lakhe

Akabinakho ukuthyoboza aphinyeze amacingo

Saqhwitha imicinga singamcingeli

Sagalela amafutha wavutha umlilo, saguquka

Yadwanguza indlu, asazala zazela

Yangudwangu-dwangu kwabamnyama ngumsi, kwasibekela

Sathandazela imvula, ayana

Iyakuba kanti idinga lethu lilize

Wanqanqaza umlilo asinqandani

Sizele uvuyo simbukele esitsha ezintuthu

Imkileinja.

## NDIZINTUTHU

ilanga limnyama

imvula yinaliti

iyincula entliziweni

amathumbu aqhel'uxuxezela —

andilumkise

akwiqonga angumhlelisi

ndibambelela ngengca

ikratshi iyakhukhumala—

imil' ikhala iyandingcamlisa

izingqi zengoma

zilitola ezindlebeni

amagqwetha akwamoya—

abhajisiwe ziintaka

iingilosi zibhabhela kude—

azisikwa nimba

ndiliciko elicikek' iingcinga

endinokuzisebeza

umphefumlo adanise

iintaka zinqole onke amazwi

emqaleni

sondela Mdali

ndizintuthu.

## IINGCINGA ZINXIBA UKUBHIDEKA

ekuzeni kusa

ndingqengqe nobuthongo

bundolathisa abamnyama

bacukene baziimbovane

mba iingcango neefestile

iifestile zize

ilanga lichasele

ngca iimpundu neflori

imilenze inqumlezene

iyindlu yesigcawu

Imilomo itshazile

amehlo ezimbaleki egunjini

gwantyi ziinyembezi

umbilo

wehlathi weenwele

unqumleza imibombo

Ilizwe lakwamoya

lindikhaphela ngaphandle

gqi

kumgaqo onerowubhothi

uthe puhlu amehlo

nesakhiwo esimdaka

uphahla luxande

uhlangu ngalunye,

luziziNkosi zomgaqo walo

abamnyama bawelela ekhohlo  
abamhlophe bawelela ekunene  
ndiphefumla ucalucalulo

nditshovela ubothongo kude  
iingcinga zinxiba ukubhideka.

## ENGLISH COMPILATION

### TASTE

1.

life was sweet as yesterday

the devil

lying in my mouth

scooped all my taste buds

life tastes like sorrow.

2.

hands of my saliva

drowning in the ends of darkness

looking left

for the taste of life

looking right

in all four corners of my mouth

my tongue tastes despair.

## **FINAL DAWN**

I want to hear  
the trumpets of the seven angels  
bury me alive.

I want to see  
the sun when it's darkened  
on earth.

I want to stab death  
in his heart  
throw a knife inside my coffin.

I want to stab  
the stench of sin  
when it stains  
the garment of God.

I want to sing the loudest for God  
hammer soprano vocals  
in my lungs.

## TOLL GATE

I'm dragging a black suitcase  
inside  
a sobbing soul

my ten toes leading the way  
into a pothole  
my kneecaps are protesting  
the juice inside them  
has run dry

echoes of my heavy breath  
pushing  
through the suitcase  
looking for relief

the stars are glittering with light  
pointing my sobbing soul  
towards the toll gate

at the toll gate  
God's heart is chanting  
keep walking my daughter  
keep walking daughter

**06:06:06**

Its 06:06:06

legs of time are in motion

tapping their toes

humble angels with white garments

sweeping the streets of earth

guilt is biting my conscious

to dump the trash

i'm carrying

there is a small opening

in the sky

time is exiting the world

earth is wearing black garments

mourning the death of time.

## **THE HEAVENS DRINK**

Packed beneath my eyelids

Is praise and worship

My eye lashes are raising hands to You

My sclera is white and pure

Beaming

Radiating with blue light

My eyebrows are a tree

Angels are seated underneath the shadow

The Holy Spirit is kneeling at my cheeks

Carrying a blue jar

Packing every tear

inside the jar

In the morning

the heavens drink

## **INDUMISO**

My heart is bubbling worship

My soul is guggling praise

My knees are starrng

at the blue floor rug

Worship draws my knees

at the blue floor rug

My knees are kneeling

at the blue floor rug

My hands are stretched wide open

towards the heavens

The lips of my voice

are shouting praise

towards the heavens

My heart is bubbling satisfaction

My soul is guggling thanksgiving

## UMGWEBO

red lightning walking bare foot  
on the streets of earth

houses screaming for safety  
humans running around  
on the streets of earth

hiding behind the mountains  
mountains are uprooting themselves  
running away with their hills

fire is raining  
voices kneeling

at the centre of the sky  
unknown wind is standing  
tears are cleaning the streets of earth

unknown wind is landing on earth  
a new city is built

## **FLEE**

Your eyes  
tapping me

Your smile  
beckoning me

Your bed sheets  
pulling me

Your blue jeans  
My white dress

Your heartbeat  
My breast

Your lips  
Consciousness protests  
Flee. Flee. Flee

My eyes ooze  
My hands lock

Your eyes glitter  
Your beard tickles

Clothe me  
My thoughts,  
I crave that world

Consciousness protests

Flee. Flee. Flee

Ears listen

Clit's heartbeat

Pushing through

Eyes looking

Burning

Your breath

Calmness

In

Out

Room

## YESTERDAY

Your voice knocked on my mind  
making deliveries of memory of that afternoon:

When your charm dug a hole  
and buried all the scriptures I know

When your smile tapped me on my shoulder  
beckoning me under your bed sheets

When your kisses wiped away  
all that was written in the four corners of my conscious

When your breath on my neck injected me with calmness

When my conscious kept on protesting and writing in my mind:  
flee, flee from sexual immorality

## I REMEMBER

the seas will rise doing gumboots dance

the lilies would nod

the grass in green gloves would applaud.

the birds' beaks were ready to toast

the birds' wings ready to paint a picture of us

the bird's nest ready to carry our babies

you disappeared.

## **SUNFLOWER**

my mind is a tomb  
buried memories  
at noon and afternoon,  
they whisper: your chapped lips  
miss his pink lips

i am closing both doors  
of my hearing

my mind hurts  
flashes of memories walk past  
carrying a yellow sunflower  
you handed me at our first date

## **MEMORIES**

The brown broom behind the door  
is wearing your black t-shirt

The walls are wearing your cologne

The bed's legs are wearing your black boots

You should have packed them with you  
When you packed yourself out of my heart

## **EMPTINESS**

my heart is a soap

slippery

it slides to every man's heart

carrying a rusty candlestick

with a black broken candle

dripping emptiness

searching for a heart to unite with

i tried to anchor its roots to my spine

but you left it hanging

like a bird's nest in a tree

my heart follows the footsteps of the wind

**THE DAY YOU LEFT:**

My heart pumped thorns

Earth

buried all the trees

breathing became extinct

The air was rough in texture

My eyes got burnt by the heat of loneliness

In my tears

My chicks got cracked by your silence

West is North

Yellow is Red

East is South

Life is death

Blue is Black

## **OPEN**

my heart is driving

past your house

its eyes are closed

it is knocking

by your brown door

will you open for me?

## **Last born sun**

the sun

is tapping me on my shoulder

calling me to ride with him,

whispering in my ears:

we can make love

your babies won't be yellow.

## KUBUHLUNGU

the skin of silence  
is covering my skin with emptiness

my eyebrows are burnt  
by the heat of loneliness  
in my tears

my face is sagging with sadness  
too frightened to say: *kubuhlungu*

my long arms  
are stretching towards your hands  
longing for tight hugs  
too shy to say: *kubuhlungu*

my heart is prideful  
to say: *kubuhlungu*

my plumpy cheeks  
are weary of catching my tears  
all alone

my hands are beckoning my hands  
it hurts  
wipe my tears  
hold my hands  
plant your love in my heart

## **THESE HANDS**

these hands are shaking  
stuttering  
sweating heavy breath  
inside my pockets

these hands want to walk out of my pockets  
and wave at you

these hands envy the brown counter  
that your brown hands are leaning on

these hands miss sleeping  
at your brown cheeks  
watching your brown eyes falling asleep

these hands miss combing  
your brown brazilian weave at night

these hands miss sleeping  
on your left breast  
listening to your heartbeat  
emitting pleasure of my presence

my toes are standing  
inside my black jordan sneakers  
counting days of your absence

my white socks are wrapping my feet  
with pridefulness  
my black shoelaces are holding back my footsteps

**Dear F,**

I have collapsed  
several times  
in these 21 days  
my sight fails  
everything grates  
lightheaded and grouchy  
my heart aches,  
blinding headaches  
all-day  
I swallow my saliva  
fight nausea  
lips chap and crack  
ribs and bones

Dear F,

oh, how I miss  
the sizzle,  
the first bite  
the sound  
of corns popping

a cup of tea

a slice of bread

Dear F,

will I ever meet you again?

## **I WILL COLOUR**

I will colour my heart with peace

I will colour my mind with forgetfulness

I will colour my body with joy

My heart is knocking

Pushing through the roots of my breast

My mind is knocking

pushing through the roots of my hair

They are beckoning me to the store

With these hundreds stacked in my pocket

I can afford to stand before a counter

Buy all the colouring pens

That the summer flowers are handing me

To colour my heart with peace

To colour my mind with forgetfulness

To colour my body with joy

And be peace in colour

## A PRAYING STOMACH

three days back

we said condolences to food

we buried two slices of brown bread

four of us

two souls in one slice of bread

head to toe

darkness is covering us

the sun looked at us

and turned around

hunger is stitching our lips

with silence

lying on the floor is a long list of groceries

dust is burying it underneath

the scattered pieces of the blue floor rug

each item on the list is waving a goodbye

hunger is kneeling on the blue floor rug

eating the breadcrumbs

mama was about to break them among us

she is now carrying fists

throwing them at hunger

bellies are kneeling

praying that mama wins the fight

intestines praying for a feast

breath of defeat covers the house

## once im a woman

with breasts and the walls ask me my clan name praises,

what am i going to say?

i could play with dolls and they neglect me

i don't know my clan name.

who will comfort me?

where will i run to?

what am i going to write

when im in a bird's nest

and they hand me a feather to write my origins?

i will write:

i was born in the city of east london

in a big house

in makhulu's house

i will ask:

*"mama uphi utata?"*

*" ."*

## **LAST WORDS...**

1.

Hang your thoughts next to the sun

They will be warm

They won't turn cold

and freeze to death

2.

Hang your thoughts in the sky

Don't whisper them to him

The clouds will cover them

Beneath the sky

Safe from the darkness

3.

When their lips ask you your clan name

Do not tell them unguDlomo, uSopitsho

Do not tell them who your father is

Tell them your father is the Father,

The Son and the Holy Spirit

4.

When your fingers wake up from sleep

Do not let them crawl

to the black streets of twitter

Let them crawl

to the black and white streets of the bible

5.

Beautiful girls wear long dresses

Hug your neighbours

Laugh behind your right hand

Smile

Hand sandwiches to the growling stomachs

Beautiful girls do not wear makeup

Sweep behind your cupboard

Sleep on top of your books

Read your bible carefully

Beautiful girls wear a clear vision

## LOOKING AT THE SKY

The white and greyish clouds  
are walking at the blue streets of the sky  
They are not wearing garments  
of guilt or shame

They are walking in separate groups  
They are not walking together  
As one large group

Don't they know of ubuntu?  
They are not conversing  
While holding each other's hands  
As one large group

Wait for each other  
Walk as a union  
And arrive at the destination  
As one large group

## MY HANDS

My hands are sited  
in the middle of an island

At night they yell clothe with me dignity!!!

At night they yell clothe with me shame!!!

The city is sleeping, all ears are sleep

At evening they scream purify my hands!!!

At evening they crawl to heaven

They arrive late at midnight

The heavens gates are closed

Jesus is asleep

The little finger freezes and dies

The ring finger freezes and dies

The index finger freezes and dies

The thumb freezes and dies

The middle finger remains

## **PART B: PORTFOLIO.**

### **1.Introduction**

This portfolio is a compilation of my creative work that I have done throughout the course. It gives an insight of the creative writing skills I have absorbed throughout the course. I have divided the portfolio into various headings and subheadings. As a bilingual poetry writer my compilation of work is written both in English and isiXhosa. The first heading of the portfolio titled "Reflective Journal" covers a discussion that is informative, reflective, and somewhat conversational about the research that I have been doing into my reading and writing, and what I have been doing, for example: writing assignments, attending seminars and feedback sessions. A heading that follows titled "*Irekhodi ngamava okufunda kwam*" is also a Reflective Journal that is written in isiXhosa. Thereafter, an essay titled "POETICS OF THE WOR(L)DS WE LIVE" seminar follows. The essay introduces the reader to a compilation of my insights on readings that I read at the seminar that instilled the idea to me that as a writer I belong to a heterogenous and ancient community. I need to meet some of the members of the community and hear what they have to say about writing. A heading that follows titled "Writing in Community Project" is a report that talks about the assignment I had of engaging in the process of teaching and performing writing in the broader community. Lastly, the last section of the portfolio covers four book reviews. Two of the book reviews are written in isiXhosa, namely: A book titled "*Zemk'iinkomo magwalandini*" by W.B Rubusana and a book titled "*Ndide Ndayophula*" by Chuma Sogiba. Other two book reviews are written in English, namely: A poetry book titled "*complete poems*" by Isabella Motadinyane and a short story book titled "*Life at home and other stories*" Joel Matlou. Thereafter, an essay follows that is based on my reflections about the reader's report on the draft thesis I submitted earlier.

### **2. Reflective Journal**

#### **2.1 Reading and writing in general.**

As a writer I noticed that it is a good idea to have titles in my poems that do not make it obvious to the reader what my poem is about so that I may be able to retain the readers interest in my work. I learnt that from various writers. For example, a poem titled "*Things I didnt know I loved*", written by Nazim Hikmet and a poem titled "*Water, Where are you Going?*", written by Will Kirkland the writers made it obvious to their readers what their poems are about from their titles. I have also realised that in some instances, the title serves

as a starting point of a poem. For example, a poem titled “**YESTERDAY**” that I wrote in my thesis I made the title a starting point of my poem:

**“YESTERDAY**

Your voice knocked on my mind”

A cheating idea that I learnt during my reading process is that when I am running out of ideas for a title of a poem it’s a good idea to take a phrase from the poem that may be suitable for the poem and make it a title. I have seen that in several books, for example in Sindiswa Busuku’s book titled “*Loud and Yellow Laughter*” the title of the poem “*Porcupine Man*” (p.22) also appears in one of the lines of the poem:

“I found a porcupine man sitting on...”.

As a poetry writer through feedback sessions, I learnt that I need to be urgent when writing and get to the point as quickly as I can. Poetry is different from prose poetry. It requires me to move from point A to point B of the story whereas prose poetry requires a writer to go in circles when writing.

At first my poems had unnecessary repetitions of lines and I would end up saying too much. It was said that as writers we should be careful of saying too much and telling the readers how to feel. We should leave the gap and let the readers decide. Writers like Pablo Neruda have taught me the art of having less words in my poems so that I may not have space for excessive words that do not help in bringing about what my poem intends. For example, Pablo Nerudo’s poem titled “*Ode To Tomatoes*”, each line has one word only, there is no room for unnecessary words. The poem is quick and straight to the point. As a writer now I have unlearnt all the idea I had that I needed more words in my poetry to get my point across.

What I also picked up from feedbacks is that structure plays a huge role on how I want the reader to perceive my work. For example, out of the books I have read a book titled, “*40 LIKELY TO DIE BEFORE 40*” edited by Cameron Pierce and Michael J Seidlinger a poem titled “*NOTHING TO TALK TO*” taught me a different structure of poetry. The use of gaps between phrases used by the writer to demonstrate what his words are saying (p.g 252):

“Into sewers. Bulimic is the most municipal thing                      you can be

The further you get into life              the more distance you compare to”.

In my writing I didn't pay much attention to how I structure my work. I have been paying more attention to content more than structure. I didn't think that what I am saying in my poem is also important like structure. A reading titled "*IN RESTROPECT, THE DAYS WERE FRESH AND EASY*" written by Dean made me realise how the writer chooses to organise his work when putting it into paper plays a huge role. The story is quite lengthy, it is twenty-five pages long. Because it is written in bullet points it became more approachable.

The use of small letters in writing is something that I have noticed that it contributes to determining the tone of the writer. It expresses the tone of sadness and the feeling of heartbreak. For example, a poem titled "*On a Hospital Bed*" (p.g 131) written by Ayanda Billie from a book titled "*Illuminations: An International Magazine of Contemporary Writing*" the writer in this poem expresses his heartbreak, he writes in small letters:

"now I find myself here...  
not even a single visit  
from my friends".

At first, I did not pay much attention to the way I write letters whether they are small letters or capital letters. Now these are all small details that I take note of because they play a huge role on how my work is perceived by the readers.

Using poetic devices when writing a poem is something that I thought is always a need when writing poetry. I would always strive for my poems to feature at least one or two of them because I had the idea that a poem with similes or rhyming lines is what makes good poetry. The ideology that I had about writing was highly influenced by what I was taught in high school. We were always encouraged to read poems that makes use of poetic devices so that we may later analyse the poetic devices that are used in the poem. We wouldn't read for pleasure and just be lost in the moment. When reading we would always be asked for meaning or any form of analysis that we could make out of the reading. Through the course I unlearnt all of that. When I read it is okay to read for enjoyment, and entertainment too. As a writer I permitted what I was taught and my beliefs to be the centre of my writing all the time. I was fixed to the idea of reading books that only surround real life events and that are

not offensive to my Christian beliefs, I then realised that I need to explore other forms of readings to stretch myself in my writing and not confine myself.

A book titled "*A naked bone*" by Mangaliso Buzani I learnt the nature of being organic when writing. Prose poems that Buzani wrote are conversations he would have with his late grandmother. Through his writing I have learnt the art of incorporating into my writing what I have just seen happening in the streets or what I have encountered. From Buzani's book I also learnt the use of imagery that I have applied in my writing. For example, in one of his prose poetries he makes use of this beautiful imagery:

"I remind her about bananas... apples with red-green-golden shirts, pears with huge hips..."  
(p53).

Isabella Motadiyane's book titled "complete poems" introduced me to code switching. Before I came across Motadiyane's book and other writers that makes use of code switching in their writing I never thought that as a writer I have the ticket of using more than one language in one poem. As a bilingual writer of isiXhosa and English in my writing instead of code switching in some of my poems that I included in my thesis I wrote titles with a different language from the language I used in writing the body of my poems. For example, a poem titled "**UMGWEBO**":

**"UMGWEBO**

red lightning walking bare foot  
on the streets of earth".

A story that I read titled; "*Glass of Fashion*" written by Williams from a book titled "*short*" edited by Alan Ziegler gave me a different perspective about writing that surprised me. The writer talks about his father's death in the story but he does not dwell in writing about his sickness, instead he talks more about the doctor's beauty, "The doctor's hair was full and long and kinky and wavy", (pg. 191). The way Williams wrote his story showed me the freedom one really has when it comes to writing. It is not always about writing what I think the readers would want.

In my writing Wopko Jensma's poem titled, "*CONFIDENTIALLY YOURS*" from a book titled "*SONG FOR OUR EXECUTION*" brought in the idea of not writing about the obvious. For

example, Wopko's poem is about this dialogue he is having with God, and it is written in a manner that is not all about praising Him but draws a picture of Him as this cool person that is a friend that he can have a dialogue with:

“My lord  
I know my presence irritates you  
I want to enter your house...  
And have a drink with you  
And have a chat...”.

Also, a poem that was once read in Tuesday reading groups titled, “*REVERSAL OF RESPONSIBILITY*” shows the same idea of not writing about the obvious when writing about a particular subject. Ritsos writes about a patient that takes care of the nurse:

“The nurse is tired. He has gone to sleep in his chair. The patient rises and covers him in his blanket”.

Similarly, Saramago in his book titled, “*THE GOSPEL ABOUT JESUS CHRIST*” he writes about Jesus in an opposite manner than what Christian believers would normally view Him as. Saramago refers to God as a criminal:

“Now then, this Joseph of Arimathaea is that affluent and good-hearted man who donated a grave for the burial of the greatest criminal of all...” (pg. 2).

“*THE YOLO PAGES*” book edited by Rogennbuck, Scott and Younghans Saul -Zerby introduced me to something that I didn't think existed in literature. At first, I had the idea that as creative writers we are supposed to use formal language only. Saul Zerby writes her poem the way language is used in social media nowadays. For example, in her untitled poem writes the word ‘tonight’ as ‘tonite’ (pg.157).

## **2.2 Thursday reading groups**

Through Thursday reading groups I learnt that when writing there is freedom in the use of language as long it works for the writing and there are no rules when writing. Anything could be turned into poetry. For example, a poem that was once read titled “*Looking for Bra Satch*”

written by Dimakatso Sedite from the *“New Coin Journal 2020”* makes use of informal slangs, words like “ma-grootman” (p.g 85). And Tariro Ndoro in his poem titled “Ave” (p.g 19) he changes the Lord’s prayer (Our Father) into poetry:

“our father, who art in heaven,  
a friend is gone...give us this day”.

The reading groups also instilled the idea that sometimes I don’t have to understand the poem, but it should make me feel something. For example, a poem titled *“Straits the Mariner among the Agapanthi”* from the *“20<sup>th</sup> century- 4 Greek poets”* did not make sense, but it made me feel something. One of the lines from the poem states that:

“But the dead must guide me...- ‘Oh help us!’ - in the Blackened ridge of Psara”.

Although I did not understand the poem, but the quoted line above gave me the idea that there is a sense of need for help and the writer seems to put his trust in the dead for guidance.

### **2.3 Epistolary writing seminar**

What I heard from the seminar it was something new to my ears that novels, poems and proses could be written in an epistolary form. I never imagined that novels and poems could be written in a letter form. Therefore, that inspired me to try out writing some of my poems in an epistolary form for the first time in my writing. After trying out several times in my seminar work I believe that it has worked well for me both in English and isiXhosa. Two of my poems that I wrote in my seminar work for English and isiXhosa made it to my thesis (a poem titled “**Dear F**” written in English and a poem titled “Diye Ndofa!” written in isiXhosa).

What I liked the most in exploring epistolary form in my writing is the idea that comes with epistolary writing that letters don’t necessarily always need to address a person, they can address absolutely anything. We can even write to objects. Sometimes as writers we can even attempt to make the readers skeptical and fill in the blanks when reading. In my English poem titled “**Dear F**” that is part of the thesis I believe that I managed to successfully implement that. For example, starting with the title of the poem “**Dear F**” I believe that the readers are skeptical what the “...**F**” is referring to. The readers have to fill in the blank

whether I am addressing a person or an object. In the following lines that I quoted below, I believe that the readers become even more skeptical about what the poem is addressing:

**“Dear F,**  
oh, how I miss the sizzle,  
the first bite the sound...  
a slice of bread

Dear F,  
will I ever meet you again?”.

#### **2.4 Poems from poems seminar**

A poem that I wrote for the seminar at the feedback sessions it was suggested by Marike that I break the poem into two because of the inconsistent use of the voice. I started with a voice of a third person “*She*” then in the second stanza an “*I*”. Now I know that a voice should be consistent regardless of how long the poem is. I have also noticed that from a book titled “*It all begins*” edited by Robert Berold. A poem titled “*A new language*” (p.61-67) is a long poem that is divided into numbered stanzas (1-7) but the “*I*” that is the first-person voice is consistent until the end.

Robert Berold, the editor of a book titled “*It All Begins: Poems from postliberation South Africa*” by the editor’s note asks questions that served as my daily reminder of what I should be delivering to the readers:

“Did the poem move me? Did it nourish me? Was it useful in my life? Did it wake me up? Did I want to read the poem again? Did the poem tell me something new the second me?”.

Edward Hirsch from a book titled “*How to read a poem*” states that “*Poems are like messages in a bottle sent out with little hope of finding a recipient*”. What Edward states I found it going hand in hand with what was mentioned in the seminar that poems are not for us as writers

but for the community. It is necessary that as writers we write in a way that can make the community of readers to relate. It is not only up to the writers but also up to the readers.

## **2.5 Voice seminar**

Through the seminar I was able to find my voice. The voice seminar assisted my writing by finding a common ground between me and the writer that I settle for in terms of form, the content of the writing, having the same purview of the world, mood whether haunted or hilarious, how we see the world, the effect of the writing, and the use of their language and how they sound whether it's through minimalism, realism, surrealism or impressionism. In my abstract I have also mentioned that I have found my voice from writers such as Athambile Masola in her book titled "*Ilifa*" and Simphiwe Nolutshungu's book titled "*Ingcango Zentliziyo*".

## **2.6 Book review**

During the process of reading various book review cites in familiarizing myself with the writing style of writing book reviews I took note of the following key elements from "*Wawa book reviews*" that should be included in a book review: highlighting who the book is relatable for, sharing my impressions that I got by certain descriptions that I came across, explaining how suitable I found the book title (did it match what I thought the book would be about based on the title?), discussing the overall theme, mentioning instances where readers might expect some disconnection from the text and explaining why, thereafter give further suggestions on what I think could have been done better and lastly give the overall commentary of the book. Most importantly I also noticed that at the beginning of every book review I must write the title of the book that I am reviewing, the name of the reviewer, name of the author, publisher, number of pages, year of publication, and the category of the book.

A non-fiction book titled "*GREAT RIVERROAD: MEMOIR AND MEMORY*" written by Madelon Sprengnether from "*Rain Taxi*" book reviews gave me some ideas on how to approach some parts of my book reviews for short stories. Instead of the reviewer telling the readers using his own words what Sprengnether's book is about he quotes for the readers the preface of the book stating that:

“In the book’s insightful preface, she describes her book as an extended meditation on how we make our way through our later lives...”.

For my overall commentary in Joel Matlou’s book titled “*Life at home and other stories*” that I was reviewing I did something similar. I quoted words from the book blurb that gives the overall commentary about Joel Matlou’s collection of short stories:

“The stories in *Life at Home* are startling and memorable... Matlou’s stories are full of unexpected twists and loops and leaps of faith. There is no room here for platitudes and posturing. Rather there is ironic insight and hard worn wisdom as Matlou puts it...”.

## **2.7 No seminar - preparation for poetics seminar**

From a seminar outline reading titled “Poetics of The Wor(l)ds We Live seminar” I took note of the idea that highlighted that as writers we belong to a heterogeneous and ancient community, and we must meet some of the members of the community to see exactly what they have been saying for the past years. The seminar outline reading served as a reminder to me that as a writer I do not live in a vernacular I will forever learn and take something from other writers that came before me.

Creeley’s “*A Sense of Measure essay*” the phrase, “*What uses me is what I use*” and Oslon’s words, “*Come into the world*” struck me the most. These phrases put emphasis in not writing about what you think you are- the concept of identity. They encouraged me as a writer to write about other things that I am a mouthpiece of. Whether it be my ideas, attitudes, and feelings.

## **2.8 Poetics of The Wor(l)ds We Live seminar**

The pre-readings that were sent in preparation for the seminar played a huge role in changing my mindset on how I approach reading. It was said in the pre-reading that we read an essay not to summarise its arguments or findings or to remember the whole thing or to understand it. We read to search for an idea or concept, image, mood, or emotion, a political or aesthetic or musical kind of position or attitude, or a sentence. During the process of reading as a reader I could look for a mini-narrative or even a word that I find interesting or instructive.

At first, when I read, I used to stress about the meaning, and I would end up spending so much time rereading the same reading. The ideas that I got about reading from the “*Poetics of The Wor(l)ds We Live*” seminar I applied them to the Tuesday reading groups in improving my engagement at the reading sessions.

From the “*Poetics of The Wor(l)ds We Live*” essays a reading by Dihn titled, “*What I Usually Say to My Students*” changed my mind set about writing drastically. Dihn (2010:252) states that “Don’t be afraid to be as weird — meaning as PERCULIARLY YOU — as possible. Try to say it all. Be shameless. Don’t hesitate to revisit a piece to follow and capture everything that it really wants to say”. As a writer at first I held back a lot because generally I am a person that does not like opening up and that impacted my writing. But through reading I realised that the key to meeting the breath of the readers is honesty so that they may relate and feel something in my writing.

A book titled “*LAST WORDS FROM MONTMATRE*” written by Qiu Miaojin also contributed in my journey of learning about vulnerability. Qiu Miaojin is not scared to express his emotions and tell the readers how much heartache Xu put him through. For example, in letter fourteen of the book Miaojin writes that “Before a month had passed she rushed to Paris...To save our relationship...Ten days after leaving she was sleeping in someone else’s bed... Yes, I died true death...Crazy screaming uncontrollably, striking the glass and the metal frame” (pg. 99).

A documentary that I watched titled, “*ICEBERG SLIM PORTRAIT OF A PIMP*” the narrational voice of Iceberg Slim states that in his book titled “*PIMP: the story of my life*” he has laid bare his life, experiences, and thoughts as a pimp. Dr Todd Boyd who is a professor of Critical Studies at USC mentions that Slim wrote about the life he was living. Bill Duke, who is an actor also talks about how Slim was so eloquent in the book in describing where he came from. For example, in chapter 2 of the book Dr. Justin Goffie who is a professor of English at the University of Nevada states that “In the opening of the book the way that he describes his initial foray in the world of pimping is through being sexually abused by his babysitter Maude.”

Iceberg Slim’s documentary made it more evident to me as a writer that writing from self is a great recipe. In the documentary one lady even commented saying that he always told Slim that he is his God because of how much he loves his work. I strongly believe that the love that

Slim received was caused by the honesty he brought in his writing. Slim's book met the breath of the readers. The readers were moved, and they related to his writing. In chapter 9 of the documentary, ICE-T who is an American rapper mentions that Slim did not write about the game of pimping but rather wrote about the pain of pimping. Writing about pain is something that requires emotion and I also think that it is that emotion that made readers to be drawn to Iceberg Slim's writing.

## **2.9 The political is personal seminar**

*"The political is personal – writing between the spaces"* seminar taught me about the importance of writing that touches emotions and draws from one's experiences. The seminar also introduced me to a type of poetry called zuihitsu that I did not know about. Zuihitsu poem includes three of the following elements: a memory, a song, a quote, a direct translation from another language, or a description of a piece of visual art. Its form is essay-like. Writing a zuihitsu poem for the first time under the political is personal seminar was quite exciting and fun. I love how the writing process of zuihitsu poems allowed my writing to draw from various sources. Through zuihitsu poems my writing was able to be shaped by my memories, the music that I listen to and some of the remarkable quotes I know. And most importantly as a bilingual writer zuihitsu poems brought growth to my writing by enabling me to include isiXhosa in my English writing that I can do a direct translation of into English.

Although zuihitsu poems are foreign both to English and isiXhosa I have discovered that they are easy to compose both in English and isiXhosa because of the elements they contain that I can find both in English and in isiXhosa.

## **2.10 Less is more seminar**

Through this seminar I learnt that *"less is more"* does not only mean writing poetry with few words but also a poem that has 40-50 lines could still be an example of writing using less words if the poem is straight to the point. A poem should be always like an injection not a pill and I should avoid clutter in my writing.

## 2.11 Week 20- No seminar

Adeyeye's poem titled "*Moonmoth*" from "*THE YOLO PAGES*" book introduced me to a different structure for writing poetry. Adeyeye's poem is structured into various sections that are more like diary entries that keeps track of what happened at a particular year and month, "December 2028...December 2023..." (pg. 13). "*THE YOLO PAGES*" book also taught me a creative style of writing of making use of big fonts when writing. For example, Shipton's poem is written with big fonts: "**HANDS WHIPPING THROUGH EMPTY AIR**" (pg. 171). As a writer I found this writing style as attention grabbing to the readers than a normal plain text. I believe that readers are more likely to be drawn in reading a text written with big fonts. In my writing I have adopted this creative writing style of using bold fonts for writing titles in my thesis.

Also, in the "*THE YOLO PAGES*" book the way Ganas writes his untitled poem using closely packed words with no spaces in between is something that I found interesting and unique. However, I feel like it can make the readers' reading process a bit complicated. Ganas wrote his poem in the following way: "WATCHMESLEEPANDBREATHEPOISON..." (pg.61). As I was reading the poem, I had difficulties in making up what he wrote. I thought of my readers maybe they might experience some difficulties in reading it hence I did not adopt it in my writing, but I love the uniqueness. Maybe in my future writing I might try it as a way of exploring different styles of writing.

From the "*THE YOLO PAGES*" book also Gamalinda's poem that is titled "*PHONE CALL TO MOM*" it is written in a way that I have never seen. It is a telephone conversation between a mother and her child. I have read poems that are conversational but what makes this poem different is that it shows only the child's side of the conversation. The reader must fill in the blanks of what the mother is saying on the other side:

"it's  
its yeah mom  
it's like  
yeah mom".

## 2.12 Prose poetry seminar

Using a caesura when I want to signal an absence of something is something that I learnt from the seminar. Layli Long Soldier in a book titled "*Whereas*" edited by Jane Manson in a poem titled "*Edge*" makes use of it:

“...meaning. Large car steady at the curve...” (p48).

My writing throughout the course has been influenced by books that I would be reading during the process of my writing. The writing style that I learnt from a seminar that I had with Marike Beyers titled "*Poems from Poems*" is what has been guiding my writing journey. When I read poems by other writers, certain words or phrases serve as a source of inspiration in writing about a certain idea.

### 3. Irekhodi ngamava okufunda kwam

#### 3.1 Ukubhala gabalala

Umbongo kaNontsizi Mgqwetho onesihloko esithi *“Umpanga kamama”* (p.p 42) okwincwadi enesihloko esithi *“The Nation’s Bounty: The Xhosa Poetry of Nontsizi Mgqwetho”* onefuthe lobukholwa undifundise ubuchule bokubhala ngendlela emema nabo bangakholwayo kuThixo. Umbhali ubenobuciko bokumbalula uThixo kwimiqolo embalwa ze wagqitha ethelekisa uthando lukaThixo nolukamama akagxila ekubhaleni ngoThixo:

“UTixo uluthando

Kodwa oluka Mama ebantwini”.

Umbongo ka A.K Soga onesihloko esithi *“Ntsikana’s vision”* okwincwadi enesihloko esithi *“The Return of the Amasi Bird: Black South African Poetry 1891-1981”* ehlelwe nguTim Couzens kunye noEssop Patel ngumbongo othe wandikhuthaza ekubeni nam njengombhali oyimboni ndibhale ngoko ndithi ndikuthyilelwe ngelizwe. Kwithesisi yam ndithe ndabhala umbongo onesihloko esithi **“IINGCINGA ZINXIBA UKUBHIDEKA”** ongombono endabanawa ngabantu abaNtsundu:

“ndingqengqe nobuthongo

bundolathisa abamnyama  
bacukene baziimbovane...”.

Umbongo kaModibe Dikobe onesihloko esithi *“Asseblief Baas”* okwakwincwadi endiyikhankanye ngentla enesihloko esithi *“The Return of the Amasi Bird: Black South African Poetry 1891-1981”* yenye yeencwadi endazise kubugcisa bokubhala ngeelwimi ezimbini embongweni omnye. Njengombhali weelwimi ezimbini (isiXhosa kunye nesiNgesi) ndithe ndabuzama ubugcisa bokubhala ngeelwiimi ezimbini kweminye yemibongo endithe ndayibandakanya kwithesisi. Umzekelo, umbongo onesihloko esithi **“KUBUHLUNGU”**:

“...too frightened to say: *kubuhlungu*”.

Umbongo wombhali onguVangile Ngatsho onesihloko esithi *“schizophrenia some definitions”* okwincwadi enesihloko esithi *“red cotton”* nombongo wombhali onguChwayita Ngamlana onesihloko esithi *“If I Stay Right Here”* okwincwadi enesihloko esithi “Excerpts from the

prologue of *If I Stay Right Here: a novel*” zithe zandibonisa elinye icala lobuciko lokubhala umbongo unika inkcazelo yento ngohlobo elinobugcisa. Kwithesisi yam ndithe ndasithabatha isimbo sabo sokubhala ndasisebenzisa kwimibongo emibini. Omnye wemibongo unesihloko esithi **“UKUBHALA”**:

“Libele lemazi yenkomo  
Ngezandla zozibini  
Ndicudisa iingcinga”.

Umbongo kaTariro Ndoro onesihloko esithi *“Ave”* (p.p 19) okwi *“New Coin December 2020”* nangona ungowesiNgesi kodwa ndifunde inkululeko endinayo njengombhali yokwenza nantoni na koko ndikubhalayo ukuba kuza kuthi kusebenze. Umzekelo, ndibuthandle ubugcisa bombhali bokutshintsha umthandazo wenkosi onguBawo wethu osemazulwini ubengumbongo. Kweminye imigca ubenobuciko bokufakelela awakhe amagama:

“our father, who art in heaven, a friend is gone...hear my heartbeat whisper...give us this day our daily breath”.

Oku kwenziwe ngumbhali kumbongo wakhe ndithe ndakuzama nam kwithesisi yam kumbongo onesihloko esithi **“LUSANA”** :

“ndimumathe amazwi  
aphinyiselwa ngumphefulo:  
Bawo wam osemazulwini  
ndixolele izono zam...”.

Nokumila kwawo lo mbongo wohlukile, utsala umdla. Kwimiqolo apho athetha ngenkumbulo angafuni ukuyikhumbula yokufa komntu umbongo uthe wawumilisa okwezitepusi ezihlayo. Oko kundinike iingcinga zokuba umbhali untama ubomi. Ebomini siqala phezulu “kwezitepusi” siye sehlela ezantsi apho siyakhona kuphantsi komhlaba “isitephu” sokugqibela.Uhlobo umbhali athe wabhala ngalo kundibonisile okokuba ukumila kombongo kunendima enkulu kuhlobo umfundi athi awuqonde ngayo umbongo wakho:

*“ a stolen car  
forsaken sand mine  
&  
no one ought to die that way  
(forsaken)  
our father, in the last moment  
did you stand with her?”.*

Incwadi yombhali onguChuma Sogiba enesihloko esithi “*NDIDE NDAYOPHULA*” isimbo sombhali sokubhala imibongo ebalekayo engenazo iziphumlisi nto leyo ebangela ifundeke lula ngesantya esiphezulu luhlobo endithe ndaluthabatha nam ndalusebenzisa kweyam imibongo ekwithesisi.

Ukusetyenziswa kweempawu zokucaphula ukubonisa iingcinga zangaphakathi zombhali bendikuphelele kumabali amafutshane. Umzekelo incwadi yesiNgesi enengqokelela yamabali amafutshane enesihloko esithi “*Fixions: Stories by Ugandan writer*” ebhalwe nguTaban la Liyong ibali elifutshane elinesihloko esithi “*Sages and Wages*” (p.p 14-15) yenye yeencwadi endithe ndazifunda zandibonisa ubugcisa bokusebenzisa iimpawu zocaphulo ukubonisa iingcinga zangaphakathi:

*“As I always do, at this time of the day...I feel that I must really do it without fail...”.*

Nangona le ncwadi ndiyicaphule ngentla iyeyesiNgesi kunye nezinye iincwadi zesiNgesi endithe ndazicaphula kule potifoliyo yam yesiXhosa kodwa ndiqaphele okokuba ifomu yokubhala ndinako ukuyifunda nakwezinye iincwadi zesiNgesi.

Incwadi enesihloko esithi “*IZAPHOLO*” yenye yeencwadi zesiXhosa zekhosi ezithe zandazisa kubugcisa bokubhala ndisebenzisa iimpawu zocaphulo ukubonakalisa iingcinga zangaphakathi. Umzekelo umbongo onesihloko esithi, “*Indoda eyaphathwa lixhala*” (p.p 26) kwisitanza sokugqibela kwimigca emibini yokuqala “*kungcono ndiye kubaxelela ekhaya*” umbhali uthe wasebenzisa iimpawu zokucaphula ukubonisa iingcinga zakhe zangaphakathi. Olu hlobo lokubhala ndithe ndalusebenzisa kweminye yemibongo endithe ndayibandakanya kwithesisi, umzekelo umbongo onesihloko esithi “**NDILIJONI**”:

*“intliziyo iyagqukruleka  
'abafani nawe' ”.*

### 3.2 Isemina: Izinto ezingenamagama ziduka nomoya (ukubhodla Isingqala)

Phantsi kwale semina utitshalakazi onguMthunzikazi Mbungwana usixhobisile njengababhali ngokubaluleka kokusebenzisa amagama alula aqhelekileyo angadingi umfundi abe efunisela ngentsingiselo. Umbungwana ukubalulile nokubaluleka bokokuba xa ndingumbhali kudingeka kuvakale xa ndibhala okokuba andithethi ngento ekude kum ndithetha ngento endikuyo nam. Kunyanzelekile ndizibandakanye kumbongo endithi ndiwubhale ndiphalaze yonke imbilini yam ndingashiyi nto ngaphandle kumfundi ukuze kuvele ukunyaniseka.

### 3.3 Ingxelo ngemisebenzi yobugcisa

lingxelo esibanazo rhoqo ngoLwezihlano zomsebenzi wobugcisa esithi siwubhale zindifundisile okokuba njengombhali kulindeleke ndingqale ngqo koko ndinqwenela ukutsho ndisebenzisa amagama aquphayo. Kwincwadi yombhali onguMangaliso Buzani enesihloko esithi “*ndisabhala imibongo*” ndifunde ubugcisa boko kuqupha. Umzekelo, umbongo wombhali onesihloko esithi “*Imini yomngcwabo*” (p.p 56), uBuzani ubhale imigca emithathu kuphela:

*“Kuhla ibhokisi*

*chapha chapha iinyembezi*

*ihlakula umhlaba”.*

Umbongo kaBuzani ungqala ngqo koko umbhali anqwenela ukutsho ngamazwi ambalwa. Bekukhe kwakhankanywa ngootisthala ukuba ndibhala imibhalo emide ngamandla. Oko ndiye ndikwenze ndicinga andinakuvakala xa ndiphose amazwi ambalwa kanti akunjalo, imibongo kaBuzani ithe yandibonisa oko.

Ndiphume nayo nento endingqinelana nayo ngamandla yokokuba umbhali ngamnye xa ebhala unento emshukumisayo. Xa ubhala ubhodla isingqala sakho. Umzekelo umbongo endithe ndawubhala kwithesisi onesihloko esithi “**UKUKHANYA KOZA NGAWÉ**” ndithe ndabhodla isingqala sam seentombi ezithi zikhulelwe kwiminyaka eselula ze bongeze uxanduva kwabazali babo abangathathi ntweni:

“vala loo mathanga  
unxibe ulwazi  
ndihlekwa ziindonga  
ziinzingo neenxwaleko  
ondombela zona...”.

Ekuqaleni umbongo endiwucaphule ngentla ndithe ndawubhala ndingasebenzisi lizwi eli ngu- “ndi” kodwa emveni kwengxelo ndithe ndawubhala umbongo ndisebenzisa ilizwi lo mntu lokuqala ukuze umbongo ubenelizwi. Ukubhala ngelizwi lomntu lokuqala elingu “ndi” yinto ebendingayazi okokuba ibalulekile ekubhaleni ukuze umbongo usondele kumfundi kutsho kuvele nokunyaniseka ekubhaleni kwam. Kodwa njengokuba ikhosi ifikelela esiphelweni ndikubonile ukubaluleka kokusebenzisa u “Ndi” ekubhaleni kwam. Oko kuye kubangele umbhalo ubenefuthe ngamandla kumfundi atsho azive esondele engqamana noko ndikubhalileyo.

Kananjalo inkqubo yengxelo indixhobisile ngendima yokuphepha ukubhala ndibonakalisa ucinezelo kwesinye isini. Kumbongo endiwucaphule ngentla ndithe ndathwalisa uxanduva amantombazana kuphela ngendima yokukhulelwa kolutsha kwiminyaka eselula ngokungathi abantwana abangabafana ababandakanyeki kwesi sehlo. Nangona ndikuvile oko kuthethwe kwengxelo malunga nokuthwalisa uxanduva isini esinye kuphela ekubhaleni kwam ndibone kukuhle okokuba umbongo wam ndibhekiselele kwiintombi kuphela kuba isingqala samsibhekiselele kwiintombi.

Esona sitshixo ndithe ndasifumana kwengxelo sesokuba umbhali makabhale oluhlobo athetha ngalo. Umhlohli onguMbungwana ude wabuza umbuzo othe wandivuselela malunga nokubaluleka kokusebenzisa ulwimi olulula: “Buphi ubugcisa bakho njengombhali xa uza kudinga isichazi magama xa ubhala?”.Ude wasizekelisela ngencwadi kaSindiwe Magona enesihloko esithi, “*Kubantwana Babantwana Bam*”. Kwisahluko esithi, “*Ekukhuleni*” umbhali usebenzisa ulwimi olulula:

“Amakhosikaz’ alungis’ iiqhiya, abek’ iityali emagxeni nokuba ke zitatwuli, iijezi..” (p.p 84).

Kwimibongo endithe ndayibhala kwithesisi ndenze ngokunjalo nam amagama ndawabhala ngolu hlobo ndithetha ngalo.Umzekelo kumbongo endiwubhalileyo onesihloko esithi “**UMDLALO**” isitulo ndisibhale njenge “situlo..” khangе ndizame ukusebenzisa igama lesiXhosa elisulungekileyo elithi “isichopho”. Ndikubambile nobekutsho utitshala

uMbungwana okokuba ulwimi lufana nomlambo luyatshintsha. Asinako njengababhali bangoku sibe kanti sisasebenzisa ulwimi looMqhayi. Phambi kweengxelo kwikhosi bendilixhoba lokusebenzisa amagama antsokothileyo ekubhaleni kwam ngeenjongo zokulondoloza ulwimi lwesiXhosa. Kodwa ekuhambeni kwexesha ndiqaphele okokuba ukuba ngumbhali wobugcisa budinga mna mbhali ndibesisipili sexesha langoku esiphila kulo kwimibongo endiyibhalayo.

Ekuphuculeni ukubhala kwam ndiye ndabona okokuba kuhle ukuba ndingaxili ngamandla ekufundeni incwadi yombhali onguNontsizi Mqgqetho enesihloko esithi *“Isizwe esinembali: Xhosa Histories and Poetry (1873-1888)”* ukuze ndingazibhaqi ndilixhoba lamagama antsokothileyo asetyenziswa yeminye yemibongo yakhe. Umzekelo, umbongo onesihloko esithi *“Umpanga ka Mdi u Rev. S. Mtimkulu”* (p.p 242) usebenzisa amagama afana noo-“benzabele” “inkwitshi” andishiya njengomfundi ndikhangela intsingiselo. Kumbongo onesihloko esithi *“Isimbonono Saba Zali”* (p.p 131) umbhali usebenzisa izikhuzo ezifana noo-“Nakhuleka!” “Halahoyi!” nto leyo ixelayo okokuba isimbo sombhali sokubhala sibuyela ngasemva kuhambo endikulo. Ngoku ndiyazi ukuba kufuneka ndize nento entsha ekubhaleni kwam. Ayibubo ubulumko ngamanye amaxesha ukwamkela iindlela zokubhala kwiincwadi ezabhalwa kudala kuba isimbo sokubhala siyatshintsha.

Kwiingxelo ndiphume nayo nengcebiso yokokuba njengombhali wobugcisa kunyanzelekile ndiyile ezam izaci namaqhalo ukubonakalisa ubugcisa. Andinako ukusebenzisa izaci namaqhalo ezisele zisetyenzisiwe. Ndikwaqaphele nokokuba ababhali bangababhali kuphela ukuba oko ndithe ndakubhala kuza kufika kuzinze njani okanye akutolike njani umfundi akukho semandleni am.

### **3.4 Isemina: Ukubhala okusanqabileyo esiXhoseni**

Umbongo wombhali onguVangile Ngatsho okwincwadi enesihloko *“Umqaphu Obomvu”* wangonyaka wama-2018 ongenasihloko undifundise ubugcisa bokumilisa umbongo ngohlobo elithi lingqamane noko kuthethwa ngamagama. Umbhali onguNgatsho kumbongo wakhe ongenasihloko usebenzisa izikhewu phakathi kwamagama endithe ndaziphawula njengezidlala indima ekuphuhliseni ngakumbi umxholo wombongo wakhe. Umzekelo kumqolo wesixhenxe noweshumi:

“Uyahamba-hamba kulo mandlalo wam  
Kumandlalo wakho nakumandlalo wam”.

Kwakule ncwadi yombhali onguNgatsho umbongo ongenasihloko ongesigingci (“Iintambo ezintandathu, Isiginkci sifunxa iinyembezi emaphupheni”) undenze ndaqaphela okokuba umbhali unako ukubhala ngezinto ezizixhobo (izinto ezingaphiliyo). Nombhali ongu Pablo Neruda ukwandazise kubugcisa bokubhala ngezinto ezizixhobo. Umzekelo, umbongo kaPablo Neruda onesihloko esithi “*Ode to Tomatoes*” umbhali ubonakalisa indlela asibona ngaso isiqhamo esiyitumata. Kweminye yemiqolo umbhali uyabalula okokuba akuyibona iqhotswa idityaniswa namafutha itumata loo ndibanisela uyibona njengomtshato

“happily, it is wed to the clear onion and to celebrate the union we pour oil”.

Njengombhali indima yokubhala bendisoloko ndiyithatha ngamandla ndisoloko ndicinga ngokubhala imiba engumngeni elizweni okanye imiba etya mna njengombhali malunga nokuthile. Bendingakhe ndicinge ngokubhala ngezinto ezindingqongileyo, kodwa aba babhali babini uNgatsho kunye noNeruda balitshintshile iliso lam ngendlela endithi ndijonge ngayo inkqubo yokubhala.

Ngoku ndiyayazi okokuba ukubhala ngezinto ezikungqongileyo ezingaphiliyo kubonakalisa ubugcisa bokufumana onokubhala ngako kwimibongo kwizinto ezincinane ezingenakujongelwa ntweni luninzi zibe zidinga ukuqwalaselwa kukuhlala kuba ziyinzuzo. Kukwayiyo nendlela ethi ndibonakalise ngayo uhlobo endithi ndiphendule ngalo nohlobo endithi ndizijonge ngayo izinto ezindingqongileyo.

Kwincwadi kaNgatsho “*Umqaphu Obomvu*” ukungabinaso kwakhe isihloko embongweni ndikuthandile, ngoba umbongo wakungabinaso isihloko umfundi wencwadi akabinalo ufifi lokuba umbhalo uzakuthini. Kuye kubekho ulwazi oluthile umbhali athi abambela abafundi lona ze abakhulule bakukuwufunda umbongo. Ndiyacinga ukungabikho kwesihloko kwenza abafundi bafunisele ngokuya befunda ukuba umbhalo ungantoni njengokuba izihloko zidlala indima ekukrobiseni ababhali ekubeni umbongo ungantoni.

Umbhali onguMthunzikazi Mbungwana umbongo wakhe onesihloko esithi “*UTOKI/MAMISE*” oshicilelwe kwijenali ye- “*New Contrast*” yangonyaka wama-2019 undazise kubugcisa bokubhala obohlukileyo bokusebenzisa iimpawu zesileshi (\) ukubonakalisa uthelekiso

phakathi kwezinto ezimbini ezahlukileyo. Umzekelo kumbongo wakhe uMbungwana ubhale wenjenje:

“UToki wawaxhapha onke amaqanda enkukhu zalapha / Wabuya enomgada elalini / Iimbongi ezichongelwe isizwe zambonga uToki/ Zimncoma ukukhalipha/ UMamise wabizwa ngenjakazi emabele made kukondla amantshontsho kaToki/...”.

Olu hlobo athe wabhala ngalo uMbungwana nangona ndingakuzamanga kwimibongo yam ekwithesisi kodwa ndilufakile kuvimba wam wokubhala wobugcisa. Kwimibhalo ezayo endinokuthi ndiyishicilele ndingakuzama uhlobo athe wabhala ngalo.

Omnye umbongo kaMthunzikazi Mbungwana onesihloko esithi “*IMILEBE YETHU*” okwashicilelwe kwijenali ye- “*New Contrast*” uthe wandiqwabulula ingqondo. Emveni kokufunda umbongo wombhali ndizive ndinokukhululeka ekubhaleni kwam. Imixholo efana nale mibongo ethe yabhalwa nguMbungwana engokwabelana ngesonto bendibamba igazi ekuyifundeni. Njengombhali oseyintombi nto ibisoloko indenza ndingakhululeki kuba ingangqamani nomntu endinguye. Ndiqaphele ke kodwa ukuba kuhle okokuba ndizitweze njengombhali ndijonge neminye imibhalo elolunye udidi kunoko ndinokubhala ngako nendinokufunda. Oko kungandanceda ekubeni ndifunde ezinye iindlela zokubhala. Umzekelo, ifomu eyahlukileyo nesimbo sokubhala esahlukileyo. Okutshiwo ngumbhali akubalulekanga ukogqitha isimbo sokubhala nefomu athi umbhali ayisebenzise.

### **3.5 Isemina: Ubutsha nokudlamka koncwadi (*Innovation*)**

Phantsi kwale semina ndiphume nayo indima yokokuba njengombhali kulindeleke ndibhale ngohlobo olusisipili esibonisa ubutsha nokudlamka boncwadi. Kuhle okokuba xa ndingumbhali ndivakalise ilizwi labantu basekuhlaleni (*voices of the land*) ndibenabo nobugcisa bokuba ndithi qhushe oko kuqhubekayo kweli xesha siphila kulo ekubhaleni kwam. Umzekelo, kwithesisi yam kumbongo onesihloko esithi “**ZIBUYA UMVA**” ndithe ndabhala umbongo obeka ekuhlaleni impatho mbi ethi yenziwe ngabantu abangotata ekhayeni:

“izidlele zam ziqumbile  
zithandelwe yimivumba  
umsindo undikhwebela emva kwecango  
undinika izembe  
ndixabela izandla zikatata  
iinyembezi zikamama zibuya umva  
zindiqhwabela izandla”.

Oku ndithe ndaphuma nako kwisemina ndikuphawule kumbhali onguJolobe kumbongo wakhe onesihloko esithi “*Thuthuka*” oshicilelwe kwincwadi enesihloko esithi “*Umyezo*”. Kulo mbongo umbhali ubonga ngenkolelo yobuxoki yayikho yemfazwe ka*Thuthula* phakathi kukaNgqika noNdlambe:

“Naye uThuthula wagoduswa,  
Yaxolelwa inzwakazi kuba  
Yayenziw' uchuku esigwini  
Sokukhand' uNgqika noNtsikana”.

Oku abonga ngako uJolobe nolwimi athi alusebenzise elinamagama angenantsingiselo isekuhleni, umzekelo igama “*esigwini*” ndiyacinga abafundi abaphila kwixesha langoku abanakubanawo umdla wokufunda imibongo efana nale yakhe ngenxa yokungabisiso isipili sexesha lale mihla. Nangona kunjalo kodwa ukumila kombongo kaJolobe onesihloko esithi “*Oseboniselweni*” onefomu yengxoxo ndithe ndafunda nto kuwo. Umbongo obhalwe ngokwefomu yengxoxo bendiqala ukuhlangabezana nawo:

“*Mlindi, kuxa liphi na  
Ebusuku?*” *Wakhwaza*  
“*Isifingo sidlule*  
*Ngums' obomvu...*  
*Luqeqesho. Kuyasa*”.

### 3.6 Ubume bombongo

Le semina ithe yandithyilela okokuba singababhali asiphili sodwa umbhali uthi afumane ifuthe lokubhala kwabanye ababhali. Umzekelo, imibongo ebesithe sayijonga ibibonisa oko kufuthelana kwababhali. Umbongo kaJolobe (1936) onesihloko esithi, “*INdlov’ enomxhaka*” uthi wafumana ifuthe kumbongo kaNtsikana (1827) onesihloko esithi, “*UloThixo omkhulu*”. Yomibini imibongo yaba babhali ingoThixo kwaye imibongo yabo bobabini iqala ngohlobo olunye, ngemvano siqalo engu “*Ulo*”: “*UloThixo omkhulu, ngosezulwini*” (Ntsikana, 1827), “*Ulothetha ngelizwi, kuvele indalo*”, (J.J.R Jolobe 1936).

Ngokunjalo nombhali onguSimphiwe Vikilahle umbongo wakhe onesihloko esithi “*Umhlobo wam*” nawo uthi wabonakala ufumana ifuthe kumbongo kaG. Soya Mama onesihloko esithi “*Ikrele lempindezelo*”. Umbhali onguVikilahle uthabathe ithoni yombhali evakala izolile wayifaka kowakhe umbongo.

## 4. Poetics Essay

### 4.1 Poetics of The Wor(l)ds We Live- Assignment

This essay is discussing writers from the “Poetics of The Wor(l)ds We Live” seminar readings. It is talking about what they have to say about writing that I have found beneficial to me as a writer in pushing my writing to a higher level and giving me a deeper insight in writing. It is also discussing elements that I have found in these writers that I have identified as important in putting a finger on what’s necessary and required when writing.

Huidobro (2020: 39) puts his finger on the importance of creating as a poet stating, “The first prerequisite for a poet is to create, the second to create and the third to create”. Huidobro (2020:43) also gives an example of what he means by the idea of creation in a poem making his idea of creating more clear and understandable, “I am offering a created description; when I say: “The ingots of the storm”, I am offering you a pure created image when I tell you: “she was so beautiful that she could not speak” or “The night is wearing a hat”, I am offering you a created concept”. Huidobro (2020:51) also highlights the importance of taking criticism as a writer so that it may improve, “Unintentionally, the critics helped me a lot in my work by detaching, with precise scissors verses or images...”. Huidobro finds it important that poet’s say things that would have never been said without them and that motivates me as a writer to be as creative as I can, making my writing distinguishable from the work of other writers.

Khlebnilov (1985: 153) in a reading titled “*On Poetry*” talks about the idea of writing sincerely whether your writing is understood or not, “Poems may be understandable, or they may not, but they must be good, they must be real”. Khlebnilov (1985:153) further questions if poems aren’t supposed to be about oneself so that the idea of writing sincere may be evident, “Isn’t the nature of a poem to be found in its withdrawal from itself, from its point of contact with everyday reality? Is a poem not a point from the I?”. What Khlebnilov talks about is something that I have identified in writing that helps the readers to connect and relate with what the writer is writing about.

Similarly, Zhuwao (2003) in his interview with Alan Finlay in the “*South African Poets on Poetry: Interviews from New Coin, 1992-2001*” talks about how he wants to write about himself. Zhuwao (2003:1) in a question asked by Alan “Do you always write from the self-

outwards?” Zhuwao responds by saying “Firstly the self. I’m much more interested in the self. I’m not interested in the ordinary man in the street”. When asked by Alan about the process of finishing his novella Zhuwao (2003:2) further states, “This book is about everything in my life. It’s everything...I’m telling something that had been captured within me, imprisoned within me”. Zhuwao also states that he is more interested in writing about himself, his pain and suffering.

Rich (1993: para 6) in her article titled “*Someone is Writing a Poem*” also mentions the idea of referring to oneself when writing which helps the readers to identify with the writer, “Self-reference is always possible: that my “I” is a universal “we,” that the reader is my clone”. Rich (1993: para 4) also talks about writing about the self-stating, “We go to poetry because we believe it has something to do with us”. Rich (1993: para 3) further talks about the presence of honesty when writing that I find important so that my writing does not fail me. Rich states that, “I can’t write a poem to manipulate you... I can’t write a poem from dishonest motives; it will betray its shoddy provenance...it will not serve its purpose...”.

Rich (1993: para 11) also draws on the importance of considering readers when writing and careful consideration of each and every word that I use as a writer, “The theatre of any poem is a collection of decisions about space and time- how are these words to lie on the page, with what pauses, what headlong motion, what phrasing, how can they meet the breath of someone who comes along to read them? And in part, the field is charged by the way images swim into the brain through written language...”.

Rich (1993: para 8) talks about voice in a manner that makes me convinced as a writer that language and voice are the core foundation of writing poetry, “What poetry can give has to be given through language and voice...”. Seibles in his article titled “*DESPERATE AND BEAUTIFUL NOISE*” also talks about voice in a way that makes it clear to me as a writer what voice is. Seibles (2019:63) says, “When we think about voice, generally we think of an individual speaking (writing) from a single position— his heart, her mind— but it is worth considering that a voice can be representative or *stand-in* for a community’s voice”.

Seibles refers to the music of Jimi Hendrix and the books of Hayden, Clifton, Basho, and Saxton that he keeps on going back to because of his conviction that every present *note*, word, silence, and the sounds are solely present to convey the most important message. Seibles’s

statement is what I found similar to what Rich (1993: para 11) says, “The theatre of any poem is a collection of decisions about space and time —how are these words to lie on the page, with what pauses, what headlong motion, what phrasing, how can they meet the breath of someone who comes along to read them?”. Both statements made by Seibles and Rich are giving me an idea of the importance of being deliberate when writing.

Seibels (1993:65) notes that the crucial thing that can be learned from the artists or poets we love is, “...To trust and value that itch inside our guts, that restlessness that means something we know has got to get said”. Seibles, (2019:63) also mentions the need for honesty and openness in poetry when writing that I also find important as a writer so that readers can relate to my writing, “What we love about good music is exactly what we love about good poetry: the absence of trickery, the presence of honesty: every word intended to enliven, to enlighten to carry what is *sayable* to the full extent that language allows”. Seibels (2019:63) mentions that this is what Dunn refers to as “crucial speech”.

Cesarie (1990: xlvi) states, “What presides over the poem is not the most lucid intelligence or the most acute sensibility, but an entire experience: all the women loved, all the desires experienced, all the dreams dreamed all the images received or grasped...all lived experience”. Cesarie’s statement reminds me of talking about oneself and being truthful when writing. Similarly, what Cesarie says is what Seibles, Zhuwao, and Rich had touched on that I had already mentioned in the paragraphs above.

Cesarie (1990: xlix-l) further points out, “...In every true poem the poet plays the game of the world, the true poet hopes to surrender the word to its free associations, certain that in the final analysis that is to surrender to the will of the universe... a poet is defenceless”. Cesarie’s commentary on how defenceless the poet is to me as a writer it suggests how free-spirited I should be as a writer and not try to control how I write. Cesarie (1990: liv) also says, “It’s not fear of madness that will oblige us to furl the of imagination”. Cesarie’s words gives me a suggestion of the need to go all crazy and mad when writing without withholding anything in my writing.

The idea of going all crazy and allowing creativity to prevail without withholding anything is also visible in Nyezwa’s extract titled “*I Heard Rhythms- Unpublished MACW dissertation*”. Nyezwa (2015: 4) talks about *inkenkqe* saying, “This is what Garcia Lorca calls duende,

although in isiXhosa we have an almost identical concept called inkenkqe that the Maskandi artist also experiences, flushes and bouts of extreme creative energy". Lorca in his reading titled, "*Theory and function of the Duende*" also talks about the importance and power of the duende. Lorca (2007:1) quotes Deblas's words, "On days when I sing with duende no one can touch me". Lorca (2007: 1) also refers to Manuel Torre who said, "You have a voice, you understand style, but you'll never ever succeed because you have no duende". As a writer Lorca's words made me realise that duende is what my writing needs to succeed. The extreme creative energy that it comes with would inject creativity in my writing.

Cesarie (1990: lvi) in her reading also points out the musicality of poetry stating, "To seek to musicalize poetry is the crime against poetic music, which can only be the striking of the mental wave against the rock of the world". In my writing Cesarie's statement instils the idea that it is dangerous to seek to rhyme when writing.

Machado (1979: 163) talks about images and metaphors saying "In lyric poetry, images and metaphors are therefore proper when they are employed to supply those missing proper names and unique concepts which are required to express the intuitive, never to clothe anew the generic and the conventional. Good poets are spare in their use of metaphor and the suppression of the direct names of things when things have direct names is unnecessary". Machado's words have made me aware of how and when images and metaphors should be used so that I may avoid using them unnecessarily.

Furthermore, Machado states (1979: 162) that "If I were forced to choose a favourite poet. I would choose Vergil... 1. Because in his poems he gave a place to many beautiful lines from other poets, without taking the trouble to disguise them". To me Machado's words points out the importance of taking ideas from other writers when writing so that my writing may grow. It is something that is acceptable in writing that I should not shy away from as a writer.

Kraus (2004:77) in a reading titled "*Hunger-Technology-Emotion*" says, "In Weil's philosophy just like in narrative or phone sex, it's not the story that we're really hearing, it is the fact and act of telling it". What Kraus talks about gives me the idea of not being too concerned with meaning when writing but rather shift my attention to the way in which the story is told and presented. Berry also talks about an idea that I found similar to what Kraus talks about. In a reading titled "*Introduction: Writing in the Present*" Berry (2009: 21) states, "If we don't

understand the writing of Diane Williams or Michael Joyce or Leslie Scalapino, we won't normally wonder what their words mean. We will wonder what their words make: a puzzle, a pastiche ...".

Berry (2009:16) refers to Barthes's 1953 book titled, "*Writing Degree Zero*" stating, "For him the history of modern literature was the history of efforts to achieve a genuinely democratic form of expression, to articulate interests that were broadly human, not the interests of a particular class or group". Through Barthes's words I have realised that as a writer I have the ticket to freely express myself and my writing isn't intended to satisfy only the interests of a particular group. My writing is for the community at large.

Berry (2009:14) says, "One way to characterize experimental writing from modernism to the present is that it dispels transcendence, means to resume proximity's risks, to be right where its words are happening. William Carlos Williams in 1923 described it as leaving readers naked, deprived of their protective barrier, or covering... The idea is that, even in the greatest achievements of lyric and narrative, an alienation has already occurred, a distancing of readers from the reality they inhabit". Similarly, in a description of what genre fiction is Roy (2004:176) says, "Genre fiction is not about representing experience but producing and organizing feeling – sexual excitement, horror, mystery, fear. The aim is to invade the readers' subjectivity. To control and then to release". Both writers have introduced me to the idea that when writing I should strive to make my readers feel uncomfortable and always bring something new and unusual in my writing that is outside what they are used to so that I may retain their interest. Even if I write about an idea that they are familiar with but I should strive to make it unfamiliar.

Although all the writers that I discussed above differs in their style of writing but what they had to say about writing served the same purpose of giving ideas or thoughts that I can use as a writer in understanding better the writing process.

## 5. Writing in Community Report: Ubutsha boncwadi

### 5.1 Inkcazelo ngocweyo

Ucweyo ndithe ndaluqhuba kubafundi bebanga leshumi elinanye, kwisikolo samabanga aphakamileyo esibizwa ngokuba yi*Khutliso Daniels Secondary School* esikwisixeko saseMakhanda kwilokishi yaseJoza. Iinjongo zocweyo ibikukwazisa abafundi ngobutsha boncwadi ndigxile kumabali amafutshane kunye nemibongo. Ngesango lobutsha boncwadi ucweyo belubhenele ekuvaleni umngeni wokungaqondi kwabafundi ngobugcisa bokubhala imibhalo esisipili sale mihla siphila kuyo nokusetyenziswa kolwimi olulula (ulwimi esilusebenzisayo xa sithethayo kule mihla) oluthi lufikeleleke nakwabo bangengabo abafundi besiXhosa esintsokothileyo; ukubonakalisa ubutsha boncwadi. Ibikwazizo neenjongo zolu cweyo ukukhanyisela abafundi ngesimbo sokubhala endicingayo okokuba kusekho umngeni kuso. Umzekelo, abafundi xa bebhala amabali amafutshane nezincoko babambelela kwimigaqo ethile yokuba uqala ngetshayelelo, uze ngesiqu ze ulandelise ngokuthile nokuthile.

### 5.2 Iziphumo zocweyo

Abafundi abathe bathabatha inxaxheba kolu cweyo balishumi elinesihlanu. Bebenamashumi amabini anesihlanu abafundi bebathe bavuma ukuba yinxalenye yolu cweyo. Ngeli lixa ucweyo luqhuba abafundi babalulile okokuba abanye abafundi bathe bajibilika kuba bekhala ngelithi into edibanise nokufunda uncwadi yinto edinayo ngakumbi uncwadi lwesiXhosa lunolwimi olunzima.

Ngeli lixa ucweyo luqhuba abafundi bebekho babalulile okokuba abafundi abathe babuya umva ekuthabatheni inxaxheba kucweyo banganokuzisola ngenxa yokubanomtsalane nokungaqheleki koncwadi endithe ndabafundisa lona. Bakhankanye nokokuba endithe ndaza nako kwahlukile kunoko bebekulindele. Bebelindele ukufundiswa ngohlobo lokubhala abaliqhelileyo. Umzekelo, omnye wabafundi kwingxelo (*feedback*) bekulindeleke bayibhale malunga nendlela abathe balifumana lungayo ucweyo uvakale esithi ngemibongo:

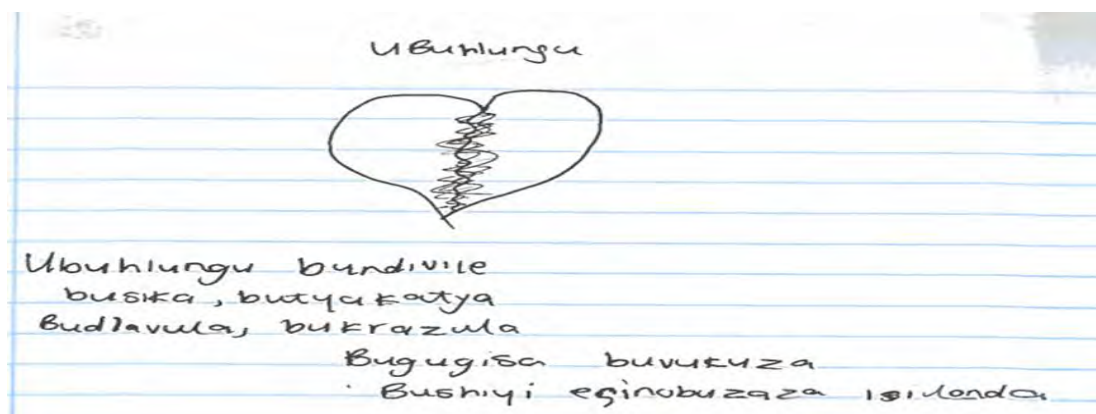
“Le mibongo indinike umdla ngoba yohlukile kwimibongo esiyenzayo. Umbhali onguMiss Busakwe akagxilanga kakhulu kwiimvano siphelo neemvano siqalo, lo nto ndiyithandile ngoba intsha and iyancomeka. Indlela awubhale ngayo lo mbongo onesihloko esithi **“ZIBUYA**

**UMVA**” ndayithanda kakhulu kuba akekho umntu benocinga okanye enze oluhlobo enze ngalo *and what I liked is that she was able to come up with new ideas* zokubandakanya intetho-ngqo embongweni wakhe. Umzekelo, umqolo wesi-eight embongweni wakhe “shhh ungathethi” *that was creative thinking and I loved it and I enjoyed the poem*”.

Abanye abafundi babalulile okokuba isimbo sokubhala imibongo kunye namabali amafutshane endithe ndabafundisa bebeqala ukuhlangabezana naso. Bakwakhankanye nokokuba bayacinga ukusukela ngomhla wocweyo ukufunda uncwadi olufana nolu ndithe ndabafundisa lona bangakukhuthalela kwaye bangonomdla wokulubhala. Bathe bathabatheka lulwimi olulula olungadingi sichazimagama abathe balifumanisa emibongweni nakumabali amafutshane, ukumila kwemibongo ebonakalisa iyantlukwano kunaleyo bayiqhelileyo nokusetyenziswa kwemifanekiso emibongweni. Umzekelo, omnye wabafundi kwingxelo yakhe uvakale esithi:

“Khangе ndiyazi *that poems can be written in two languages and* khange ndiyazi ziyakwazi ukubhalwa ngenye indlela. *It was my first time seeing a curved poem, it even uses slashes into esingayiqhelanga uyenza thina. I love the way new poetry is written; I was shocked I didn't think it was a poem because it's very different from what we learn here on my school....*Ndinomdla kakhulu ngoku kwimibongo ingaske sifundiswe ngolu hlobo esikolweni...Andinguye umntu othanda imibongo kodwa lena besiyenza namhlanje indinikise umdla ngendlela ebhalwe ngalo”.

Ndibenemincili nemigcobo ngamandla ndakubona umsebenzi othe wabhalwa ngabafundi. Oko bekubangelwa kukubona iinzame zabafundi ekubekeni ephepheni oko bathe bakufunda malunga nendlela ezintsha zokubhala imibongo. Umzekelo, umbongo womnye womfundi endithe ndawuskena ndawunamathelisa ngezantsi:



Ndibaphawule abafundi njengabantu abakhangeleka ngokungathi bebehleli benaso kakade isakhono sokubhala ngobugcisa qha nto nje bebedinga ubani onesakhono sokubhala onokuvuselela izakhono zabo bebengaqondi okokuba banazo. Okanye bebedinga ukufundiswa iindlela ezingezinye ezinomtsalane zokubhala ukuze izakhono zabo zokubhala zivuseleleke. Ngeli lixa ucweyo luqhuba babonakalise ukuqonda msinya.

### **5.3 Inkqubo yocweyo**

#### **5.3.1 Iseshini yokuqala**

Ndichithe imizuzu engamashumi amathathu ndifundela abafundi imibongo yam ebonisa ubutsha boncwadi nobugcisa bokubhala. Iinjongo zoko ibikukubakhanyisela ngohlobo olutsha ekulindeleke singababhali sibhale ngalo kule mihla ekuphuhliseni ubutsha boncwadi. Imibongo ebendiyifunda ndikwayifundisa ndithe ndayongeza ngemibongo yabanye ababhali ababonisa iyantlukwano kuhlobo endibhala ngalo ngokwefomu. Ngokwenza njalo ibikwazizo neenjongo zam ukukrobisa abafundi kuthotho lweendlela ezahlukileyo zokubhala imibongo. Umzekelo, ndithe ndongeza ngemibongo yababhali abafana noAthambile Masola, Mthunzikazi Mbungwana nombhali onguVangile Ngatsho.

Njengombhali obhala ngelwimi ezimbini isiNgesi kunye nesiXhosa kucweyo lam ndithe ndabandakanya umbongo omnye wesiNgesi. Iinjongo zoko ibikukubonisa abafundi imvume esinayo singababhali yokubhala ngeelwimi ezahlukeneyo embongweni omnye. Umzekelo, umbongo wam wesiNgesi unesihloko esibhalwe ngolwimi lwesiXhosa kwaye ukwanawo namabinzana abhalwe ngesiXhosa:

#### **“KUBUHLUNGU**

*My face is sagging with sadness*

*too frightened to say: kubuhlungu”.*

Olu hlobo lokubhala abafundi bathe balonwabela ngamandla. Ndiyacinga isizathu soko kukuqhela kwabo imibongo ebhalwe ngolwimi olunye. Kwingxelo yabafundi ngale seshini omnye umfundi uvakale esithi:

*“...I love how unique they were and how they created imagination in my mind. I think I like this freestyle writing I love the fact that I can use more than one language in one poetry. I always wanted to be a writer and now you revived me and my dreams”.*

Ingxelo endithe ndayicaphula ngentla ngeyona ithe yatshatshela phambili kunazo zonke iingxelo zabafundi endithe ndazifumana. Ithe yandibonisa okokuba olu cweyo alubanga lilize lide labanako nokuvuselela amaphupha abafundi bokubangabhali.

### **5.3.2 Iseshini yesibini**

Kwiseshini yesibini ndichithe iyure ekufundiseni ubugcisa bokubhalwa kwamabali amafutshane akwaphuhlisa ubutsha boncwadi. Ndithe ndagxila kwamabali ombhali onguCilibe kunye noG.B Sinxo. Kwaba babhali ndikhwetywe sisimbo sabo sokubhala amabali aphuhlisa ncakasana ixesha esiphila kulo bebonakalisa ubutsha boncwadi. Kumbhali onguCilibe ndikhwetywe ngamandla kuye bubugcisa bakhe bokuxuba ulwimi lwe-slengi nolwimi lwesiNgesi emabalini akhe esiXhosa. Oko kuphuhlisa ngqo ixesha lale mihla esithetha ngalo.

Ekuqokumbeleni ucweyo ndithe ndanika abafundi ithuba lokuba babhale ingxelo ngocweyo, amabali amafutshane kunye nemibongo besebenzisa izixhobo endithe ndabafumbathisa zona zokubhala ngobugcisa. Ngenxa yexesha kuye kwanyanzeleka abafundi babhale imisebenzi yabo yobugcisa ekhayeni bekhetha phakathi kokubhala umbongo okanye ibali elifutshane. Imisebenzi ndithe ndayiqokelela ngengomso. Ndiqaphele okokuba abafundi bathande imibongo ikakhulu kuba khange kubekho namnye umfundi othe wabhala ibali elifutshane nakwingxelo bathe bagxila ekuncomeni imibongo ukodlula amabali amafutshane.

Okuthe kwandihlekisa kolu cweyo kukubhalwa kwezinye zeengxelo ngeelwimi ezixutyiweyo (isiNgesi kunye nesiXhosa). Abafundi bamise ngelithi xa bebhala imibongo kunye namabali amafutshane banako ukubhala bexuba iilwimi nakwingxelo kufanele kubenjalo. Igcuntswana labafundi bendisebenza nalo ndonwabele kakhulu ukusebenza nalo nokuba kungakho ithuba lokuba ndiphinde ndisebenze kunye nalo oko ndingakwenza ngezandla ezingenamikhinqi. Bawamkele ngezandla ezishushu ngamandla umsebenzi wobugcisa ebendibafundisa wona.

## 6. Book Reviews

### 6.1 Book Review 1

- **Title:** Life at Home and Other stories
- **Author:** Joel Matlou
- **Number of pages:** 96
- **Year of publication:** 1991
- **Category:** Short Stories

Before the reader pages the book and reads it the book blurb serves a great purpose of giving the readers background information about the author and some overall commentary about the stories that feature in the book: “The stories in *Life at Home* are startling and memorable. Most of them feature a new incarnation of Matlou himself... Matlou’s stories are full of unexpected twists and leaps and leaps of faith. There is no room here for platitudes and posturing. Rather, there is ironic insight and hard-worn wisdom; as Matlou puts it, every day is a time for a wise man’. And life at home, he says is like hell... but everything’s all right”.

The book is a collection of short stories that are set during the apartheid times. In the first four short stories the writer takes the readers on a journey of his life from childhood to adulthood. A journey that was marked by suffering and the need to be a hard worker to rescue himself from the pit hole of struggling. The writer seems to be drawing from his own experiences when writing because of the use of the ‘I’ and his real surname, “I was the little man of Mr Matlou” (p.g 11). However, Matlou’s collection of stories is fiction.

The first four stories of the book are a true reference to the everyday life that we live within our societies. The first four stories seem to be woven to each other as compared to the last two stories of the book. In the last two stories the focus on writing about life stories seems to drift to fairy-tale like stories.

The collection of stories in the book will be relatable to a lover of fairy-tale like stories, a person that is drawn to reading about life experiences that show human struggles, a Christian believer, a lover of books that combines visual and verbal narratives. The drawings in the stories makes the book not to be exactly the 94 pages of reading. They occupy some of the space between texts making the reading process quicker. The book would also be most relatable for someone who enjoys reading books that makes use of simple language.

Given the title of the book *“Life at Home and other stories”* the phrase *“Life at Home”* is the title of the second short story that features in the book. Other stories are: *‘Farm Boy’*, *‘My Lifestyle’*, *‘Man Against Himself’*, *‘Carelessman Was a Madman’* and a short story titled *‘My Ugly Face’*. I found the title of the book perfectly matching what is contained by the book. After reading the book it becomes understandable why the short story titled, *“Life at Home”* got to feature in the title. As I read the book, I found the story as outstanding in capturing what Matlou aims to bring through his stories: the theme of the apartheid times and the theme of suffering. Other stories too in the book capture the overarching theme of the book of Matlou’s life struggles while growing up. This makes the stories in the book woven together. A story titled *‘Carelessman Was a Madman’* is the only story in the book that is not woven with other stories because of the humour that is in the story.

A story titled *“Farm-Boy”* is an example of a story that I could make an example of in making use of simple language: *“One day he promised to steal me...”*, (p.g 21). Instead of the writer using the word *‘kidnap’* or any other complex word Matlou chooses to make use of the simplest word *‘steal’*, and that is what he constantly does in his writing in other stories too.

In the story there is a character called Moloji her name means a witch. Matlou talks about the character saying, *“At about 12:30 a.m. the Moloji opened the window by style and entered our room...Moloji hammered a big needle into the top of my head to kill me...”*. I liked the character in the story because the writer used her as a tool to reveal the African life of witchcraft that some readers might have not known about.

What Matlou writes about in *“Farm- Boy”* matches the second story titled, *“Life at Home”*. In *“Life at Home”* Matlou also writes about his stay with his family at a farm owned by a white man. In this story Matlou shares a heart-breaking experience that talks about the exploitation that his father and other workers went through under the hands of a white farm owner that his father called *‘Baas Dick’*, (p.g 31). His father would work from Monday to Sunday without any day off and sometimes he would be called at night by his boss to assist him with some work, resulting to their escape as a family to a new home. What Matlou writes about shows the apartheid era and his writing about apartheid makes Matlou a political writer.

In a story titled *“Life at Home”* I like how the writer divides the story into various subheadings that focuses at a specific event. However, the sub heading titled, *“Croco and Impa”* I felt like

it is unnecessary. It is not useful in narrating what the story is talking about. It is all based on the animals that Matlou and his family saw along the way in their escape to their new home. Matlou shows his hard-worn wisdom and positive outlook throughout the struggles when he writes, "Life at home was really like at hell. But everything was all right", (p.40). Matlou's positive outlook on life and his words of wisdom can be quite motivating and as the readers could learn something from them.

A story that follows titled "*My Lifestyle*" Matlou calls himself, a "...clever among stupids" (pg. 43), because of a lifestyle that he adopted that was different from the rest. He became a carry boy at a young age, and he provided for himself. Matlou states that he became a carry boy because, "At home there was no way of getting money for eating at school", (p.42). With the money that he earned he bought himself clothes and school needs. Matlou further states that, "The youths of nowadays do not become carry boys, they carry knives in their pockets", (p.44). Matlou's words made me consider this story as the outstanding one because of how relevant I find his words to be. I also believe that every South African reader would find himself relating to Matlou's statement. Matlou's statement got me thinking about how times have changed. As the youth of today we are a generation that is unwilling to work hard. Often, we would choose to become robbers because of poverty instead of working hard and find a legitimate way that could take us out of poverty.

A female character named Ntlhotlhoreng that Matlou talks about in the story I failed to understand why she was included. I felt like her role was unnecessary. The writer talks about her only in five lines thereafter nothing is said about her again. Matlou tells the readers that "She was very strong and cheeky. She beat all men and women during the battles.", (p. g 49). Matlou did well by trying to include a character that will show the opposite of how we as women are always seen as weak and incapable of fighting within our societies, but I feel like the character had nothing to contribute to what Matlou was talking about.

The third short story that follows titled, "*Man Against Himself*", Matlou writes about his life experiences as a mine worker and talks about how suffering led him to the mines, "Suffering brought me", (p.g 61). Matlou in his short stories he opens with strong lines that I find as an introduction that foretells to the readers what the story is about. For example, the opening line in the story, "He must work before the sun goes down. The life of a man is very heavy in his bones and his future is a deep unknown grave", (pg. 53). Matlou's opening line hints to

the readers that he is going to dive into a story that shows some great difficulties and the need for hard work. The writer's use of simile in his writing becomes more visible in this story. For example, "We were wet like fishes and ugly like hippos", (p.g 66). I like the use of similes in Matlou's writing a lot because of how they help to create images to the readers about what he is describing. I also liked how in this story Matlou had the art of not repeating his phrases like he normally does in other stories. Matlou's motto, "If the Lord gives a burden, he will also provide to carry it" (p.g 58), he does not get to write it again instead when he talks about it in the next paragraphs Matlou states that, "My motto was till on my mind" (p.g 59). This motto also serves as a great example of how Matlou always brings in his Christian beliefs in his writing.

The use of Tswana and Afrikaans language in Matlou's short stories is something that made me feel disconnected to the text. Some Tswana and Afrikaans phrases in the story are left unexplained in English and some are explained. For example, in a short story titled, "*Farm-boy*" when Matlou talks about what they did not eat in the farm the Tswana phrases are left unexplained, "We did not eat 'morogo', but there were many 'morogo waSesotho', (p.g 17). However, in a story titled "*Man Against Himself*" the Tswana phrases are explained, "...Was digging mosele (water concrete)", (pg. 66) and that is a change I liked in the book. I feel like the writer should have chosen to be consistent with what he does with his writing (whether he provides an English definition of the Tswana words or he does not) so that the readers may know what to expect in their reading journey. Or maybe he could have provided a glossary at the end of all the Tswana and Afrikaans words that may be foreign to non-English speakers if he feels like he needs to explain his writing.

A story titled, "*Carelessman Was a Madman*" brings a different theme and tone in the book. It is a humorous story that I enjoyed. I laughed for the first time while reading the book. Matlou talks about a madman stating that "At night when he slept, he chewed his pillow until 3.30 a.m.". Matlou also talks about him saying that "When he was unhappy, he walked backwards, not looking where he was going" (p.g 81). Even the name of the characters in the story are humorous. A priest that features in the story his name is "New Year", (pg. 82).

The last story in the book titled, "*My Ugly Face*" made me feel disconnection from the text. Matlou talks about what gives me the idea that this story is a fairytale story, "Each of our feet had three toes, and each of our hands had four fingers", (p.92). Matlou also talks about a walk

he had with his friends to the capital city where an animal ape kissed him wanting to sleep with him. Close to the ending of the story, the way in which his friend dies after complaining of a stomach pain made me not to feel any emotion, because I found it to be unclear. Matlou talks about his friend's death stating that "Our eyes were still wide open to see what was causing his pain, when big rats came from under the jersey fast, like a rolling stone. The rats hit the top of the car and fell on my friend again...he fell slowly on the floor...he was cold and dead.", (pg. 94-95). My disconnection was caused by the lack of explanation of where these rats came from and what these rats did to his friend that he ended up dying.

The book is set during the apartheid times, but it is still relevant in capturing modern day life, leaving me with the belief that most readers would relate to the book. The struggles that are present in the stories the writer has managed to write them with a positive outlook while maintaining an optimistic tone. From the book I got the idea that a positive outlook through life circumstances is key.

## 6.2 Book Review 2

- **Isihloko: Zemk' iinkomo Magwalandini**
- **Umbhali: W.B. RUBUSANA**
- **Inani lamaphepha: 115**
- **Unyaka wokushicilelwa: 1906**

Incwadi u “Zemk’ iinkomo Magwalandini” yingqokelela etyebileyo ebandakanya imbali yakwaXhosa (imilibo), imibongo yesiXhosa, iindumiso, izincoko kunye namaqhalo; ikwanika iinkcazo ezibalaseleyo zamasiko athile awayesenziwa, ngandlela ithile, esenziwa ngamaNguni athile. Incwadi yahlulwe ngokwezihloko ezingama-31 ezifana nezahluko ezithi zizichaze ngokwamagama azo oko kuza kuthi kuthethwe ngako phantsi kwesihloko ngasinye. Isihloko ngasinye sencwadi sizisa okutsha nokwahlukileyo kunesinye isihloko kwaye sinombhali waso. Ndiyacinga oko kuyazichaza ngokunokwako okokuba incwadi ineyantlukwano.

Incwadi ayinaso isalathiso inembula-mbethe kuphela. Njengomfundi wencwadi oko kuthe kwandenza andayazi okokuba incwadi icwangciswe njani. Umfundi ufumanisa okuqulathwe yincwadi njengokuba eqhuba eyifunda. Ngaphandle kuqweqwe kubhalwe umbhali omnye onguW.B Rubusana kodwa ngaphakathi encwadini kukho nabanye ababhali abathe bathabatha inxaxheba ekubhalweni kwencwadi. Kukhangeleka ngokungathi incwadi u “Zemk’ iinkomo Magwalandini” yindibanisela yemibhalo yababhali ngababhali kodwa eqweqweni ngaphandle kubhalwe umbhali omnye onguW.B Rubusana.

Incwadi ayinokonwatyelwa ngumntu ongenawo umdla wokwazi ngembali yakwaXhosa. Inolwazi oluninzi olunikezwa ngaxesha nye ngakumbi phantsi kwesihloko esithi, “*ÁMARHARHABE*” kuchazwa okuninzi: amagama eenkabi zeenkosi, kucatshulwa namazwi awathethwayo, “*UMAQOMA wathi...*” (p.p 87) kuphinde kunikwe neminombo yooRharhabe. Nomfundi ongenazo iinjongo zokwazi ngembali yeeNkosi nangeziduko zakwaXhosa akanoyonwabela incwadi. Ubani angathi adinwe luthotho lomnombo oluthi lunikezwe (ubani wazala ubani ze ubani wazala ubani). Kodwa abafundi abanenjongo zokwazi banzi ngoko kusencwadini ndingathi baqhathekile ngoba umbhali uthi eseza nayo kakuhle inkcazelo yomnombo othile asuke athi, nabanye ngabanye. Oku kuphela kushiya wena mfundi uzifuna okokuba oo-abanye ngabanye ngoobani kuba iinjongo zokufunda incwadi ibukukuzuza ulwazi

hayi ushiyeke ulengalenga. Oku kuyabonisa okokuba uphando olunzulu lusadingeka encwadini.

Kwiphepha lama-65 umbhali ongu W.W.G uyatsho okuthile akakakufumani, “Kananjalo imbali yenzala kaNtinde andikayifumani ngokulandeleleneyo kakuhle”. Oku kuyabonisa okokuba umbhali akenzanga phando lwaneleyo ngoko abhala ngako. Nakwimbula- mbethe yencwadi uCala noMdledle kwiintetho zabo kuyavakala okokuba ezinye iindawo ziphosakele apha encwadini ngokubhekiselele kweminye imilibo, “...Kuthe kwaman’ ukuvakala imilomo ethi noko ezinye iindawo ziphosakele apha kuZemk’ *iinkomo* ngokubhekiselele kwimilibo yamanantsi namanantsi”. Nangona abanye ababhali encwadini bevuma ukungabinalo ulwazi kokuthile kodwa abanalo ulwazi bayamcacisela umfundi wencwadi de aneliseke.

Isihloko sencwadi “Zemk’ iinkomo Magwalandini” sidlala indima enkulu ekubakrobiseni abafundi bencwadi kokuqulathwe yincwadi malunga nokumka kwenkcubeko nobutyebi base-Afrika obuyimfuyo ngexesha kokungena kobukoloniwali. Phantsi kwesihloko, “*ISIZATHU SOKUXHELWA KWEENKOMO NGONONGQAWUSE*” esibhalwe ngu, W.W.G isihloko sencwadi sinako ukuphuhla okuthile. Umfundi xa efunda incwadi uya kuqaphela okokuba incwadi ityebile lulwazi. Isivakalisi ngasinye sencwadi simazisa kulwazi olutsha lwakaXhosa bekunokwenzeka okokuba ebangalwazi. Ngeli lixa bendiyifunda incwadi bekudingeka ndimane ndithatha ikhefu ndetyise ulwazi endilifundileyo encwadini. Ngokunokwam ndiyacinga incwadi le ayiyo incwadi enokufundwa yonke ngaxesha nye umfundi angathathi khefu. Kudingeka uthabathe ixesha uzinzise engqondweni oko uthe wakufunda. Umzekelo woko kwetyisa ndithetha ngako kungadingeka kwisahluko esilandela imbula-mbethe esinesihloko esithi, “*IHLELO LASERHABE*”. Imbali ngokwakhiwa kweenkonzo, ukufika kwabefundisi, igalelo abathi babenalo ekuhlaleni elifana nokwakha izikolo kunye neminyaka elithotho ethi inikezwe kuchazwa okokuba umfundisi ubani wabhubha nini neminyaka yeemfazwe ezakhe zehla lulwazi oluninzi olo olungenakuthatyathwa ngumfundi ngaxesha nye, ngaphandle kokuba umfundi ufunda nje engenazo iinjongo zokuzifaka engqondweni ezi ziganeko anganako ukufunda uhalala.

Ukuba umntu ufunda le ncwadi enenjongo zokwazi ngentliziyo zonke iziganeko nemilibo ebaliswayo encwadini kudingeka ukumana eyindwendwela incwadi kwakhona. Njengokuba bendisele nditshilo ngentla okokuba le yincwadi enikeza ulwazi oluninzi ngamandla andicingi

okokuba umfundi anganako ukufaka engqondweni konke okuchazwayo encwandini ngaxesha nye. Kudingeka ukumana ubuyela encwadini ukuzikhumbuza.

Ukusetyenziswa kolwimi encwadini lunika umfundi wencwadi umfanekiso ocacileyo bobomi bakudala. Incwadi isebenzisa ulwimi oluntsokothileyo ngamandla. Kubafundi bencwadi abangaqhelanga isiXhosa esintsokothileyo ubunzima bungakhona. Endikuqaphelelo ngolwimi kukuba incwadi iqale ngokuntsokotha kulwimi lwayo. Yale kwisihloko sokugqibela esithi, *“IZINTO NGEZINTO”* phantsi kwesihlokwana *“limpawu zezulu zokunced’umhambi”* ulwimi ilukhulule. Umbhali ubenawo amagama afana no-, *“barometer”*, *“(N.W clouds)”* *“28 inches”* (p.p 110). Umbhali kodwa ebephinda abuye antsokotha athethe ngoo, *“uxangxathi”* amagama angaqondakali lula intsingiselo yawo. Nombhali onguSilwangangubo naye ubenako ukulikhulula ulwimi phantsi kwesihloko, *“IINKOSI ZAKWANGQIKA”*, uthetha ngolwimi lwalemihla athi, *“Nazi ke iidate”* (p.p 104). Oku kusebenzisa kwaba babhali ulwimi lwangoku ukuba nabanye ababhali bebeqhube ngalo incwadi ngeyibenako ukukhweba wonke ubani nangona iyeyakudala, ngoba iza kuthi isebenzise ulwimi oluza kubalula kuwo wonke ubani batsho incwadi bayonwabele. Ngoku andiqondi incwadi inganabo abafundi abaninzi ngenxa yokuntsokotha kwayo.

Isihloko *“AMAQHALO AMAXHOSA”* ndisithandile ngenxa yokokuba njengombhali welwimi lwesiXhosa kwezobugcisa ndinganako ukuwasebenzisa ekwakheni awam amaqhalo nezaci ndibonakalisa ubutsha boncwadi. Ubuhle besi sahluko kukuba awuzuzi mfundiso ngamaqhalo nezaci kuphela uzuza nembali yakwaXhosa. Umzekelo, umfundi wencwadi angafumana ulwazi ngendlela kwakuphilwa ngayo mandulo nembali ngezizwe zakwaXhosa ezifana noGcaleka. Endingakuthanga kwesi sahluko kukuba kwezinye inkcazelo zamaqhalo umbhali unika imvelaphi yeqhalo kuphela ze angayiniki ingcaciso yalo.

Okuhle endithe ndakuthanda ngencwadi bubugcisa bayo bokuba iinkcazelo zemvelaphi zamaqhalo nezaci azipheleli kwisihloko samaqhalo nezaci kuphela zimana ukuvela nakwezinye izihloko. Umzekelo, kwiphepha lama-79-80 umfundi wencwadi angafumana inkcazelo ngokubela kweqhalo likaNongqawuse, *“...Kukuze kubekho iqhalo elithi umntu akuxela into esimanga kuthiwe: “Uthetha uNongqawuse”*. Naphantsi kwesihloko *“ABAMBO”* inkcazelo yemvelaphi leqhalo iyavela: *“Bebuziwe igama layo bathe yi “Mbo”*. Ubuhle balo, nokunqaba kwalo, kwaba basemaXhoseni, kuvelise iqhalo elithi, — *“Ungazilahleli imbo yakho ngoPhoyiyana....”*.

Upelo lwamagama encwadini elivele ngamandla okokuba libhudiwe kwezinye izihloko kungayinto enophazamisa umfundi ekufundeni kwakhe incwadi. Umzekelo phantsi kwesihloko, *“ISIZATHU SOKUXHELWA KWEENKOMO NGONONGQAWUSE”*, kwisihlokwana esithi, *“ENYE INKOSI”* kubhalwe kwathiwa, “aya kuthi wonke umntu” (p. p 78) endaweni yokuthi “uya kuthi wonke umntu”. Oku kubonakalisa okokuba umhleli wencwadi khange abuyele encwadini amatyeli amaninzi aqinisekise okokuba amagama apeleke ngendlela eyiyo.

Kwisahluko esilandela *“AMAQHALO AMAXHOSA”* esithi, *“UMKHONDO WAMAGQUNUKHWEBE”* phantsi kwesihlokwana, *“UKAMA KUNENE”*, ndikuthandile okuthi kuveliswe libalana eli vela kwesi sihlokwana. Nangona incwadi inefuthe lwamasiko akwaXhosa akholisa ukubhebhetha ubugqobhoka (*Christianity*) kodwa phantsi kwesi sihlokwana sibona iNkosi enguKama yakwaRharhabe ityeshela isithethe esivamileyo seeNkosi sokutshata isthembu ngenxa yokwamkela kwakhe ilizwi. Endaweni yokuba agwetywe ngesenzo sakhe njengeNkosi yakwaXhosa ekulindeleke ilandele ekhondweni lweenkosi kusuke kwadunyiswa uThixo la amkhonzayo. Umlinganiswa onguMaqoma wayexoxa ityala lakhe uvakala esithi, “Ngubani na onokuphikisana noThixo kaKama, uThixo odale bonke ubukhosi obukhoyo”, (p.p 29). Iballi likaKama lithe laza ngenye ikona eyahlukileyo kwincwadini ezise amasiko akwaXhosa.

Isihloko esilandelayo esithi, *“IMIKHWA”* sindinike umdla kakhulu. Esi sihloko sithe saza neemfundiso ngendlela ezizizo zokubulisa nemikhwa ebalulekileyo engundoqo esifanele ukuyazi kwaXhosa. Umzekelo phantsi kwesihlokwana *“Ukunyaaniseka”* kubekwa umnwe ekungaxokini. Oku kungafundisa abafundi ngendlela yokuziphatha. Esi sihloko sikwabeke umnwe kwindlela eyiyo yokubulisa esiXhoseni sisebenzisa amagama ethu esiXhosa asulungekileyo hayi awasemzini. Oku kuziswa yincwadi ngendlela yokubulisa andihambisani nako ngokupheleleyo ngoba ulwimi yinto efana nomlambo luyathsintsha. Uhlobo kwakubuliswa ngayo kudala ayiselilo uhlobo esibulisana ngayo kule mihla. Asinako ukubambelela kuhlobo lakudala lokubulisa. Amaxesha ngoku atshintshile. Sele sisebenzisa amagama afana noo, *“HI”* aphuhlisa ixesha langoku esikulo. Kwelinye icala abafundi bencwandi abasenomdla bokulondoza ulwimi lwabo lweenkobe bangasithanda esi sihloko bafunde nokuthile kuso ngenxa yokufundisa kwaso iindlela ekufanele kulondolozwa ngalo ulwimi lwethu njengesizwe sakwaXhosa.

Phantsi kwezihloko zezincoko umfundi wencwadi uya kufumanisa okokuba ababhali baneenjongo zokufundisa ngezincoko abathe bazibhala. Ekugqibeleni kwibali ngalinye umbhali uye abhale isifundo sebali. Umzekelo oku kuvela kwisahluko esilandelayo esinesihloko esithi, *“UNOKHONYA, INTO KANYANGA”* kwibalana elinesihloko esithi *“UMTYINGILI NOGONGQOLO”*, ekugqibeleni umbhali ubhalile, “Isifundo: — “Ilizwi elithambileyo libuyisa umsindo” satsho isilumko”, (p.p 34). Kanti nelinye ibali elifutshane elibhalwe ngu, *“T.U.H.T 1887”* elinesihloko esithi, *“UMFANA OVELA EBHAYI”* nangona umbhali engabhalanga ekugqibeleni ebalini okokuba isifundo kokuthile kodwa njengomfundi xa ufunda uyafumanisa okokuba imfundiso ethiwe qhushe kukubonisa ubungozi beziyobisi kulutsha likwaphuhlisa intetho yakwaXhosa ethi “umntu ngumntu ngabantu” xa ilali yonke ithi ifake isandla xa kuhamba inkwenkwana enguMagumasholo eya esikolweni bemnika amahashe okukhwela nempahla zokunxiba.

Isihloko esilandelayo encwadini esinesihloko esithi, *“UMSITHO WAMAXHOSA”* phantsi kwesihlokwana “Ukuhlolola” umfundi wencwadi angafumana umzekelo wendawo ethi ithethe ngamasiko. Esi sihloko ingasisihloko esinokonwatyelwa kakhulu ngumfundi wencwadi oneenjongo zokuqonda indlela kwakusenziwa ngayo kudala, amabakala athi athatyathwe ngumfana nentombi phambi kokuba kanti bayatshata. Ingasiso nesihloko esinokubaluncedo kumfundi oneenjongo zokulandela undalashi ngendlela ethi intombi ifunelwe ngayo umyeni namabakala umfana wayethi awathabathe xa efuna intombi.

Ndibuthandile ubugcisa bencwadi bokuba ithi isekwisihloko esijolise ekubaliseni ngembali kuqhambuke umbongo. Imibongo evelayo encwadini ithi ivele ingqonge oko kuthethwa ngako sisihloko. Umzekelo, kubongwe umlinganiswa othile ngenxa yezenzo zakhe. Oku kuyavela kwiphepha lama-55 phantsi kwesihloko esithi, *“IMFAZWE KATHUTHULA”*:

“Zithe izinto eziphethwe ngooSenzo noNgxokela, noGege, noCakana, noMagwunya, azalibeka ndlebe elo zwi zayifunza zingabanga salilinda nezwi likaNdlambe,

Undaba nduna, uGabulakhula

UNotywel’ engeva

Uhlumis’ ameva abuye amhlabe...”.

Kwelinye icala uhlobo ebendillindele iveliswe ngayo imibongo encwadini alithanga lazaliseka. Bendineengcinga zokokuba incwadi iyakubaneseshini eyodwa ejolise kwimibongo kuphela ingaxubani nemilibo. Oko mhlawumbi bekunokwenza incwadi iqaqambise ngakumbi imibongo ethe yayibandakanya ingagqunyelelwa yimilibo ze yona ifumane isihoyo esincinane.

Phantsi kwesihloko esithi *“IMBALI YAMAXHOSA”* isihlokwana esithi *“UMKHONDO WENKOSI”* kunikwa inkcazelo endiyithandileyo kakhulu enokunceda thina bafundi bencwadi ekulungiseni indlela imbali yakwaXhosa ethe yapotyakala ngayo. Kwiphepha lama-64 phantsi kwesihloko, *“IMBALI YAMAXHOSA”* umbhali ongu W.W.G uyatsho okokuba uNtu ayinguye umntu wokuqala, “Loo ndawo ibonisa ukuba uNtu lo uvela kwiintlanga ebesezikho kakade, kuseleko zingakhumbulekilyo ngenxa yokuba kudala. Ke ngoko le mbali kaNtu yathi yaphosakala ngenxa yokokuba imbali yayigcinwa ngentloko ingapbhalwa phantsi”.

Endingakuthandanga kwaphantsi kwesi sihloko sembali yamaXhosa kukungadibani ncam kolwazi. Kwiphepha lama-60 umbhali uthi UBini ongunyana kaHleke ozalwa nguNgconde wazala uJwarha. Ngeli lixa kwiphepha lama-65 bathi uNkosiyamntu wazala uJwarha. Oku kuthe kwandishiya ndibhidekile kwandibonisa nokokuba imbali yomlomo ayinakuthenjwa ncam ngenxa yokungashicilelwa kwayo phantsi.

Encwadini kukho iimpawu zocaphulo kucatshulwa amazwi ezithethi xa zithetha. Oku kundinike iingcinga zokokuba umbhali wesihloko ngasinye ngumntu lo wayekho ngeli lixa kuqhubeka oko abhala ngako. Umzekelo woko kufumaneka phantsi kwesihloko *“IMBALI YAMAXHOSA”* phantsi kwesihlokwana esithi *“INZALA KANQENO”* kucatshulwe ingxoxo, “Befikile uthe, — Makhosikazi, nalu usana lungena nina, makubekho olithabathayo kuni aluzale lubengumntwana wakhe”.

Abafundi bencwadi bangafumana uburharha encwadini phantsi kwesihloko *“ABAMBO”* kwishlokwana, *“UMLIBO KADWEBA”*. Phantsi kwesi sihlokwana iinjongo ibukukugqithisa umlibo kaDweba kodwa ndizive ndihleka xa kubalulwa okokuba, “Ngamanye amaxesha ubesithi makathwalwe ngocango xa ahambayo ukuze umhlaba angawunyatheli ngeenyawo zakhe” (p.p 100).

Endinokutywina ngalo malunga nencwadi kukuba u – *“Zemk’ iinkomo Magwalandini!”* yincwadi etyebileyo ekudluliseni imbali yakwaXhosa nasekufundiseni ngezinto ezahlukileyo

zakwaXhosa, kwaye yincwadi ethe yabonakalisa ukwahluka gqitha ngenxa yokubandakanya kwayo uhlobo lokubhala olwahlukeneyo.





blurriness gave me the idea that there is nothing good about the community. The folded paper that she is carrying in her hand in the picture also gave me the idea that there is something she has to say about her community. She has a message about it. I also liked that the body of the man in the picture is cut off. The picture managed to capture the absence of man in the community. In Motadinyane's poems as the readers we are told about how toxic men are to women in the neighbourhood, they add no value to women they are more like absent figures. For example, in the poem that I already spoke about above "*Rope sa Motswetse*" Motadinyane talks about sexism in her community.

The section of the book titled "*Stomach ulcer complications Isabella Motadinyane (1963-2003)*" that is on page 50-53 written by Ike Mboneni Mula I liked its writing style. The section is written with small letters, and I liked that because it works very well with the writer's tone of sadness and feeling of heartbreak about Motadinyane's death, "on the day i received sad news of her sudden death...i was shattered i felt stomach butterflies" (p50). I also liked the way Ike Mboneni Mula wrote some lines using various languages. To me as the reader it blended very well, and it served as a great representation of Motadinyane's writing style that uses various languages in her writing "if you argue or disagree without any reasonable point...uyadoya...whether you are white or black makhulu baas or top shayela..." (p52).

By the last section of the book titled "*Tributes for Isabella*" Ike Mboneni talks about Isabella's spirituality "with her strong spiritual belief she would say to me amongst her ancestors she is guided by three outstanding characters, a christian prophet, a sangoma." (p52). Ike Mboneni's words matches with the theme of spirituality that is present in some of Motadinyane's poems. For example, Isabella's poem titled "*Rope sa motswetse*" (p.44) that is written in Sesotho that has an English translation on the next page titled "*Thigh of the new mother*" Isabella talks about God in some of the lines saying:

|                            |                                 |
|----------------------------|---------------------------------|
| "o kope kgotso ho ramasedi | ask for peace from the almighty |
| a ho sedimosetse           | may he bless you".              |

The translated versions of the Sesotho poems they are not trying too hard to give the exact translation of a word, instead the translated Sesotho words are translated using the emotion that they carry rather than their direct meaning. For example, the word "Morena" is not

translated to the word “Lord”, instead the word is translated to the word “king” and the word “king” is a word that still carries the same emotion as “Morena”.

The poem titled “*Rope sa motswetswe*” (p.44) is also a great example that can stand as a representation of Isabella’s writing style. Isabella in her poems makes use of repetition. In most of her poems there is repetition of the same word and repetition of phrases at the beginning of each line:

|                  |                 |
|------------------|-----------------|
| “fanang beso     | give us peace   |
| fanang ka tlotla | give us respect |
| fanang ka kgotso | give of peace”. |

In a poem titled “*You pulled an elastic*” Isabella writes about sex. What I liked about this poem is that Isabella did not write about sex in an explicit manner that makes use of vulgar language. Instead in the second stanza of the poem in line 8-9 Isabella writes the sexual act using an image:

“i spread my sea wings apart  
for you to come in”.

What I did not like about the poem is that I feel like its title should have served as a starting point so that the movement of the poem does not get delayed by having the first line of the poem same as the title:

**“You pulled an elastic**

You pulled an elastic”.

In a poem that follows titled “*In a jet*” Motadinyane does the very same thing too and I feel like it delays the movement of her poems and she does it too in other poems, for example a poem titled “*Hungry violent boys crack*”:

**“Hungry violent boys crack**

Hungry violent boys crack”.

Motadinyane writes her poems using small letters but some words in her poems are written with capital letters and that is something that I fail to understand. If all other words are

written using small letters, why would she choose to write other words with capital letters? I noticed that the words Motadinyane writes with capital letters are names of characters and names of places. However, I feel like Motadinyane could have written them in small letters too because poetry is a piece of creative work it does not need to adhere to the rules of grammar. For example, in a poem titled *"In a jet"* Motadinyane writes with small letters and capital letters:

"in a jet...  
united with Joshua...  
at the Yard of Ale".

Motadinyane's poems have no full stops or commas, and they truly encourage the reader to read at a fast pace and that is something that I like. I also liked the English translations provided next to each line written in Sesotho. They make the book to be more inviting even to non-Sesotho speakers. There is no reader that is left out about the meaning of the Sesotho lines. However, the English translations I feel like they mess up with the structure of Motadinyane's initial poems that forces the reader to read at a fast-moving pace, from one line to another. The English translations delays the fast movement of the poems because as a non-Sesotho reader you must stop and read the translations provided next to each Sesotho line.

The six poems that are written in Sesotho their English translations changes the initial structure of Motadinyane's poems. The original poems of Isabella are written with short lines, and they are not divided into paragraphs. Also, although they are written in Sesotho and their meaning is not understandable, they encourage the reader to read at a fast pace but the English translated versions the lines are longer and they slower the reading pace. For example, a poem titled *"Rope sa motswetswe"/ "Thigh of the new mother"*:

|                            |   |
|----------------------------|---|
| "a jele sekaja             | in full light                                       |
| fuba di le moyeng          | chest puffed out in the air                         |
| monna qosheletsaneng...    | man run and hide (deep in the undergrowth) ....     |
| o lebitse bohale lekaoteng | pointed her sharpness at the young strong warrior". |

The list of the publications and recorded performances provided by the publisher in the publisher's note I find them helpful to the readers. They serve as a source of inspiration of doing further reading on the author's work and it makes the follow up process about Isabella's work much easier.

#### 6.4 Book Review 4

- **Isihloko:** Ndide Ndayophula
- **Umbhali:** Chuma Sogiba
- **Inani lamaphepha:** 53
- **Unyaka wokushicilelwa:** 2018
- **Udidi:** Imibongo

Incwadi kaSogiba yingqokelela yemibongo engamashumi amane anantlanu (45) enemixholo eyahlukeneyo. Incwadi yenzela thina bafundi bayo lula, kuqweqwe lwencwadi gemva sifumana ingcaciso esichazelayo imixholo eyahlukeneyo esiyifumana encwadini yombhali “Imibongo kaSogiba kule ncwadi ithetha ibalise ngeemeko ezahlukeneyo zentlalo nobomi, ukusukela kwintlalo yasemakhaya ukuya kweyedolophu. Imbongi ibhala ngosiba olubukhali noluvakala luthomalalisa kamnandi ezindlebeni zomfundi. Iyasonwabisa ngobuhle bemini novakalelo olufudumeleyo kumfana ebona intombi entle. Kanti komnye umjikelo imbongi iyasilumkisa ngengozi yobuxelelu nobuvila. Kubonakala mhlophe ukuba lo mbhali yindoda eyixabisileyo imfundo, iphakamisa amatyeli amaninzi ukubaluleka kwayo”.

Kwangasemva kuqweqwe lwencwadi isihloko sencwadi esithi “*Ndide Ndayophula*” kwisitanza sesithathu sombongo kumqolo wokugqibela, kulapho siqaqamba khona kuthi njengabafundi:

“Ngcamla ukunambitheka kolwimi

Kuba kaloku ndide ndayophula”.

Isihloko sencwadi andisibonanga siyidlala indima ekuphuhliseni oko kuqulethwe yincwadi. Xa umfundi unokuthi afunde okanye ave ngesihloko sencwadi kaSogiba abe kanti khange ayifunde inkcazelo engemva kuqweqwe lwencwadi echaza malunga nencwadi okanye engekayikrwaquli ngaphakathi; ndiyacinga akasokuze acingele okokuba imibongi esencwadini ijonge imiba engqonge intlalo nobomi. Nam phambi kokuba ndifunde imibongo engaphakathi encwadini kunye nenkcazelo engemva kuqweqwe lwencwadi khange ndicingele incwadi ingabandakanya imibongo engothando kunye nemiba ejonge intlalo nobomi. Ndithe ndakufunda isihloko sencwadi ndasuka ndanomdla ndazifuna okokuba inokuba yintoni le umbhali ade wayophula; kodwa ke ngesihloko sencwadi yakhe ndiyacinga umbhali uqaqambisa ukude abenako kwakhe ukuzisa imibongo yakhe ekuhlaleni emva kwexehsa elide

eyipheka. Ngesihloko sencwadi bendilindele kanti umbhali ukrobisa abafundi okufumbethwe yincwadi ngaphakathi.

Emveni kwesinikezelo nombulelo, phambi kwesiqulatho semibongo yencwadi umbhali ubhale umbongwana onemigcana elithoba ehlulwe ngezitanza ezintathu endithe ndawuthanda kakhulu. Kulo mbongo umbhali uthe wabonakalisa ubugcisa ngokuthi azazise ngobuchule esebenzisa imfanozandi edala isingqisho embongweni wakhe ekwasebenzisa nesibaxo:

“ndingu chum’ ochukumisa ubuchopho ngokucinga...

ndiyatyibilika kuqhekeke umqondo wengqondo”.

Lo mbongo ndithe ndawucaphula ngentla ukwaphuhlisa isimbo sokubhala sikaSogiba kwemninye yemibongo yakhe. Umbongo wokuqala ngqa encwadini onesihloko esithi, *“Ndikhonjiswe wena ntombazana”* ngumbongo nawo endinokuthi ngumzekelo omhle onokumela eminye imibongo ekuqaqambiseni isimbo sokubhala sikaChuma Sogiba esiyilirikhi. Imibongo yombhali mifutshane, ubhala ngokwembono zomntu wokuqala (usebenzisa u- “Ndi”) kwaye imibongo yakhe inengoma. Imifutshane nje imibongo yombhali ikakhulu ndithanda ukungabinayo kwayo iziphumlisi. Oko kuye kubangele imibongo kaSogiba ibaleke kwaye ifundeke lula. Emibongweni yakhe umbhali ukwathanda ukusebenzisa imvano siqalo, imfano zandi edala isingqisho, imvano siphelo edala isingqisho okanye ubungoma kwaye isihloko sombongo ukholisa ukusiveza kwimigca yokugqibela yemibongo yakhe. Umzekelo kumbongo onesihloko esithi *“Ndikhonjiswe wena ntombazana”* umbhali ugqibalisa ngomgca okwaveza isihloko *“Ndithi ndikhonjiswe wena ntombazana”* (p.p 9).Umqolo wesithathu nowesine walo mbongo yimigca endinokuzekelisa ngayo ekuvezeni ismbo sombhali esisebenzisa imfano zandi edala isingqisho.

“Yaphixan’ imilenze ndixakwe kukuma

Yaminxan’ ingqondo ixakwe kukucinga”.

Kumgca weshumi elinambini (12) wombongo isimbo sokubhala sikaSogiba sokusebenzisa imvano siqalo nemvano siphelo edala isingqisho okanye ubungoma kuyavela:

“Andikhubeki, andigileki, andibetheki...”.

Kwakulo mbongo uSogiba ekuwubhaleni kwakhe uthe walibazisa ukuqhubela phambili kwawo. Ngesihloko umbongo sele eqalile, umgca wokuqala kulo umbongo ebenako ukuxhaxwa ungabikho ngoba uSogiba uphinda oko sele kubhalwe kwisihloko:

**“Ndikhonjiswe wena ntombazana**

Ndikhonjiswe wena ntombazana”.

Neminye imibongo yombhali emibini enesihloko esithi “Isiba lokubhala” (p.p 29) kunye nombongo onesihloko esithi “Ndiphantse ndayiphosa” (p.p 32) umbhali uphinda ebukusele ekubhale kwisihloko kumqolo wokuqala.

Umbongo olandelayo onesihloko esithi “*Ndikuthandle*” nawo ikwangumbongo osisipili sesimbo sokubhala sikaSogiba. Kulo mbongo singabafundi sifumana isimbo sokubhala sikaSogiba esahlukileyo kunezo ndisele ndizikhankanyile kumbongo ongentla. Kumgca wesibini nowesithathu kulo mbongo umbhali usebenzisa uphindaphindo lwesifanokuthi:

“Undothusile

Undimangalisile”.

Umbongo onesihloko esithi “*Ubuhle bentombi*” andikuthandanga ukubhalwa kwawo ngentla okokuba umbongo ubhekisele kubani, “Ubhekisele kuVuyokazai Bomela” (p.p 11). Oku kuthe kwandikhupha umdla embongweni nangona ibingowona mbongo undithe wanditsala umdla njengamfundi wencwadi okwayintombazana. Ukubhalwa okokuba umbongo ubhekisele kubani kundenze ndaziva ndingaphandle andaqhagamshelana nawo umbongo kuba ndisazi okokuba uSogiba akabhekiselelanga kuwo wonke amantombazana azakube efunda lo mbongo, ubhekiselele kwintokazi enye la abhala ngayo. Mhlawumbi ngekukuhle ukuba umbhali ngebhale ukuba ubhekisele kubani lo mbongo kwisinikezelo athi umfundi efikilela kuwo abe kanti mhlawumbi sele elibele okokuba umbongo awuzi kuthi bafundi bencwadi. Okanye oko akubhale ngezantsi kombongo okanye mhlawumbi oko akubhale kwiphepha elisekugqibeleni encwadini elinokunika inkcazelo ngemibongo ukuze abafundi bazi ngoko mva. Nombongo olandelayo onesihloko esithi, “*Ndivuyile intliziyo yaxola*” okwiphepha le-12 andikuthandanga ukulandelisa kombhali emveni kwesihloko ngenkcazelo okokuba umbongo ubhekiselele kubani, “Umbongo kaYolanda umntwana kaMama”. Oku ndithe ndakubona kulibazisa ekufundeni kwam undoqo wombongo. Ndiyacinga oko ngethe wakubhala

ngezantsi ze njangamfundi wencwadi ndifumanise ngoko sele ndigqibile ukuwufunda umbongo.

Umbongo onesihloko esithi, *“Umqwashu kwanondyola”* ngumbongo ondifundiseleyo njengombhali welwimi wesiXhosa okokuba ulwimi athi umbhali alusebenzise luxhomekeka ngamandla kumxholo abhala ngawo. Umzekelo amagama athe uSogiba wawasebenzisa kwisitanza sesibini kumqolo wokuqala afana no- *“amadlala”, “entung”* (p.p38) nakwisitanza sokugqibela kumqolo wesibini *“kweyeSilimela”* ngamagama antsokothileyo athi adinge mna mfundi wencwadi okokuba ndithyile isichazi magama xa ndifunda umbongo, kodwa ngenxa yokufaneleka kwawo kumba abhala ngawo andinako ukuwagatya, ndilindele umbhali asebenzise ulwimi lwale mihla elizoba uhlobo esithetha ngalo. Kulo mbongo umbhali usizisela okanye usizobela ubomi besazilalini kungako ndicinga nolwimi oluntsokothileyo alusebenzisayo umbhalindimbona enemvume yokulisebenzisa, nangona singababhali abancinane bale mihla kulindeleke sibhale sisebenzisa ulwimi olulula oluzoba ixesha lale mihla siphila kulo.

Umbongo onesihloko esithi, *“Ndiphantse ndayiphosa”* ngoyena mbongo uthe waqaqamba kum kweminye imibongo encwadini ngenxa yokubhala kombhali ngomba othe wandichukumisa ongumbulalazwe jikelele. Ndiyacinga nokokuba abafundi bencwadi bangathi bazive besondele kuwo lo mbongo. Umbhali uthe wabhala ngobungozi botywala ethetha ngendlela athe wazikhwebula ngayo kubo sele ejika engcwabeni:

“Ubabhexeshile nabantu,  
Ngesabhokhwe sakh’ esikrakra  
Suka bayimiqod’ emangcwabeni...

Ndisindile mna sendiqubhile  
Ndadada ndadadel’ enyeleni  
Ndaphuma kuwo loo manzi ndomile  
Ndafunga ndathi soze ndiphinde ndiwasele”

Imibongo kaSogiba nangona ingasebenzisi ziphumlisi kodwa kumbongo onesihloko esithi, *“Ubungozi bokuzonzakalisa”* (p.p 34) kwisitanza sokugqibela sombongo kumqolo wesithathu othi, *“Zinza thozama nyamezela zola”* ndithe xa ndiwufunda lo mgca ndava ngokungathi

bekufanele ukubandakanywa iziphumlisi okanye izingxi phakathi kwamabinzana. Mhlawumbi kubhalwe: “Zinza, thozama, nyamezela, zola” okanye “Zinza. Thozama. Nyamezela. Zola” ukuze oku akucebisayo umbhali umfundi wencwadi abenako ukukufunda ngohlobo lokuba oko akutshoyo umbhali kubenako ukuzinza ngaphakathi kuye akucingisise angakufundi nje agqithe ngokukhawulezileyo. Kum lamgca ndiwuve unamandla kakhulu kangakokuba ndawubona kukuhle umfundi wencwadi angawufundi ngokukhawuleza.

Kumbongo onesihloko esithi *“Ihambil’ indoda enkulu”* (p.p 40) kwisitanza sokuqala kumqolo wesithathu othi, “Suka baxel’ iinkomo zigxwal’ emswaneni” umbhali ngezamile ukusebenzisa ntetho yimbi okanye azakhele elakhe iqhalo/ isaci ukubonakalisa ubutsha boncwadi nobugcisa.

Umbongo onesihloko esithi *“Iinyawo ezingxamileyo zingakonzakalisa”* ngumbongo omde endithe ndakuwufunda ndava ngokungathi ebenako ukuqhawulwa kabini ze ukhawuleze ufike apho umbhali anqwenela ukuya khona ngombongo wakhe. Umzekelo, imiqolo emine yokuqala embongweni kwisitanza sokuqala sisitanga mhlawumbi umbhali ebenokusichwetha ecaleni kulo umbongo akhe mbongo wumbi ngaso esi sitanga:

“Samyala ngazwi linye

Suka wasiyuca

Sathi simcebisa

Suka wasicalula

Savakala isikhalo esikrakra:

Ukungxama kona kundithwaxile

Ukungeva kundixangxathile

Xa bendicothile ngendisindile

Konakele umphefuml’ udandathekile

Ukungxama kambe kundonzakalisile

Ndibe yimpumputhela ndaxel’ imfama ingaboni

Ngokungxama ndikhubekile ndangena

Kuyo yona ingozi”.

Okokugqibela umbongo onesihloko esithi, “Ukukhuliswa ngumakhulu” ngumbongo endithe ndawuthanda ongumzekelo omhle wodidi lombongo weMasikhanda kodwa ndiwuwe ngokungathi nakuwo umbhali uthe wawutsala ngokubandakanya kwakhe iziduko zikamakhulu wakhe ekuqaleni “UMakhulu yintombi yakwaGogo eMazotsheni...Yena uzala umama...” (p.p 42). Ngendiwonwabele kwaye ndiwuthande nangakumbi lo mbongo ukuba umbhali angakhange abandakanye izibongo ekuqaleni ukuze akhawuleze afike kowona mhluzi wombongo.

Imibongo kaSogiba ibonakalisa umehluko ngokwefomu yayo, kodwa ikakhulu ithanda ukubonakalisa ifomu ye-*quarten*. Nokuba mide imibongo yombhali kangakanani kodwa ukholisa ukuyohula ibeyimiqolo emine okanye esibhozo kwisitanza ngasinye. Oyena mbongo umde encwadini ngumbongo onesihloko esithi “*Isihlupheki sehlwempu*” umbhali uthe wawahlula ngokwemiqolo esibhozo nesithandathu. Owona mbongo wombhali umfitshane yisesithethi, unemiqolo esithandathu kuphela.

Imibongo encwadini ayicwangcisanga ngokweeseshini. Apho imibongo enemixholo eyeleleneyo yahlulwe yodwa okanye ilandelelana, kodwa eminye imibongo encwadini enemixholo eyeleleneyo ithe yalandelelaniswa. Ndiyacinga ngekubekuhle ukuba incwadi ngeyithe yabambeleva koko ukuze abafundi bayo babenako ukuyiphawula lula imixholo eyahlukeneyo eza nencwadi. Umzekelo, le mibongo ilandelayo ngekukuhle ukuba ngeyithe yalandelaliswa encwadini kuba kuyo yomithandathu le mibongo umbhali uthetha ngezinto eziyeleleneyo ezijonge ikhaya: “*Umqwashu kwaNondyola*” (p.p 38), “*Umthi olinywe ekhaya*” (p.p 30) “*UTshisa*” (p.p 36), “*Igadi yasekhaya*” (p.p 47), “*Inkab’ enkomo yasekhaya*” (p,p 35) kunye nombongo onesihloko esithi, “*Inja yasekhaya*” (p.p 39). Ndithe ndakuthanda kona ukulandelelwaniswa kwemibongo enesihloko esithi, “*Umbhali ngosiba*” okwiphepha lama-28 nombongo onesihloko esithi, “*Usiba lokubhala*” okwiphepha lama-29 kuba kuyo yomibini le mibongo umbhali uthetha ngento efanayo (usiba lokubhala).

## 7. Reflections on post-reader report

The reader commented regarding the length of the lines of my poems that the reader believes could get some spunk if the lines were to be shortened to make the poems into one or two stanza poems. Many of my poems the reader mentioned that there is that lack of briefness and shortness and suggested that I make use of elliptical writing. The readers report pointed out things that I knew that my writing needed to improve on. But I always found them as challenging. My writing always leads me into writing lengthy sentences. In some cases, it lacks conciseness and sometimes when I attempt elliptical writing, I fail to be clear in my writing. However, in my editing process for my final thesis I attempted elliptical writing and I believe that it went well in some poems. For example, a poem titled "Flee" that I wrote using elliptical construction it got approved by my supervisor. Before the editing process and report from the reader the poem had longer lines caused by too much elaboration upon images:

### "FLEE

I can still feel your eyes  
tapping me on my shoulder  
Your smile beckoning me under your bed sheets  
Your blue jeans against my white dress".

After the editing process I managed to cut it down into fewer words that are concise:

### "FLEE

Your eyes  
tapping me  
  
Your smile  
beckoning me  
  
Your bed sheets  
pulling me  
  
Your blue jeans  
My white dress".

During my writing process one of my deliberate actions was writing my poems in the simplest form ever. Also, in my titles I brought in the lightness with the intention of making my work understandable to all community of readers. However, after the reader mentioned that the slightness obstructs the release and thought in the poems and what I needed is a much more rigorous, questioning self-consciousness. In poems where I had strength, I changed some of the titles of my poems. For example, a Xhosa poem that I wrote had a lengthy title that is laborious and more like a paraphrase of the poem. I changed the title from being laborious “*Yintsimbi yokuqala ngentseni*” to being quicker and shorter “*Ngentseni*”. And that resulted in not delaying the poem in moving into its jump.

Also, some of my poems had words that did not engage much of the emotions of the readers. For example, before the editing process the poem I mentioned in the above paragraph “*Ngentseni*” lacked energy and emotion in order to make the readers feel something and it had longer lines caused by too much elaboration upon images:

“3.

umphefumlo undosula iinyembezi  
uyandikhweba esolatha umnxeba  
imiyalezo ingqengqile iyalandelelana  
  
iingcinga ziyandibuza  
ayisindwa intliziyo  
kukusingatha amantombi aliwaka”.

After the editing process I managed to shorten my lines and absorb them into one another. I selected representative words, phrases, and images that I had to reconsider, or rearrange, or cut out:

“3.

ithemba lindosula iinyembezi  
ubomi bundigeca iintupha  
iingcinga zam ziyangcucalaza  
intliziyo isingathe ilishwa”.

In improving my work in most of my poems where I found myself capable to rectify my errors, I shortened the lines. Also, I worked on the use of images in my poems that the reader noticed as “unnecessarily extended”. And that is one thing that I noticed that it caused some of my poems to lose its power and energy. The images depended on the following lines, making each line a sentence with a dull image broken up into a stanza. The commentary from the reader about my word choice it is something that I would say I improved on the most. I noticed that it contributed the most in making my poems flat. Words that I noticed caused deflation in my writing I substituted them with phrases that engage the emotions of the readers so that they may feel something.

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