

Satire in J.J.R. Jolobe's literary works: A critique in relation to  
contemporary South Africa

By  
Xolela Benayo

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Supervisor: Dr N. Mazwi

Co-Supervisors: Prof R. Kaschula & Dr M. Jadezweni

## SUMMARY

J.J.R. Jolobe is regarded as one of the individuals who made a valuable contribution to the development of isiXhosa literature through his works, notably in his poetry (*Ilitha, Umyezo*; Jolobe 1936). His poetry ranges from abstract subjects to more philosophical matters. This study is aimed at decoding the manner in which he employs satire to conscientise African people of the then horrible situation that they were facing. With that said, poetry will not be the only work that this thesis analyses in the process of evaluating Jolobe's satire; his essays will also be examined (*Amavo*; Jolobe 1940).

Based on the writings of various authors specialising in the subject, satire has been deemed to be a style of literary writing, one which involves invective satire. For the researcher, that statement will be rebutted, as it will be argued that the mode of satire need not be wholly invective. Jolobe's light-hearted satire not only showcases the amusing side of his writings, but also indicates the seriousness with which they were intended. Themes covered in Jolobe's satire have inspired the researcher to evaluate these literary texts in relation to modern contexts, especially when it comes to the relationship between the lines of the author's experience and the public. With that said, the social role of satire is something that one cannot deny. One could therefore say that there is an urgent need for African satirists to face the existing social and economic reality as authentically as possible. The voice of a satirist should also echo the voice of their society as a whole. Satirical study in post-colonial Africa, in South Africa in particular, is useful due to the idea that the works of the likes of Jolobe may diminish in significance due to neo-colonialism. In fact, this is the point which is considered in this study of Jolobe's satire.

This study also examines stages afforded to the development of satire in Africa, especially in the post-colonial era. The purpose is to identify the effects of satire that are related to socio-political as well as religious factors. These factors are often seen as those that play a vital role in one's personal morals, and those that are meant to shape the whole community. Jolobe addresses imperialism and the class struggle, which speaks to the society's loyalties regarding the mobilization toward realizing the dream of being independent. This speaks to the works analysed, revealing protests against oppression and exploitation by imperialists; such works show how inhumane people could be against those who they deem to be beneath their standards. Researchers like Mahlasela (1973), Sirayi (1985), Kwetana (2000) and Khumalo

(2015) are amongst those who have made it a point to study Jolobe to ensure that these works are kept alive, along with their significance. Other prospective researchers can follow suite in researching the great Jolobe.

In ensuring that the aims of this study come to light, the researcher will be using socialist realism as a way of seeing that the works of Jolobe are realistic in nature. With that said, there will be an exploration of allegoric satire. Satiric allegory will be evaluated with regard to the view that it represents a unique slant on satire, whereby it deems satire to be more than just a supportive method of literary criticism. This allows the researcher to hold the view that satire should not be a restrictive framework when dealing with African literature. Satire as a modern form of criticism can be viewed as having an element of humanism, which would result in the satirist doing all he can to make sure that what is satirized is not isolated from the struggle of the community. It is for the above-mentioned reasons that we see a big challenge in the future development of satiric discourse in African literature.

# ISISHWANKATHELO

UJ.J.R. Jolobe ubonwa njengomnye wabantu abathe banegalelo elikhulu xa kusiziwa ekuphuhlisweni koncwadi lwesiXhosa ngoko athe wakubhala, ingakumbi isihobe sakhe (*Ilitha, Umyezo*; Jolobe 1936). Isihobe sakhe sithetha ngezinto-ngezinto ukusuka kwizinto ezingabalulekanga kuyaphi uyakuthi ga kwezo zinobunzulu bengqiqo. Olu phando lujonge ekuqwalaseleni indlela athi uJolobe asebenzise ukukhwenca kwimisebenzi yakhe ngendlela apha ethande ukuvundlisa ama-Afrika ngemeko embi abekade ephila phantsi kwayo. Ngoloo mazwi, ayisosihobe sodwa esiza kuba yinxalenye yolu phando xa kuqwalaselwa kwaye kuphononongwa ukukhwenca kukaJolobe, izincoko nazo ziza kuqwalaselwa (*Amavo*; Jolobe 1940).

Ngokweembalo zababhali abaqwalasela ncakasana esi sihloko, ukukhwenca kukhe kwabonwa njengesixhobo sokubhala esithi siqwalasele uburhabaxa bolwimi ekusebenziseni esi sixhobo. Ngokomphandi, le nkcazelo iza kuthi iphikiswe njengoko ukukhwencwa kuza kuthi kuxoxwe ukuba yindlela apha engasetyenziswa kungajongwanga uburhabaxa bolwimi kuphela. Ukukhwenca kukaJolobe oku-“*light-hearted*” akuqwalaseli indlela anoburharha ngayo kuphela kodwa kuthi kubonise nakanjalo ubunzulu aboyanyaniswa noko kukhwencwayo. Imixholo ekhoyo ekukhwenceni kukaJolobe yiyo ethe yakhuthaza umphandi ukuba aphonononge ezi mbalo ngokuqaphela unxibelelwano olukhoyo xa kujongwa kwimihla esiphila kuyo. Kuza kuthi kuqwalaselwe kananjalo ukuba ingaba lukhona na uthungelwano kumavo ombhali kunye noluntu ngokubanzi. Kunjalo nje, indima eyenziwa kukukhwenca ekuhlaleni yinto apha ubani angenakuyiphikisa. Omnye umntu angatsho ngoko ukuba; kukho ukungxamiseka eAfrika ekubeni kuqwalaselwe ukukhwenca njengedlela yokujongana ngqo neengxaki ezikhoyo xa kusiziwa kwezo zizezokuphuhlisa uluntu kunye nezoqoqosho ngeliso lenyani. Ilizwi lalowo ukhwencayo kubalulekile ukuba ibe lilizwi loluntu jikelele. Isidingo sokuphanda ngokukwenca emva kwenkululeko yeAfrika; ingakumbi eMzantsi Afrika, yinto ebalulekileto ngenxa yembono ebonakalisa ukuba imbalo zabantu abafana noJolobe ingakhawuleza ingathathelwa ngqalelo ngenxa yefuthe le-*neo-colonialism*. Ngokwenene, yile ngcingane eza kuthi iqwalaselwe ekuphandeni ngokukhwenca kukaJolobe.

Olu phando luhlola amanqanaba akhoyo xa kusiziwa kwindlela ekuphuhla ngayo ukukhwenca eAfrika; ingakumbi emva kwenkululeko. Isizathu kukuchonga iziphumo zempembelolo yokukhwenca ezithi ziqwalasela unxibelelwano phakhathi kwentlalo nezopolitiko kwakunye

nezenkolo. Kumaxesha amaninzi, ezi mpembelelo zithi zibonwe njengezo ziba nendima ebalulekileyo kwindlela yokuziphatha komntu kwaye ikwazizo ezithi ziqinisekile ukuba kukho ubume obububo kwintlalo nje iphela. UJolobe uthi athethe nabo bangoontamo lukhuni kunye nabantu abahluphekileyo, nto leyo ethi ithethe noluntu xa kujongwa indlela abathi benze ngayo izinto ekuqinikiseni ukuba bafumana inkululeko. Oku kuthetha ngqo nale misebenzi iza kuthi iphononongwe, ethi ibonise uqhanqalazo elijoliswe kwimpathombi nokuxhatshazwa ngoontamo lukhuni. Oku kubonisa indlela abantu abathi baphulukane nobuntu xa bebona abathile njangabo bakwizinga eliphantsi kunabo. Abaphandi abafana noMahlasela (1973), Sirayi (1985) Kwetana (2000) kunye noKhumalo (2015), ngabanye babantu abathe bazidina ekuqinisekiseni ukuba benza iinzame zokuqinisekisa ukuba imisebenzi kaJolobe yileyo igcinwayo. Kwaye abantu batsho bakwazi ukuqhubekeka besenza uphando ngale ncutshe inguJolobe.

Ekuqinisekiseni ukuba iinjongo zolu phando ziyafezekiseka, umphandi uza kuthi asebenzise ithiyori ye-*socialist-realism* njengendlela ebonisa ukuba iimbalo zikaJolobe zithi zibenobunyani obuthile. Ngoko ke, kuza kuthi kukhangelwe ukukhwenca njengendlela yokuzekelisa. Ukukhwenca ngokuzekelisa kuza kuhlalutywa ngembono ebonakalisa ukuba ithi ibeyindlela yokukhwenca efana ngokukodwa apho ukukhwenca kubonwa njengendlela exhasa uhlalutyolwadi. Oku kuza kuvumela umphandi ukuba abambe imbono ethi ukukhwenca makungabinakuthintelwa xa kujongwa uncwadi lwaseAfrika. Ukukhwenca njengesixhobo sokuhlalutya kule mihla sibonwa njengeso sithi sibeneempawu ezibonakalisa ubuntu. Oko kunganeziphumo ezenza umkhwenci abe ngulowo wenza nantoni na ekuqinisekiseni ukuba oko kukhwenca akukudanga kwiingxaki zoluntu. Kungenxa yezi zizathu zikhankanyiweyo ngasentla apha sibona imingeni kwikamva lokuphuhla kwezifundo zokukhwenca kuncwadi lwaseAfrika.

## DECLARATION

I, the undersigned, Xolela Benayo, declare that **Satire in J.J.R. Jolobe's literary works: A critique in relation to contemporary South Africa** is my own work and that all the sources I have used or quoted have been indicated and acknowledged by means of complete references. This work has not been submitted previously in its entirety, or in any part, at any other higher education institution for degree purposes.

Name: Xolela Benayo

Signed:

Date:

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## DEDICATION

This work is dedicated to my great-grandmother, Nethiwe Maggie Pamla. I thank the Lord almighty for keeping you this long. I am glad to have you as my great-grandmother; you have taught me a lot. May God bless you with more years to see me succeed in life. *Enkosi ngobukho bakho MaDlomo, Yem-yem, vela bahleke!*

To Nontando Angela Benayo, my aunt, I will never forget the troubles you went through as you wanted to see me furthering my studies. You have always motivated me to do well; I thank you for that. *Ndithi ungadinwa MaNdala!*

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# CHAPTER ONE

## 1 INTRODUCTION

### 1.1 Introductory remarks

This section of the study aims to outline the importance of undertaking the present research. Scholars who have done some research on J.J.R. Jolobe's creative works mostly regard him first and foremost as a poet, which will make his name go down through history as such. He will thus be remembered by Xhosa people as an individual who made strides in ensuring that isiXhosa literature is something not to be forgotten. In modern poetry, his name cannot be left out. This study therefore will demonstrate the lengths of Jolobe's satire, as he was trying by all means to conscientise black Africans, to show them that they have all the power needed to get their freedom. That will be linked with the road travelled by all Africans in their quest for self-reliance. Getting freedom alone does not guarantee that people will behave normally; thus, the use of satire to identify such follies.

### 1.2 Background and context of the study

This study intends to investigate the way in which J.J.R. Jolobe uses satire in relation to societal issues through selected poetry and prose. His prose work, *Amavo* (a collection of essays ranging from abstract subjects to socio-politically centred topics) together with his poetry work (*Umyezo* and *Ilitha*) will form part of this study. Individuals who have played a major role in the development of isiXhosa prose and poetry include the likes of Jolobe; who is the focus of this study (Mahlasela 1973). It should be kept in mind that he was writing in an era where "black African" writers were heavily censored, thereby encouraging the use of satire as a critical literal mechanism or technique (Dowling 1996; Nxasana 2016). At the time of his writing, addressing societal issues, especially those that were outside the scope of religion, was difficult.

Satire as a discourse has largely not been critiqued when considering its relationship to the literary works of Jolobe. It has rather been viewed as a stylistic mechanism in literature, a method of writing (Sirayi 1985). Abrams (1999, 275) defines satire as a "literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement". What we see in this definition is the notion that satire is a literary tool which may be used as a strategy. It is a form of addressing or pointing out societal defects which are subjected to correction (Mkonto 1988). Moreover, what we see from this definition is the

nature of satire, which is to ridicule certain behaviours. In a way, by pointing out its subjects, satire allows itself to be seen as an art form that allows literary writers to express themselves in a useful manner by using ironic language (Ball 2003).

Satire enables its subjects to “react and escape from the evils which the satirist has seen as problematic” (Hodgart 1969, 12; Mkonto 1988). At its centre, Simpson (2003) and Akingbe (2014) argue there lies the element of humour and wit in the practise of satire. What is evident then is that there should be a ‘target’, ‘method’ and ‘purpose’ of satire (Risenga 1995, 8). Accordingly, it is important for the purpose of this thesis to note the devices employed in the practice of satire. Such devices include those that will be looked at in this study, such as irony and sarcasm (Mtumane 2000). Cohen, cited in Risenga (1995, 8) and Mtumane (2000, 270), maintains the following when defining the devices used to satirise: there is the ‘use of exaggeration, ridicule, sarcasm and irony in order to ridicule the subject of absurdity’.

The analysis of selected works of Jolobe will hopefully establish a link between art/tradition and social involvement, to tackle African artistic elements such as irony in order to express social criticism by way of satire (Ball 2003). Satire is usually treated as an aggressive device made to ridicule defective elements of society (Hodgard 1969, Mtumane 2000). In this study, I will attempt to argue otherwise, due to the manner in which Jolobe’s satires are not entirely aggressive, but rather progressive. In this way, I will be trying to show how these could be used as ‘corrective satiric works’ (MacQueen 1970, 68).

My interest goes beyond that of Sirayi, who in his analysis of Jolobe’s works looks at ‘narrative’ and ‘monologue’ satire (Sirayi 1985). My focus is to treat his satirical works as having a social function. Narrative satire is described as a form of laying ‘history, story or fable’ (Sirayi 1985, 142). The latter, monologue, offers a particular character who denounces what others are doing wrong. It usually involves an ‘aggressive persona’ (Sirayi 1985, 152). In this category, we usually see someone who is to be blamed. Often, we see the persona expressing one’s opinions (Sirayi 1985, Hodgard 1969).

As a post-colonial measure to address social issues (socio-political), satire in an African context could be seen as a fundamental discourse which would enable writers and critics to critique ‘existing historical social realities’ (Ball 2003, 5). Here, post-coloniality means the way in which African writers define their societies through prioritising what was seen as inferior in the period of colonialism. Placing Jolobe’s literary texts in the context of

contemporary South Africa, I will be attempting to show the post-colonial element of idealising the world through the lenses of what is ‘real and that which is an ideal world’ (Pollard 1970, 3). The evaluation of satire will assist in showing how Jolobe can be seen as an individual who shows his awareness of societal defects as part of an ‘intellectual’ rather than an ‘emotional process’ (Griffin 1994, 36). The focus on Jolobe as a satirist should not only be about seeing him as displaying corrective measures, but rather as someone who is appealing to individuals to transform their behaviour. To uncover what has been identified as immoral, the use of satire becomes a vital mechanism (Pollard 1970).

In assessing Jolobe’s satire, I will revert to socialist realism. Schipper (1985) and Lukacs (1963) see social realism as an approach which aims to frame conditions in a historical situation. The writer does not solely describe reality as true facts, rather as a conception that reality exists as an object of knowledge (Schipper 1985). Social realism is based on the author’s view of how things are and ought to be. This will enable one to see the connection between the experiences of the writer and those of their society. In this thesis, socialist realism will be taken to mean the extent to which the literary texts of Jolobe tend to show his understanding of human realities. These at times are assumed to be unimportant, as they shape one’s conscience. Morson (1979) and Lukacs (1963) are of the view that this kind of approach attempts to reveal opposites found within a society. These are usually contradictory experiences which are centred on a specific historical period. These binaries are at most between an individual who is exploited and the one who is to gain from such exploitation (Duka 2001). The focus is on socio-historical features of society.

Studying satirical elements in Jolobe’s literary works will be undertaken as a procedural mechanism to see whether the satirised societal ills outlined in said works are still prevalent and relevant in contemporary South Africa. Besides being a writer, his other involvement in society, like that of being a teacher as well as a church minister, has influenced some of his writings. It is due to this fact that we should aim to establish how satirical devices employed by Jolobe make him relevant in employing corrective mechanisms as a way of labelling societal problems (Mahlasela 1973).

In contextualising satire as a prevalent element in the writings of the colonial era, we should note the way in which the vices and follies of society were criticised by Jolobe (Sirayi 1985; Mkonto 1988). This has led to him being seen as a “prophet” by other researchers; these include Mahlasela (1973) and Kwetana (2000). My analysis will establish the manner and

extent to which Jolobe's elected literary works were vocal regarding issues which "black Africans" were taking for granted. Dowling (1996) observes that "black African" writers were using observable and existing ironies as a form of protest, as well as showing their concerns about the shortcomings of the society in which they lived. At times, these were communicative in nature, while others were designed as a form of showing contradictions between what is said to be historical and that which is contemporary (Dowling 1996; Mkonto 1988). These kinds of ironies will also assist us when we are analysing Jolobe's poetry. The researcher's argument is that the satirist need not mention any alternative morals to replace what has been criticised. In the case of Jolobe, we often see appeal and protest as measures of ensuring that the society realises societal defects and aims to correct them (Mahlasela 1973). This speaks to the motives rendered by the satirist, their social mode. Western scholars have associated satire with aggressiveness, which aims to decry certain doings by those in authority (Bloom & Bloom 1979; Simpson 2003). Contextualising satire in an African setting, we should note that escaping "automatic perception" writing should be an approach towards satire being a form, or strategy, of conveying a message in African societies (Risenga 1995, 26-27).

### **1.2.1 Problem statement**

Jolobe may be considered one of the profound writers of Xhosa poetry. What strikes one the most is the era in which he wrote such works, namely the colonial era. It was an era which saw the emergence of creative writing in isiXhosa under the control of missionaries, who were monitoring the content written. Being regarded as a major figure in the literary renaissance goes to show the kind of impact he had on Xhosa literary texts. Such works should be given due analysis and be tested against contemporary views on literary writings. In his work, *A Study of Some Aspects of J.J.R. Jolobe's Poetry*, Sirayi (1985) has looked at the aspects of Jolobe's poems. These show the manner in which poetry written by Jolobe has been dealt with. In his study, he dedicated a section wherein he looks at both humour and satire as mechanisms used by Jolobe to write poetry. Judging from this, one would argue that Jolobe's literary works have not been treated as those that have a solely satirical social function, designed to correct societal ills or criticize certain human errors.

What seems to be lacking in studies on the works of Jolobe is an adequate look into the way he tends to be satirical about issues which are of importance to society. It is without a doubt that writing across many matters which are of social concern made it vital for him to have a

unique point of departure, an angle with which to equip those who are intended to receive a specific message. A note should be made that, in pre-independence South Africa, “black” writers were censored when it came to the topics which they could write on. It is thus at this point that the investigation of Jolobe’s use of satire should be undertaken. What is being satirised depends on the experiences of the author, together with the society encountered.

### **1.3 Aims of the study**

The aims of the study may be summarised as follows:

- This study will demonstrate how satirical wit may be used to comment on social problems which are prevalent in South African society
- This study will show how satire acts as a corrective and communicative mechanism to influence and shape social behaviour
- The study will also elaborate on the extent to which Jolobe’s satire shapes his philosophical underpinnings

### **1.4 Objectives of the study**

Part of the significance of looking into Jolobe’s literary texts is to try and establish some form of approach to them, which in this case may be that of social realism. This will enable us to move away from doubts about the validity of satire in an African context. In short, using Jolobe as a source, this thesis will examine the relevance of the satirical mode and Africa’s development in satirical discourse, as well as the impact thereof on the future of South African literature. Colonial South Africa saw the development of an environment that was less tolerant of provocative or constructive criticism of socio-political problems. The aim in this study therefore is to bring forth Jolobe’s thoughts as those that saw the structural development of “black society”. The historical-thematic approach will serve as an important strategy. In this study I will therefore showcase the extent to which satirical works by Jolobe grasp the ideology surrounding South African social developments, both historical and contemporary.

To summarize the above-mentioned details about this study, it focuses solely on the selected works of Jolobe (prose and poetry), and in doing so, it aims to encourage upcoming writers to move away from the traditional “automatic perception” of writing which, it could be said, categorizes some Xhosa literary texts (Sirayi 1985). We must moreover appreciate and comprehend the way in which satirical texts are treated and written in colonial and post-



colonial contexts. As a post-colonial measure to address social issues (socio-political), satire in an African context could be seen as a fundamental discourse which would enable writers and critics to critique existing historical social realities.

## **1.5 Structure of the thesis**

This thesis is divided into five chapters. In order to ensure that the aims of this thesis are well captured, this thesis will be arranged in the following manner.

**Chapter One** is more of an introductory chapter. This is where the researcher outlines the background of the study, its context, as well as the aims and objectives of the study. Following will be **Chapter Two**, in which the researcher presents the works to be evaluated, poetry, and essays. It gives a background of the writer selected for this study, taking into account their social context and ideological thought. In addition will be the advances made by said writer, Jolobe, in the scheme of things, regarding the development of isiXhosa literature. This chapter is basically the life and times of Jolobe. **Chapter Three** is where the literature review will be presented. Included in this chapter will be the method of approach. It will explain the steps the research took in converting the texts, and experiences encountered in the process. It will also deal with the theoretical approach that will be used to decode Jolobe's works. It will give a breakdown of the ideologies followed when dealing with Jolobe's literary texts, these being social realism as well as Lukacs' reflections. In **Chapter Four**, the researcher will be dealing with data collection and presentation. It presents and analyses key selected works in relation to how Jolobe satirises various human follies as they relate to social cohesion. **Chapter Five** is a conclusion chapter. It draws together the views presented in the various chapters of the thesis. In doing so, it draws a general conclusion by drawing on key arguments this thesis makes in each chapter and makes recommendations.

## **1.6 Definition of concepts**

What this section will be doing is defining concepts which are going to be important in this study. These will be concepts that are meant to take the study forward. Defining them will assist the researcher in clarifying issues associated with a particular term. This is because certain terms tend to be understood in a particular context. My focus therefore is to define them according to the manner in which they will be applied in this study.

### 1.6.1 Satire

Satire is a term which in literature has been applied according to what the author of a set of work intends to achieve by writing a given literary text. It may appear as a narrative in verse or prose. It is one which involves an element of criticism, denouncing social ills. In the definition that will be given in this study, the etymology of the word will be omitted, as it brings about unwanted confusion. Abrams (1999, 275) defines satire as follows:

“Satire can be described as the [*literary art of diminishing*] or derogating a subject by making it [*ridiculous and evoking*] toward it [*attitudes of amusement*], contempt, scorn, or indignation.” (My own emphasis.)

What this definition contains is the notion that satire is a literary tool which may be used as a strategy or form of addressing societal defects which should be subject to correction. Moreover, the above definition identifies the nature of satire, which is to ridicule certain behaviours. In one way or another, satire, by pointing out its subjects, allows itself to be seen as an art form that allows literary writers to express themselves in a useful manner by using ironic language (Ball 2003, 2). To assert the above statement:

“Satire has usually been justified by those who practice it as a corrective of human vice and folly...”

(Abrams 1999, 276)

The above could be taken to mean that a satirist should have a particular way of identifying the subjects of his satirical works. The satirist must be in a position to offer some kind of corrective measure to overcome an identifiable problematic element found within their society. In this way, satire enables spectators to react to and escape from the evils which the satirist has seen as problematic (Hodgart 1969, 12; Mkonto 1988).

On the concept and role of satire, Akingbe (2014, 48) notes that it is a form of literary art which may be used to critique modes of social standards which are aimed at keeping up with social change. In this way, one could say that when engaging in satirical criticism, there should be an element of surprise put upon those who are spectators, or those who are trying to relate to what is being satirised. At its centre, Simpson (2003) argues that there lies the element of humour and wit in the practise of satire. What is observed then is, there should be a “target”, “method” and “purpose” of satire (Risenga 1995, 8). Accordingly, it is important

for the purpose of this study to note the devices employed in the practise of satire. Such devices include those that will be looked at in this study, such as irony and ridicule (Mtumane 2000, 270). To see the common elements in the definition of satire, Cohen, cited in Risenga (1995, 8) and Mtumane (2000, 270), maintains the following when looking at satirical devices:

“The [*criticism of a person, human nature, events,*] movements or situations by the use of exaggeration, ridicule, [*sarcasm and irony*] in order to ridicule the subject of absurdity.” (My own emphasis.)

The above definition puts an emphasis on devices and targets of satirical practise. An argument may then be advanced that satire is at its best when there is some agreement between the author and the reader with regard to what is normal, right and rational. We might remind ourselves again that satire is not a type of literature but a reflection of an attitude towards the subject matter in handling what is problematic (Nwezeh 1982). Seen from this angle, satire involves the satirist being regarded as a self-imposed guardian of morals and aesthetic values in order to guide communities to righteousness. In a nutshell, where wit is employed to expose something foolish or vicious to criticism, there exists satire, whether it is in song or address, or political discourse (Akingbe 2014, Mkonto 1988). Furthermore, readers to whom satire speaks are regarded as those who are more conscious of society’s ills.

Like any other form of literary discourse, satire has its own forms which enable it to function in its application. Hodgart (1969, 13) identifies these as formal satire and allegory (see below 2.2.3.1; 3.3.4).

### **1.6.2 Allegory**

In writing literary texts, it becomes important for a writer to express his views in a positive way for readers to relate accordingly. This helps a reader to have a stance on whatever the writer writes about. In this way, allegory can be seen as a restrictive way of communication (Crisp 2005). Emotions evoked in allegoric writings are those that allow societies to uproot established patterns and attitudes aimed at transforming a given text as an effective mode of literacy; literary media (Fineman 1981). Abrams (1999, 5) defines allegory in the following terms:

“An allegory is a [*narrative, whether in prose or verse*], in which the agents and actions, and sometimes the setting as well, are contrived by the author to make coherent sense on the “literal”, or primary, level of signification, and at the same time to signify a second, correlated order of signification” (*My own emphasis*).

What the above definition outlines is the nature of allegory, as it is aimed at singling out particular events which need attention, as identified by the author. In this sense, we see how allegory is duly viewed as a mode of communication and criticism; it is an elementary exercise of decoding our speech (de Man 1979; Clifford 1974). In its simplest form, allegoric writing enables us to find out what has been happening around us, rather than apply a particular meaning in a given situation.

### **1.6.3 Post-coloniality**

The analysis of literature could not be understood better if its historic foundations were ignored. It should be noted that in such an analysis, one should make it a point to seek a correlation between the said works and what we are currently experiencing. To this end, Abrams (1999, 236) offers us the following: post-coloniality therefore is seen as a “...perspective that reveals the extent to which the social and economic life represented in the literature was tacitly underwritten by colonial exploitation”. The importance of post-colonial studies is to discover new avenues which could be afforded to the study of literature. It should be borne in mind that, at its core, it tries to remove all the Eurocentric comments made by colonial rulers.

Provided above is the notion that there is an establishment of independence, often making individuals operate within a pattern that impels one to examine the development of the modernist discourse of post-coloniality, thus blunting one’s potential to see the history that “precedes or succeeds” it. When it comes to the study of satire in this essay, post-coloniality will be presented as a mechanism whereby the works to be analysed are seen as those that are aimed at furthering the hope of being free from colonialism. Nxasana (2016) thus speaks of post-colonial studies as ones that should ensure that language be placed at the fore. With that said, it must be taken into consideration that Jolobe was writing in isiXhosa as a way of ensuring that readers of his works did not misunderstand his stance when it came to colonial rule. Thosago (1999, 104) observes the following:

“It is within the reconstructive ambit of this transitional political climate and the ubiquitous 'post' literary discourses... in South Africa by examining the contentious relationship of African-language literatures to the concepts 'postcolonialism' and 'post-apartheid...’”

This explains the wide range of challenges faced by researchers when dealing with post-coloniality in terms of literature in African languages. In this study, satire will assist in ensuring that these complexities are highlighted and addressed, as well as examining the relationship between the two.

## **1.7 Limitations**

In looking at the shortcomings of the study. One has to note that when dealing with textual analysis there will always be times where one has to understand the author’s meaning through their background. Contextual information thus becomes vital. To this end, Apte (1985, 128) observes the following:

“A major drawback of textual analysis based on published collections... is that the contextual information is often lacking, so that it is difficult to relate the analyses to external historical events and to sociocultural reality”.

Having focused on the published collective works of Jolobe meant that the researcher was confined to examining these alone. With that said, the scope was thus limited. This is not to say that the analysed works were not enough, rather that it would have been beneficial to academia if the researcher had managed to get copies of some of the unpublished works of Jolobe. Also, it has been noted that there are other published works by Jolobe which take the form of children’s literature. Even though those works are seen as children’s literature, some do demonstrate a satirical element, for example, *Umgibe* (A Trap). Also important is the language which Jolobe used. In his poems he uses a lot of figurative language, which is challenging to interpret. He uses language from his immediate environment infused with dialect, of course, including *isiHlubi* and *isiBhaca*.

## **1.8 Conclusion**

This chapter has managed to outline the background to the study, thus showing the information that led to the researcher undertaking this study. Also highlighted are the works that will form part of this study. What needs to be noted is that there are researchers who have

studied some of Jolobe works, meaning that these have been mentioned in order to allow readers to grasp the overall intentions of the study. From the above, it is evident that by studying satire in the works of Jolobe, the researcher aims to show that such works exhibit the lengths that a satirist goes to in ensuring that what they satirise is not isolated from the experiences of the community. Furthermore, the aims and objectives of the study are outlined so as to guide the researcher in the study. In defining important term is made as assurance that the researcher will not deviate and be confused in the process of doing the study. Again, one can note that some studies come with their challenges or limitations, which the researcher has to acknowledge.

## CHAPTER TWO

### 2 LIFE, CAREER AND CONTRIBUTION OF JOLOBE

#### 2.1 Introduction

This chapter seeks to examine the extent to which Jolobe shows his humanist side in his writings. Humanism, as part of Jolobe's personality, is discussed due to his background which made it easier for him to have a high regard for moral and social justice. Humanism in this regard will be evaluated and discussed in its universal sense, that is, *ubuntu*. Beyond this, Christianity also added to his humanistic ideologies. In dealing with humanism, the researcher intends not to be exhaustive, but to cite authorities which establish what makes a good humanist. Thus, looking at the man as a writer and as a church minister will be important, as these roles are tied up in shaping his philosophical thoughts. In the process, the chapter will discuss how he was raised, his educational background, and also some of the genres in which he wrote. It is through the analysis of the author's life and work that we get some clarity on his literary works. This plays a vital role in the analysis thereof.

#### 2.2 Upbringing and education

James (James) Ranisi Jolobe (hereafter Jolobe) was born in 1902 on 25 July in Indwe, a small town near Cala. His father James and his mother Emily Nobethu, born of the Makhohliso family, had very strong religious convictions. His father was a minister of the Presbyterian Church of Scotland. Jolobe had a younger brother, who died under tragic circumstances, his death attributed to drowning. Jolobe got his names from his father, who himself was James. It is customary amongst African societies to name their children after their parents, be it immediate parents or grandparents. This is done for various reason, for example, to follow in their footsteps. In other instances, children are named after a particular event for the sake of remembrance.

His early school years were spent in Indwe, until the point when his father got transferred to Matatiele. As a family they remained there, in Matatiele, until Jolobe reached standard five in his schooling. Being people who were serving others in the name of Christianity, church ministers would be sent to different places now and again. It was at that point that he (Jolobe) started visiting his hometown while he was completing his preparatory studies for being a primary school teacher from St. Matthews College. He taught in the district of Matatiele at a

school called Masakela Primary School. He moved thereafter to Mabhobho, later transferring to Mount Frere to teach in Lower Mvenyane. It is worth noting that Jolobe was equipped with the knowledge of isiXhosa dialects (these being *isiHlubi* and *isiBhaca*) which made it easier for him to have a firm grasp of isiXhosa language. One other language he was exposed to was Sotho. All these are as a result of his family's mobility. This played a major role in his writings, as he was exposed to different people with different cultures. Thus, his sense of understanding them at different stages was above average. In 1926, he entered college to take Theological Studies. He proceeded to enrol for a BA degree, majoring in Ethics and English. Other minor subjects he did included, amongst others, Politics, Xhosa and History. He graduated in 1932 from Fort Hare University College. Jolobe was a married man with three children. His wife was a sister in Victoria Hospital in Alice. This was one of the stages that an adult man has to go through in his life; it was a way of acknowledging and conforming to tradition and cultural values.

### **2.3 Jolobe: the minister and writer**

As a church minister, Jolobe had his first appointment to serve in Estcourt, situated in Natal. This was an area occupied by *amaHlubi*, *amaZizi* and *amaNgwe*. The area was situated along the line of Thukela. He got to know the place very well, which gave him an in-depth understanding of the politics and history of said land. This encouraged him to write his now famous novel, *Elundini loThukela*, published in 1959 (Mahlasela 1973, Kwetana 2000). These observations add value to the study, as it becomes evident that the experience gained by Jolobe at the time of writing this book allowed him to be in a position to write it with success. As a *Hlubi* individual himself, he was also trying to show the interconnectedness of African people; this speaks to the idea of *ubuntu*.

Jolobe then moved to Port Elizabeth to succeed Rev. Jarvis Gqamlana serving at the Presbyterian Congregation of Port Elizabeth, where he ultimately spent five years. Upon invitation, he started assisting Rev. E.W. Grant as a tutor at Lovedale Bible School. At the time, he was teaching isiXhosa at Paterson High School, teaching both Coloured and African learners in classes over standard six. As a public servant, this speaks to his responsibility as someone who had strong convictions toward ensuring that black people, together with their counterparts, did not go astray. As a humanist therefore, he took it upon himself to make sure that this was achieved.



During his time at St. Matthews College, Jolobe continued exploring his favourite genre, poetry. At the time, he was under the guidance of the author's bidding club, the Witenagemot (Kwetana 2000). According to Mahlasela (1973), his love for isiXhosa language faced many challenges due to the influence of *Bhaca-Hlubi-Sotho* in his writings. This resulted in many of his transcripts having certain discrepancies. However, these inconsistencies in language use were subsequently corrected by S.E.K. Mqhayi (Mahlasela 1973). What have been deemed discrepancies could well be seen as developments in isiXhosa language. Thus, these difficulties may be associated with how the language was developing at the time of Jolobe's writings. It should, however, be noted that being exposed to different languages granted Jolobe the advantage of acquiring yet another set of linguistic competencies. This then adds value to the understanding of other people's culture and customs. Jolobe was known for writing across all forms; he worked in newspapers, he was a novelist, dramatist, a poet, and an essayist (Mahlasela 1973, Sirayi 1985, Kwetana 2000). As a result, he had a great role when it came to addressing issues surrounding the use of Nguni languages. This played a critical part in ensuring that the development of isiXhosa was not taken for granted.

This study is however, not aimed at giving an exhaustive or extensive account of the work done by Jolobe. For such, one could consult Scott in Mahlasela (1973). These are researchers who have managed to collect much data on Jolobe. These authors will, however, be used as a basis for shaping this study. This will be done by deviating from what they have written about Jolobe. Scott (in Mahlasela 1973) have both done biographical sketches on our main subject. As such, they have highlighted Jolobe's work as playing a vital role when it comes to social development, in language terms to be precise. Here the researcher has selected certain items, those that will form part of this study. It is, however, worth noting that Jolobe's outstanding novel *Elundini loThukela* is the one which has revealed his side of being a historian (Kwetana 2000). It was in 1970 that Jolobe decided to retire from his ministerial duties, having earned the status of Minister Emeritus.

### **2.3.1 Poetry**

Jolobe's volume of works has made it easier for critics to see his world view, as well as reach the conclusion that he has done his part in the development of isiXhosa language. As such, in his works he employs various techniques in passing a message; these include satire, the subject of this study. Mahlasela (1973) and Sirayi (1985) contend that Jolobe's most valuable contribution to isiXhosa literature is his poetry. This, one could say, is put forward due to him

being viewed as ahead of his contemporaries when it comes to the field of poetry. In his poetry, Jolobe explores the universe in its entirety, from humans to plants, as well as the afterlife, the latter being religious in nature. At times, poetry is described according to its rhythm, rhyme and style; Jolobe, on the other hand, was writing because he had something to say that would be “inspiring and of substance” (Mahlasela 1973, 15). This could be interpreted to mean that he had the ability to shape one’s thoughts.

When dealing with topics that are of national importance, he tends to be an “*imbongi*”, or praise singer (Mahlasela 1973). This may be due to him calling for immediate attention to the problem or situation at hand. Most notable in Jolobe’s poetic works is the fact that they were written as appeals for social cohesion, for harmony amongst people from different ethnic groups or within the same group of people. As a moralist, he viewed social life as worth living, especially if one has religious convictions. To this point, Mahlasela (1973) is of the view that this impression does not necessarily reach the ordinary Xhosa reader of literature. This may be the case, as the majority of this demographic at the time had reservations when it came to the issue of religion. Most of them, it may be argued, believed in ancestors (Mafrika 2016). In addressing issues like these, Jolobe thus uses satire as a way of showing that as an African, one has a choice when it comes to engaging with one’s way of living. He himself, one would argue, was a man of two worlds, being both a traditionalist and a Christian.

### 2.3.2 Essays

This study will be analysing one of Jolobe’s works, *Amavo*, a collection of essays (1940) in which he mixes his thoughts when it comes to socio-political issues. He does this by advising on how African people should keep our societies intact and undisturbed. As such, Mahlasela (1973) described *Amavo* as essays that are hard for a reader to find fault with. As a prose writer, Jolobe was seen to be cautious and on point about what he wrote. One possible reason for this may be that he wrote about topics ranging from the abstract and matters of a serious nature to more common subjects.

“His descriptive powers and incisive ability are equally praiseworthy”

(Mahlasela 1973, 13)

In *Ivenkile yangaphandle* (A Country Store) he had this to say:

*“Nokuba ungumhambi akunzima ezilalini zethu ukwazi ukuba ivenkile yiyiphi na kuba iba nguwona mzi uzindlu zibalulekileyo umzi kananjalo ojikelezwe yimithi... Ukuba yeyesithili sabalimi wobona ngamakhuba okulima nawokuhlakula nawokuhlwayela...”*

(Jolobe 1940, 69)

(Even a stranger in the country will not find it difficult to point out the shop because it is usually the most prominent homestead, with outstanding and imposing building surrounded by trees... If the shop is situated in a farm community you will obviously see ploughs, planter and cultivators....)

(Mahlasela translation 1973, 13)

The above passage demonstrates the power of Jolobe being able to pinpoint details of what he wrote about. This enables a reader to relate with what is being put on paper. This is common in all of his essays, that he pays attention when dealing with a particular subject. One will also notice that his style of writing is simple, yet consuming for the reader (Sirayi 1985, Kwetana 2000). This sort of image is available across his works.

## **2.4 Jolobe and his creative works**

Above we have shown that Jolobe possessed certain qualities that made him a prolific writer. This is due to his background, upbringing, schooling and travelling, which all add up to his ability to move from essays to poetry and novels. It is important therefore to list some of the work he did. As part of serving the community, it is the duty of a writer to ensure that he captures and illustrates what their society will identify with. In identifying and listing some of his creative works, where possible there will be a summary or description of the given text. The information supplied in this section is taken from Scott (1973), who listed Jolobe's work in chronological order, not under specific genres.

### **2.4.1 Novels**

a) *UZagula* (1923) Lovedale: Lovedale Press. 86 pp.

This was Jolobe's first literary work. It is a novel about the belief amongst Xhosa society that magic exists. It also describes its impact amongst Xhosa people, as magic is viewed as holding them back when it comes to positive development. It is about a

young boy and his grandmother, who are trying to show that witchcraft does not exist. Kwetana (2000, 22) examines *UZagula* as follows:

“It is an examination and exposition of the belief in witchcraft not in a derogatory sense, but in a way that proves how strong the belief was, how it permeates and upsets relations among relatives and non-related locals. It is not basically a comparison with Christianity, it is more to say that this aspect of African religion exists side by side with Christianity.”

b) *Elundini loThukela* (1959) Johannesburg: Educum. 175 pp.

This was Jolobe's second novel. It demonstrates an era in history where the royal House of Chief *Dlomo* of *AmaHlubi* was at the helm of power. It shows how Jolobe as a historian uses his knowledge of the society that he was living in as a foundational motivation to write. Kwetana (2000) takes the position that this novel revealed the true colours of Jolobe as being a great novelist, as well as a historian. As a novel written in the 1950s, it captures historical and cultural aspects of Nguni / African people in the pre-colonial era (Kwetana 2000).

#### **2.4.2 Poetry**

a) *Umyezo* (1936) Johannesburg: Witwatersrand University Press. 123 pp.

This was his first publication of collected poems. It is regarded as an eye opener when it comes to the history of Xhosa written poetry.

b) *Lovedale Xhosa rhymes (IziCengcelezo zaseDikeni)* (1952) Lovedale: Lovedale Press 44 pp.

This is a book with rhymes suitable for pupils in Grade 1-4. It has rhymes on topics which are of interest to primary school children. These are obviously incidents which are experienced on a daily basis. (Mahlasela 1973).

c) *Indyebo yesihobe* (1956) (reprint) Johannesburg: Afrikaanse Pers Boekhandel. 136 pp.

This is also a collection of poems. It contains some of those that were previously published in *Umyezo* and *Lovedale Xhosa rhymes*. It was originally made for school children in Grade 5-8.

d) *Ilitha* (1959) Johannesburg: Bona Press Ltd. 61 pp.

*Ilitha* takes the form of an illustration through which there are poems about South African tribes and their heroes and heroines. One will also notice that there those that are satirical in nature (This will be evident when we are dealing with the subject).

### 2.4.3 Translations

- i. *Guide for Preachers and Bible Students* by E.W. Grant translated to *Isikhokelo sabashumayeli nabafundi bezibhalo* (1938) Lovedale: Lovedale press.
- ii. *The Bible: Its Meaning and Purpose* by E.W. Grant, translated to *IBhayibhile: into eyithethayo nenjongo yayo* (1948) Cape Town: Methodist Publishing House.
- iii. *Up from Slavery* by B.T. Washington, translated to *Ukuphuma ukusuka ebukhobokeni* (1951) Johannesburg: Afrikaanse Pers Boekhandel.
- iv. *Maya – The Adventures of a Bee* by W. Bonsels, translated to *UMaya amahla-ndinyuka enyosi* (1957) Lovedale: Lovedale Press.
- v. *King Solomon's Mines* by H.R. Haggard translated to *Imigodi Kakumkani u-Solomoni* (1958) Johannesburg: Afrikaanse Pers Boekhandel.
- vi. *Social Studies in Bantu Lower Primary Schools*, A.D., Dodd and W.A. Cordingley, translated to *Izifundo zentlalo kwizikolo ezesezantsi zabaNtsundu* (1962) Cape Town: Juta.
- vii. *Health Lessons* by G.P. Lochner, translated to *Izifundo zempilo* (1962-3) Cape Town: Via Afrika.
- viii. In 1972 he translated the Preface of John Knox Bokwe's Biography (reprint), written by S.E.K. Mqhayi. The preface was however, written by A.W. Roberts.

### 2.4.4 Extra-curricular activities, honors and awards

- i. 1928 – Chairman of Student Christian Association.  
*Iindleza ezahlukeneyo* (Different Paths) got first prize for a competition organised by the Society for Christian Knowledge.
- ii. 1931 – Awarded first prize for an essay competition organised by Fort Hare University.  
Ordained to the Ministry of the Presbyterian Church of Southern Africa.
- iii. 1936 – *UThuthula*, his five-part poem won first prize in the May Esther Bedford Literary Competition.
- iv. 1944 – Member of Presbyterian Church of Southern Africa General Assembly's Committee for Relations with Bantu Presbyterian Church.

- v. 1945 – Member of Presbyterian Church of Southern Africa General Assembly’s Committee for Union Churches.
- vi. 1948 – Member of Presbyterian Church of Southern Africa General Assembly’s Committee on African Mission Policy.
- vii. 1952 – Awarded the Vilakazi Memorial Prize – This was an award given to those who have made great strides in developing and uplifting Nguni literature.
- viii. 1953 – Won the Afrikaanse Pers Boekhandel for Collection of Poems.  
Senate of Lovedale Missionary Institution (Until 1955).
- ix. 1955 – Appointed as Lovedale’s Teacher Representative in the Department of Education’s Xhosa Language and Literature Committee.
- x. 1957 – Mathunzi obomi (Life’s Shadow) got him the Margaret Wrong Memorial Medal and Prize.
- xi. 1965 – He was President-General of IDAMASA, the Interdenominational South Ministers’ Association of South Africa.
- xii. 1971 – Appointed to be on the Advisory Council of Fort Hare University (until 1972).

It is correctly captured by Mahlasela (1973) that Jolobe was an individual who invested much of his time trying to ensure that the Xhosa people educated themselves when it came to Western culture. In so doing, they should however, not lose sight of their own customs. In his writings, Jolobe always tried to make readers aware of the statements and sentiments made by Europeans about Nguni / African people; these were derogatory in nature. Attitudes of Europeans towards African people were well captured in King Solomon’s Mines (para 1.4.3, v). His translations thus ensured that those who were reading said work were aware of how Europeans were viewing them and how they regarded their status in society. At this time, he was engaging in the political awakening of African people (Kwetana 2000). Mention has to be made that Jolobe also wrote in newspapers. Some of these writings were viewed as having a revolutionary and nationalist angle. He was therefore always struggling for black people to be treated with dignity and as equals to white people (Kwetana 2000).

## **2.5 The making of Jolobe as a humanist**

Here it will be important for us to demonstrate the relevance of humanism in this study. As it will be evident, “humanism” takes many forms. However, this essay aims to put it in the context of understanding humanism and its connectedness to one’s personality, as portrayed

in Jolobe's literary writings (Mafrika 2016). Humanists at large tend to be moral and have the urge to contribute to the righteousness of their societies. For the purposes of this study, the researcher will not discuss this at length. This is so because discussing humanism herein is aimed at showing that Jolobe possessed such qualities, which made it easier for him to relate to African problems that needed African solutions.

Davies (1997, 4-5) points out that humanism is a recent coinage which is associated with "a complicated constellation of political, cultural and intellectual development". His argument is based on the Renaissance period in Europe. It was used in the study of "history, poetry and moral philosophy" (Abrams 1999, 116). It is at this point that one should note that humanism is inclusive of *Ubuntu*, in that it focuses on people not doing things in a selfish way. Generally, its focus is on addressing issues that are uniquely associated with society's development, more than that of the individual. Its focus was mainly on classical texts (the works of Jolobe); it should be noted however, that it is not only limited to that. As literature and development in literary studies continued, its meaning evolved as well. Its development has been influenced by the growing understanding of our surroundings stemming from the notion that humans should "...reunify his life within the framework of a satisfactory idea-system" (Huxley 1961, 14). This is aimed at identifying an imaginable ideal world, where thought and belief are provided in order to support the present existence.

"In our time the term "humanist" often connotes those [*thinkers who base truth on human experience*] and reason and base [*values on human nature and culture,*] as distinct from those who regard religious revelation as the warrant for all truth and values."

(Abrams 1999, 117) (*Italics are my own.*)

The above clarification on the development of the term "humanism" shows that there are those within the public who go to great lengths in ensuring that certain values and knowledge do not go unnoticed. This speaks to what Jolobe excels in. It must be noted however, that there is nothing absolute in the execution of humanism thought thereof but certain standard to achieve our aims in a proper manner (Huxley 1961). Humanism also puts forward the notion that knowledge about human and cultural values enables one to move away from an otherwise animalistic nature. Thus, there should be characteristics of wholeness within our communities (Mafrika 2016). To demonstrate the above, when we are looking at Jolobe's sense of humanism let us consider *Impucuko (Civilisation)* one of his essays:

*“Xa sithabathela apha ke sifumana ukuba ukuphuculwa komntu kuthetha ukuveliswa komntu othile. Emntwini akuguqulwa nyama namzimba kuba oyena mntu kanye asimzimba wodwa, koko kujikwa ezo zityhulu ezinguyena mntu ngokwenene – umoya nengqondo, ukanti kuyaphawuleka ukuba ngokujikwa kwezi ndawo ziyintloko...”*

(Jolobe 1940, 3-4).

(When we take a look at what does it mean for someone to be civilised, we find that a new person is being shaped. Not only does a person change physically because it is not the body only that should be changed, as a matter of fact illicit things are those that are being removed from the person. On the other hand, it is noticeable that, changing one's mind and soul is vital).

### **2.5.1 Humanism: a moral consciousness**

What should be noted is the value established by humanism's manifestation. Since humanism is a philosophy aimed at finding purpose in life, it is therefore essential for individuals to also carry themselves in an appropriate manner (Elejo 2014). The argument put forward here is that consciousness is shaped by the way we think, and is conditioned sociologically by our history, starting from the colonial era (Onege 1974). This can be taken to mean, the way one's thoughts are shaped is an indication that, humanism should be used as a road to pursue more ideas about the future. It is usually based on what is happening on the ground during a particular period. This is supported by Mafrika (2016, 24) when he writes:

“The moulding of one's consciousness is undertaken by one's immediate human environment, the family, the neighbours, the community, the ethnic group, the nation as well as the struggles of the people concerned... Its life blood is the language, the socio-political and economic conditions and the struggles that are being waged at these mentioned levels.”

From the above we get the understanding that as a humanist, one is shaped by how he relates with the community. Thus, Jolobe as an individual who was strong in upholding his social standards was able to know exactly how to communicate with the masses. As such, the use of language was important in the process. It is at this stage that the researcher should mention that the need to keep one's background is at the forefront when it comes to a humanist way of living. Thus, humanism holds that there are certain ideas which possess an ethical background



that will inspire human development (Lamont 1965). Jolobe's humanistic aspirations are vastly shaped by his religious background; this will be evident when we discuss "Allegoric and Pathos of Satire" below. At the moment, it would be beneficial to outline the essence and connectedness of humanism in its religious shape. In turn, there develop possibilities of the "apprehension of values". This is done as a measure of ensuring that indeed, Jolobe possessed such qualities.

"Humanism adheres to the [*highest ethical ideals*] and fosters the so-called goods of the spirit, such as those of [*culture and art and responsible citizenship*]. At the same time, it insists that all ideals and values are grounded in this world of *human experience* and natural forms."

(Lamont 1965, 228) (*Italics are my own.*)

This is most effective when individuals understand the impulse of not being in contradiction with what they deem to be pure and natural. On the face of it, humanism is seen as a mechanism aimed at fostering unity amongst people, promoting the idea that there should be a movement towards the recognition that people should be rational in their thoughts (Ginsberg 1961).

One's consciousness can be further shaped by "thought, feeling and impulse" with regard to a particular subject (Ginsberg 1961:114). This could be taken to mean that we as individuals should always try to establish certainty when it comes to the use of our experiences in shaping our communities. The elements of humanism must therefore always guide us in dealing with rooted tendencies that are viewed as impacting negatively on our lives. At times, these come as a result of social conditioning (Onege 1974).

As part of showing his sense of understanding of how society's morals are shaped, Jolobe tends to depict the binaries that occur between races in South Africa. This is done to ensure that we, in our communities, understand the difficulties that inhibit our living. Thus, consciously, we are obliged not to turn a blind eye to what is happening, especially to those things that might jeopardize our country's motto – unity in diversity – such as when we see people being treated unfairly without reason.

*"Namhlanje iingcango ezininzi zivalelekile ngenxa yamanani ethu, kwanamalungelo amaninzi akafumaneki kwangenxa yesi sizathu. Fanisa nakuya umfo ufundisiwe uchubekile kananjalo, ukanti uyavalelwa koololiwe ukuba angangeni kwizindlu*

*ezingena abaMhlophe. Kuthi maxa wambi naxa kubuhlungu ukubona ukuphatheka komntu wolu didi ngolu hlobo kubuye kubekho nto ethi kanene akuvalelwa yena siqu kuvalelwa isizwe sakowabo esininzi saso singekafikeleli kulo mgangatho akuwo”*

(Jolobe 1940, 30-31)

(Today many doors are closed due to our large population. We are not privileged to be afforded rights, due to this reasoning. Imagine, the young, educated and brilliant in mind not being able to board trains, unable to enter places reserved for white people. Even though at times it is painful to see someone who, in his status, is being treated badly, it occurs to one that he is not the one being denied opportunities, but rather his people, as they have not reached his standard).

The above passage demonstrates how Jolobe informs us of the discrimination which was aimed at black people, regardless of their education and status. This was due to the disparities that occurred between “black” and “white” people. We are here reminded to remain optimistic of what the future holds. If, as is seen in the extract, everyone were to have the same status as the troubled young man, we would all benefit from the fruits of this world. Huxley (1961) is of the opinion that a humanist should take it upon himself to make sure that historical development in morality is equally administered to ensure prosperity. As a conscious measurement, this was done to make “black” individuals to not see themselves as inferior to others. As a result, they were monitored and could not do as they pleased without being noticed; hence, they let their pens talk for them.

### **2.5.2 Humanism through self-awareness and societal influence**

At this stage, the intention is to explore humanism as it is affirmed by the way we live our lives. In our case, this is shown by Jolobe through his writings, wherein he appeals to all of us to behave in an appropriate manner. One could argue that this was the way in which he lived his life. A life of always ensuring that awareness about the self was put forward, which in turn would influence the way in which society acts. Since the humanist is regarded as a speaker and a teacher, an ideal discourse on his humanism is to be well established through the reader’s sense of acknowledgement (Davies 1997). There must be visible actions in line with said humanistic ideals. Here we are therefore dealing with situations which the writer himself experienced. It is loosely based on the life of his people and their way of living.

There is a contention that, as part of being aware of one's surroundings, one has to be equipped by way of education. This can either be formal or informal. It can be formal in the sense that one learns of things that are outside the scope of one's living. What can be said is that the influence which Western education has in our communities tends to shape the way in which we view ourselves (Mafrika 2016). Jolobe illustrates this by stating that European South Africans should be aware of the fact that even in South Africa, we have our own way of educating each other, and thus they should educate themselves so as not to misunderstand our ways of doing. All this humanism through one's self-awareness is an attempt at ensuring that we do not lose sight of what makes us truly human, that in exposing ourselves to other cultures, we do not lose our grasp on our own (Kwetana 2000). As a result, humanism then forms part of our culture and history. In the process, it is then encoded in our minds and lifestyle. As such, Jolobe's writings were an attempt at uplifting his people through self-reliance, which is demonstrated in various writings of his.

*“Onke amasiko ... ntlandlolo abe ziintsuba zobomi ... intsingiselo ikukulondoloza ubomi besizwe eso uknba bungonakali kwanokusinceda isizwe ukuba siyifeze imisebenzi yaso namatheko aso ngeendlela ezinesidima nezivunyiweyo ukuba zinempumelelo.”*

(Jolobe 1940, 90)

(Right from early history, all traditional practices and principles were repositories for maintenance of life... their objective was to sustain the life of the particular race and safeguard it from destruction, and to be a guide to the race in its functions and celebrations, for these to be programmed in dignified and accepted ways which had always guaranteed success and best results).

Kwetana Translation (2000, 26).

What is noticeable in the above passage is the appeal which Jolobe makes in attempting to ensure that, through the path of progress, people do not get stuck in the past. Also, that people go through the process of identifying traditions and practices that make their communities prosper. With this said, we should guard ourselves against maintaining that Jolobe was preaching turning a blind eye to failures inherent in the process of prosperity.

## 2.6 Conclusion

Looking at the life of an author is an attempt at looking into his writings, seeing whether they show his personality or if they reveal that he understands his responsibility as a writer. Situating Jolobe within the context of humanism is an attempt at trying to figure out why he is regarded as a passionate writer who cares about his people. We have seen that he was a writer who was very concerned about African literature playing a part in the development of African people. We have identified the essence of being a humanist, which is aimed at looking back at whether Africans have demonstrated their humanistic behaviour through the inspiration of Western culture.

As a humanist, we have seen some qualities that not only see Jolobe's works being only literary, but they have a straightforward reality view. His commitment and conscientiousness in ensuring that he writes in a language that African, Xhosa people will understand could be regarded as a measure that is aimed at ensuring that the intended audience does not lose sight of what is being said. We made notes on Jolobe being a humanist; we also made mention of the qualities that have been used by him in ensuring that humanism is not only a literal mechanism but also a tool for making people aware of their shortcomings.

## CHAPTER THREE

### 3 LITERATURE REVIEW

#### 3.1 Introduction

In identifying and qualifying satire as a strategy for attacking social follies, it is best for us to understand the concept in its entirety. It would be beneficial therefore to investigate the development and use of satire by various well-known satirists. In paragraph 1.8.1 above, we engaged with the meaning of the term “satire”, so it is unnecessary to travel further down that road at this stage. The researcher, however, will be dealing with different types of satirists in order to illustrate that Jolobe seems to possess some of the qualities shown by said artists. The selected satirists have done large amounts of work on satire, though there is limited scope to examine all of their works. However, the works that have an element of realism in them, as well as social cohesion, will be discussed, as these are key to this research. Also, there will be a demonstration as to why these satirists have been chosen.

The researcher will also outline the goals of using satire. An outline of the theory to be used in analysing satire in Jolobe’s texts will be discussed. The satirist that has been chosen for this study is one who seems to have raised the issue of the politics most directly. Jolobe as a satirist offers the greatest product for an investigation of what a proper satirist should do. A satirist often contend that satirists are in some ways not trying to distance and differentiate themselves from the masses society. In so doing, one gets the sense that the end goal is the prosperity of everyone, particularly black people’s community in this case. Here showcase will be made in relation to the transitional use of satire pertaining to the ‘Old South Africa’ was in shaping the struggles for ‘New South Africa’. That will be done when looking at Jolobe as a Humanist.

#### 3.2 Some insights on Jolobe’s works

In this part of the chapter, the intention is to showcase scholars who have done work on Jolobe, especially when it comes to the work that will be evaluated in this study. It will be important therefore to show how the researcher will deviate from said scholars. It should be noted from the outset that some of these did not necessarily write or critique our subject in the form of satire. The researcher is therefore attempting to show how Jolobe as a literary scholar

had many avenues which he explored. Those will, however, be relevant in this study. In approaching the relevance of satire to contemporary issues, scholars have a standard range of techniques. Usually, they discuss a single author or a group of writers; the former could provide a richer, better reading of a writer's texts and the latter a superior analysis of historical and theoretical contexts, as well as the matter's relevance to contemporary writers or issues. Such insights are welcome, as they bring us closer to an understanding of Jolobe's works.

### **3.2.1 Sirayi (1985)**

In "A Study of Some Aspects of J.J.R Jolobe's Poetry", Sirayi has adopted an angle which mainly focuses on the form and style that is available in Jolobe's poetry. In that regard he was mainly concerned with the way in which the author has been viewed by students or readers as a satirist. Sirayi has also analysed the kinds of themes that are covered in Jolobe's works, be they satirical or humorous in nature. In this study, the focus will mainly be on how these satirical works of Jolobe have shaped societal conventions when it comes to ensuring that people are always alert to their follies. The goal is to see how satire has played a role in paving society's route to righteousness and consciousness (above 1.3). We have to note that in the process of writing about and being critical of someone, one should always pay attention to his life (biographical sketch). This is to ensure that there is enough evidence of his contribution, be it to life in general or to the field of literature (language). As a result, African writers had to find ways of ensuring that their works reached their intended audiences, even though such works were to be written in an unusual manner (not straightforward). To this point Sirayi (198) shares the following:

"Human though Jolobe may be he will not fail to identify human aberration. Once identified he pillories them. This is evident in his satiric poems where vice is castigated."

The close connection found in the works of Jolobe and his ideological thinking has thus leaned to a true acknowledgment of such a typical quality. The works resonate beyond the mere expression of an individual concern or even of a collective historical difficulty. His writings were subsequently prompted by the people of the areas which he visited for his church service; these included a repulsive community which had "superstitious beliefs based ignorant (19)". He has thus given an account thereof in the form of a novel, *UZagula* (1923; see also Kwetana 2000). It is without a doubt that the influence of ecumenical involvement is

reflected in many of his works; this also shaped his thoughts as an individual. Since Sirayi is a researcher who has done some study on Jolobe's work (poetry), it is important for us to see what kinds of strategies or forms he employed to understand said work. He focuses on the stylistic devices that lead to satire. These are not viewed as distinct elements, but rather as a basic part of satire.

Here the researcher attempts to show that Sirayi, in his analysis of satire, puts much emphasis on it as a stylistic mechanism. His focus was on the forms / types of satire found within the poetry of Jolobe. These were "narrative and monologue satire" (Sirayi 1985: 142). What we may note in such forms of satire is the manner in which Jolobe has illustrated his awareness of social, educational, and religious convictions. What is evident is how he managed to show his intellectualism and ethical standards through the use of the above-mentioned forms of satire. This explains why we see satirical poems such as "*Ubaw' uDlula*" (Father Dlula), wherein we find an uneducated, conservative old man being introduced to things that he was not aware of, such as knives and forks. Thus, this modern life was very difficult for the old man to comprehend. Another view of this may be that, at the time, the idea that Western life and material things were advanced and would change the lives of African people was prevalent. The consumption and practise of these threatened to replace African people's traditions and customs, hence we see *Ubaw' uDlula* drawn to the traditional customs. What is shown here is that, at the end of the day, we tend to succumb to what is deemed to be normal at the time. Looking at narrative satire, one has to note that its features, as evident in the poetry of Jolobe, include "reportage and episodic" styles (Sirayi 1985: 147).

At this stage, we seek to examine what Sirayi says of Jolobe's monologue satire. For this study, the proper aim is to ensure that those elements that have been explored by Sirayi are explored further. We ought to understand his aims in order to be sure that there is no repetition. In the analysis of monologue, there is an assumption that it comes in the form of the satirist showing himself as an "aggressive persona" (Sirayi 1985: 152). In this, the purpose is to pillory something that the author has deemed to be wrong, to the point whereby he does not even get to understand his own wrong doings. What we get from Sirayi's work is the insight that Jolobe went through a number of techniques in his satirical writings. He did so as a way of showing his wit, as well as his historical understanding of the people he was writing about, or to. In *UDengana* (Simpleton) Jolobe has some snatches of monologue satire wherein he shows how a slow thinker like *Dengana* seems to be lost or viewed as an individual who is

not well vested, educationally speaking. Take the following example: A, where to?; B, *Uthi “wee thu” kum wena, Ndothini ukungathi thu ndifun itikiti nje* (You say I am peeking through, Why should I not peep through while I need a ticket)” (Sirayi 1985: 155). Here we see how the uneducated Dengana fails to use effective communication. It is through such sentiments that we grasp how our subject was effective in wounding the target of satirical comment. Jolobe’s satire, as explained by Sirayi, has shown that he was an intellectual who strove to show that African people have the ability to adapt to the ever-changing world.

### 3.2.2 Kwetana (2000)

In “A Critical Exposition of Historicism and Implicit Activism in *Elundini loThukela*”, Kwetana expresses the sentiment that the interconnectedness of Jolobe’s works in thematic terms makes it easy for one to find exactly what his main concerns were regarding the livelihood of African people. It is for this reason that we find that the themes and subjects of Jolobe emanate from one work yet continue to the next, be it an essay or a poem. As a way of showing that Jolobe was truly concerned for the livelihood of African people, Kwetana recalls a moment in one of his essays (*Isisulu; Amavo*) where Jolobe tries to vividly show how the government of the time did little to appreciate black people as worthy of equal rights. A further illustrative account on this will be given below, in paragraphs 3.4 and 4.3.

Even though Jolobe was very critical of and concerned about the effects of Westernisation, he also acknowledged its positive aspects. In his essay (*Impucuko; Amavo*), he does however identify some foolishness in the way in which African communities associated civilisation with material things. Kwetana notes the following in Jolobe’s literary works:

“...Jolobe writes to give the truth about issues or false impressions and representations that had deluded the community; and he couches the “message” in his writings in deeper levels of meaning than what he says on the surface...”

(2000: 29).

This kind of analysis simply shows how emerging writers at the time in which Jolobe wrote *Elundini loThukela* were on the verge of getting rid of the misrepresentation of Africa by Western imperials. This could be seen as an appeal to all African writers to ensure that they captured all the important things that have been badly recorded by colonizers, a call against the notion of “othering”. This all speaks to Jolobe’s philosophical ideas that have shaped the



way in which he writes for the audience to understand his position when it comes to social righteousness. His philosophical thoughts thus open a variety of interpretations for the audience. It should be noted that Xhosa writers, in their quest to ensure that people were engaged with what they were writing about, employed statements made through poetry.

Xhosa, or African writers did not only capture traditional customs and beliefs in poetry, but also through historical essays which try to show the nature of African societies in the pre-colonial era, as well as during and after colonialism. These contained “richness of and wisdom in African culture” (Kwetana 2000: 42). Jolobe’s sense of nationhood is well documented in his works, wherein he strives to ensure that amaXhosa as a nation are not undermined. This is also evident in Mqhayi’s *Ityala lamawele* (1914). One could simply state that Jolobe’s works on the conscience of the individual were a continuation or comprehension of the works or writers before him. Since Kwetana in the work under consideration is concerned about Historicism and Implicit Activism in Jolobe’s works, it is important to note that not all works that are about the politics of the oppressed have these elements, so the said works should not be put under only one category. Works on historicism and activism one could say should be about “self-affirmation, self-assertion” (Kwetana 2000: 63) in order to ensure that one enjoys political as well as psychological freedom. What we get from Kwetana’s analysis is how the negative image created by imperialists has been well dealt with by Jolobe. As a result, his satire was a mechanism of ensuring that black African people understood that they themselves could shape and change the way they have been viewed over the years.

### **3.3 Concept of satire**

The concept of satire here will be analysed, so as to see the kinds of things that are lampooned by the satirists we will be looking at. In doing so, it is going to be important for the researcher to label them, as they are relevant to the main subject of this study. The elements of satire were very prominent in ancient oratory, but were not limited to orality, especially when looking at the conception of what oratory was or is (Pollard 1970). In this respect, an argument could be advanced that:

“If we were to take the satirists at their word and judge their purpose by their own most general statements, we should conclude that ethics, practical philosophy of a

popular sort, was their chief field. They do not feel the need of defining their literary medium...”

(Mendell 1920, 139-140)

It is due to the above statement that we should examine the form and contents of what is being satirised so as to grasp the overall message of that particular subject. Here we should see its development, as it is regarded as a popular literary tool to voice grievances. Its use is therefore seen as that which has developed through the form of its presentation, especially when we look at the functions of satire. Human life and behaviour warrant such actions to be taken if they go astray from what is expected by the community (Keane 2015). It could be said that, when dealing with satire, satirists should convey their message with the passion of a preacher as they are, in a sense, considered to be preachers (Pollard 1970; Quintana 1962). Satirists took it upon themselves to find loopholes where possible, to ensure that there were no unbalanced social standards and values.

### **3.3.1 Development of satire: from Juvenal to Swift**

The development of satire will be traced through four satirists who are deemed to be the best when it comes to the eras in which they were practicing their craft. A brief background about these satirists will be given so as to better grasp their overall intentions behind writing satirical texts. In doing so, their famous works will be cited as an illustration that they too had some qualities which are found in Jolobe’s writings.

#### ***i. Juvenal***

The purpose of discussing Juvenal here is to ascertain the qualities that he possessed. In so doing, the researcher will try and equate these with those of Jolobe. The aim is to show that Juvenal’s ways of satirising his topics may still be prevalent to this day, hence they may be seen in Jolobe’s writings. Juvenal has been dubbed as an individual who stated to his subjects that he does not need their approval to continue with his satires (Courtney 2013). Comparing Juvenal’s work with other satirists is an attempt at showing how far he would go in identifying his subjects. He has maintained a particular strategy whereby he would formulate an entity of topics as he tries to see how his audience would react. His topical subjects would show how his works could be interpreted as both cultural and sociological (Keane 2015). The exemplification and qualification of his satires is found within the themes which he focused on. His obsession with retaining the traditional way of life made him an enemy of those who

held office at the time. As such, "...Juvenal not only criticises what is wrong but explicitly, though much more briefly, advises what is right" (Courtney 2013). His ambitions were thus toward employing satire (aggressively) as a corrective measure in shaping society's benevolence.

It is to be noted that Juvenal's works should be understood against the cultural background in which his satires were produced. To this point, Juvenal's satire features a persona form in which he is found to have always masked himself (Iddeng 2000). Due to this observation it becomes very important for those studying a writer such as Juvenal to find as many parallels as possible between the ancient Roman and our contemporary literary models. Current models on the analysis of satire as a whole have went on to look at satire as a way of seeing what kind of changes that could be made with regards to what was once satirised but still has not changed (Iddeng 2000). This takes us to the manner in which Jolobe's satires were written as an appeal to redress social injustices against individuals who were oppressed. Due to his satire having a political influence, he "substituted his literary activity for a traditional career in politics" (Keane 2015). It is easy then to see how his satires were able to capture the struggles of the people who were taken for granted and neglected. This speaks to what Jolobe also aimed to do with his literary works. He was doing his best to ensure that neglected black people did not take their struggles as a wasteful routine in gaining or getting the needed development. As a result of his numerous satires, Juvenal has been deemed to be one of the best satirists and moralists around the world. In his works, he managed to give credit to his compatriots, including the likes of Horace (Keane 2015). Juvenal's satirical form is more aggressive and unpleasant. It was primarily used to address religion, politicians, public figures and the like. There is a profuse use of sarcasm, and the language is didactical and shaming.

Locating and describing Juvenal as a satirist who has qualities similar to those of Jolobe is an attempt at understanding the scope and nature of satire through the ages. As will become evident in the course of this study, satire has developed a lot through the ages, especially in the African context. We should, however, note that while Juvenal's satire was aggressive in nature, Jolobe's is not necessarily the same. Even though it is not the same, the end result may be deemed to be the same, that is to say, both authors aimed to make the lives of the neglected noticeable.

## *ii. Horace*

It is important to have a brief background on Horace's family in order to understand his involvement in practising satire, as well as his overall intentions. Wilkinson (1951) gives us an account which paints the life of Horace as one which was not lavish. This is the case because his father started off as a slave, gaining his freedom as an assistant to an auctioneer. As a result, Horace was born on 8 December 65 BC, in a small area in Venusia. His education seems to have made him realise his abilities as a satirist. This was after his father had ensured that he was removed from all influences which, at the time, were making young boys go astray. When it comes to Horace's merits, there is no scholarly "consensus", as the specialists do not speak with one voice. Thus, Horace to some is a classic, while to others he is a merely a single satirist who happened to be ahead of his time. Herein an account on Horace will focus on the impact that his satires had on people and society at large. Furthermore, we will establish what kind of techniques he used in the process. There is a contention that even though Juvenal and Horace were different in their satirical tacks, they nonetheless complemented each other. One would be serious, angry and "insulting" (Juvenal), while the other would simply employ a comedic strategy, the audience enjoying the humorous presentation (Horace). Due to this, Horace's satire is often thought of as being made mostly for entertainment (Wilkinson 1951). This form of satire is playful and clever. There is the inclusion of entertainment to make it easier to understand in its universality, with lighter tones of mockery and ironic humour. It comments on human nature and its follies (Commager 1962), though there is a conscious effort to avoid conspicuous negativity, making it the softest and most tolerant form of satire. This links well with some of Jolobe's satires which have an element of entertainment to them; these include *UDengana* and *Isiphoxo (Ilitha)*: Jolobe 1959, 16; 29-30), just to mention a few.

Looking at the themes which he satirised, one might argue that the focus on political topics and the salvation of the poor was influenced by the struggle which his father endured. As an individual who at one stage served in the treasury, he would be exposed to situations wherein he had to deal with people facing issues surrounding land security and had to address these as best he could (Salmon 1946). As a result of this, his political involvement emerged. Horace, at the time of his satirical writings, did not have it easy, as it was not a simple matter to be outspoken (Salmon 1946, Commager 1962). For our purpose, the same could be said of Jolobe, as he also used satire as a form of dealing with political issues, himself being unable

to otherwise comment on these and thus turning to satire as a tool. This speaks to the lengths that satirists would go in order to ensure that their messages got the attention they needed.

One may treat the poems of Horace mainly as light satire full of specific insinuations, and qualified by the vagueness of irony. One discovers a sceptical moralist in the traditional sense of the use of satire. But, in their points of view, and in the conclusions, they reached in their works, Juvenal and Horace were far from similar, in this period at least. In strikingly similar language, both poets suggest in their works the likelihood of a ‘new Golden Age’ (Wilkinson 1951). The same could be said of Jolobe, who was also longing for a period or future wherein he would see black people freed from oppression. When it comes to the criticism of other aspects of life, the notion of resentment should not overlook the importance of changing what is being satirised.

### *iii. Pope*

Alexander Pope (1688-1744) was born to Alexander Pope Senior (1646–1717), a linen merchant in London. Pope's education was affected by the laws of the time, which upheld the status of the established Church of England, and banned Catholics from teaching, attending a university, voting, or holding public office on penalty of perpetual imprisonment. Pope was taught to read by his aunt. He then went on to two Roman Catholic schools in London. Such schools, while illegal, were tolerated in some areas (Stephen 2006). The results of his being banned from attending certain schools, one might argue, was a reason as to why he decided to write satirical texts.

His fame began when he wrote “An Essay on Criticism”, which was warmly welcomed. Amongst his compatriots was Swift, and together with other satirists they formed a group which was aimed at ensuring that their works were taken notice of. This is so because they, Swift and Pope, were seen as ignorant and selfish (Stephen 2006, Steel 1978). It is not surprising therefore to note that Pope, as an individual who was not afforded the opportunity to attend a basic school, directed his disappointment via satirical writing against both the church leaders and political leaders. What this shows then is that, like Swift, he had an agenda of trying to put an end to authorities which deemed themselves able to act with impunity. As a result, we find that “An Essay on Criticism” was written to address such problems. Pope saw it fit that people should acquire vast knowledge on and about everything that they were about to do, thus holding the belief that little knowledge is dangerous (Stephen 2006). His style of writing is therefore likened to that of Juvenal. As we have seen above (3.3.1. i.), Juvenal was

writing with an element of anger and spite (Diehl 2013). In this study, I will however, not focus on that, rather on the themes that he was interested in. So for Pope, just like Jolobe, literature is not always an end in itself. It was first of all a means of livelihood, a means of self-expression.

To liken Jolobe to Pope is to figure out the ways and things that he satirises in order to outline the extent to which he examines societal ills. The idea that Pope was an angry individual, angry at those who were church leaders, tells us that the path he went down was in order to ensure that there was responsibility taken. The mature Pope writes a great deal of satire, the concerns of which are variously moral, political, and cultural. His range is not as wide as that of Swift's, but his practice is not uniform (Tilmouth 2011). One can therefore distinguish between Pope's satiric and epistolary works, all of which contain judgment but not of the same kind. In this way, he also attempts to illuminate the centrality of righteousness as an important basis for individual well-being and enduring salvation (Diehl 2013). This is where Jolobe seems to excel, as he tries to ensure that each individual in society tries their best to make their lives worth living. Thus, by enabling this kind of thinking, it is to make it possible for everyone to see their shortcomings. As a result of his works, Pope has been likened to Juvenal due to the way in which he carried himself when writing his satires. This has been exemplified by the explicit identification of his targets for ridicule.

#### ***iv. Swift***

A brief background about Jonathan Swift will be given to understand his reasoning behind the use of satire. This will enable us to understand his overall rationale to embark on satirical writings. Swift (1667-1745) was born in Dublin. His father, a lawyer, died before Jonathan's birth, and his childhood was partly spent in the care of a nurse in the absence of both parents. He is celebrated as one of the great satirists due to his book *Gulliver's Travels* (Steel 1978). As someone who wrote in the the eighteenth century, it will be seen that he was writing in an era where political uprising was rife. Thus, it was due to political uncertainty that he began to write satire. To demonstrate the type of satirist that he was, mention will be made of some of his works; this will be done by illustrating their importance in the growth of Swift as a satirist. Even though some of his works were merely identified as essays, one has to note that the element of satire still exists in these works; however, in this study, we are not going to embark on a journey of decoding those works. The researcher is also interested in satirical essays as we will be looking at which of Jolobe's essays possessed such elements.

As an emerging satirist, Swift was very sceptical and vocal about issues which were in the public interest. This led him to be against false religious leaders, who were using faith to blind and control people (Steel 1978). He combatted this by claiming that he was showcasing his experiences and social convictions in an undiluted form. Most of his works therefore included this element. As we have shown the qualities of Horace above (3.3.1. ii.), Swift also seemed to possess these traits. This is evident in the poetry which he was writing in the 1690s. This was due to him supporting the improvement and use of classical readings (Quintana 1962). As a consequence, one can argue that, due to his outrageous comments on the political state of England, his satires tend to be harshly criticised. As an individual who was advocating for social prosperity, he made his position clear in “A Modest Proposal”, wherein he showed his concerns over authorities that were not taking notice of popular suffering. He demonstrates here many of the themes and stylistic techniques which he would employ in his later work. It is at once wildly playful and funny, while also being pointed and harshly critical of its targets (Quintana 1962). There are many characteristics of modern thought to be found, including free thinking on religious and socio-political issues, based on the use of individual reason. Swift is therefore identified as a Horatian satirist, as he tends to use a lot of wit, and is seen as a joker.

Much like Jolobe, Swift was a churchgoer who was very committed to changing the attitudes of people towards certain ills surrounding the dealings of the church. Being driven by church politics, he was destined to ensure that there was great emphasis placed on sociability amongst the youth for its development (Steel 1978). In his principal endeavours, Swift was a satirist striving to rejuvenate and correct a state of moral degeneration; the same could be said of Jolobe. In Swift’s *Gulliver’s Travels*, one sees how we and our world are manipulated by powerful industries, lobbies, and government officials (Quintana 1962). We therefore see how literary realism is displayed. Hence the restoration of normality in our societies was the main call made by Jolobe in his works.

### **3.3.2 Development of satire in Africa**

Africa has many ethnic communities and diverse races who live by different codes of conduct and social norms. They live side by side with each other without altering their lifestyles. This means that they are governed by different cultural and ethical values. At times, they live in united geographic areas due to political relations. With that said, they have to find common grounds which will enable them to live harmoniously. Although there may be common

grounds between different races and ethnic groups, they each have their own artistic ways of uttering their grievances to authority. It is through literature that an African writer would address certain societal problems. In each and every community, this is used uniquely through satire.

In this respect, it could be said that satire in an African context did not originate in a specific community (Ogweno 1999). This is so because every community has its unique way of addressing societal issues. In that way, satire in Africa; its presence in particular is diffused with other communities due to interconnectedness of the said communities. Risenga (1995) states that when dealing with satire, it is evident that its basic formulation started from oral literature (all available genres) but could not be limited to that. It is widely available in written literature. The use of satire by literary writers emanates from oral literature. One cannot state firmly that it was influenced by Western mentors. In essence, it is evident that a number of African writers tend to employ the use of satire in their creative works (Ogweno 1999). This was at first used to identify socio-political, religious, and cultural shortcomings. The focus of this thesis is that of written literature.

When we look at the history of satire's development in Africa, it would be best to look at those writers who are deemed to be the best at writing or producing satirical texts. When looking at these authors, their works will be cited as a way of demonstrating their value in African satire. In looking at some of these acclaimed African writers, it would be best if we mention them here with their work(s), which are deemed to be outstanding. In employing satire in creative works, these writers tend to use political satire. These writers and their works include Chinua Achebe's *A Man of the People*; Wole Soyinka's *The Interpreters*; as well as Francis Imbuga's *Betrayal in the City*. These are novels which show the political side of Africa during the years of colonialism (Ogweno 1999). These are the works that have shaped and paved the African use of satire, while also helping to identify the themes that are prevalent in Jolobe's literary works.

### **3.3.3 Intentions of satire**

In investigating the intentions of satire, we understand why satirists take it upon themselves to work on strategies that will serve as important tools to help societies identify their wrongdoings. Pollard (1970) is of the view that a well-engaged audience is ideal for showing and expressing one's intention when engaging in satire. Satirists therefore try their best to



make sure that their readers develop an emotional connection to what they are saying. In order to evoke these emotions, Paulson (1967) asserts that hyperbole is used to magnify, while irony is used to diminish the status of the subject which is being satirised. To distort reality, the satirist tends to mix caricature and imagery. In our case, we will mostly explore irony as a tool used by Jolobe in his satiric writings. In this study, the researcher will be exploring how to restore social virtue and foster ethics through the use of satire. In essence, the provocative nature of satire will be looked at. This will be done as a measure of ensuring that there is some form of acceptance by society of the fact that there are follies that need attention and correction where possible. “The satirist, in short, demands decisions of his reader, not mere feelings”; he “wishes to [arouse the reader’s] energy to action, not purge it in vicarious experience” (Paulson 1967, 15). Satire cannot be used without a quality against which the audience can balance its object (what is being satirised). We commend what we respect and appreciate, and we condemn that which we find awful, or that which prompts ill, because we have a perception of what our societies should or might be.

In the process, the audience becomes the main moral proxy seized in an aforementioned in the third calling of observation: reading the satiric texts as episodes, unravelling real life experiences. In doing so, the audience absorbs how to approve of certainty when it comes to ethics of indeterminacy in a contemporary landscape and to recover dialogical transactions that vindicate the necessarily remains open to further take some risks (Pollard 1970). But social pressure or risks cannot operate when the satire is aimed at widespread folly or vice, as when a whole country or class joins in a universal dissipation; in such cases, the reader himself is the target. When the reader is antagonized, he must be moved to change or correct himself due to feeling embarrassment or shock at the recognition of his guilt. His crimes must be presented in such a way that they appear truly repulsive to him, bringing about a willing change (Quintero 2007). With that said, it is permissible to state that satire’s intentions should always go hand-in-hand with the needs and expectations of society. It is for the above reason that specific targets in satire are often used to instruct and correct the general public – the specific villain becomes a type which is to be rejected by the audience wherever the qualities he embodies are found (Condren 2012). Here we see the struggle between popular literary and cultural forms, mythologizing their connection with (and inevitable involvement in) the new conditions of production, whilst fighting a radical battle against those forces challenging the contemporary issues in a satirical manner.

### **3.3.3.1 Social motive: restoration of virtue**

It is without a doubt that satirists engage in their work with the intention of challenging society to change the follies that are being critiqued. This sort of scrutiny is aimed at ensuring that society identifies the satirised target and acts accordingly (Risenga 1995). The audience at first laughs to relieve sadness, but thereafter acts upon the criticism presented to them. Due to this kind of feeling, the weaknesses being identified leads to a shift in social behaviour (Highet 1962). It is noteworthy that, in his satiric writings, Jolobe presents a life-like quarrel between the new order and the old over social customs, and the struggle between progress and tradition.

“Satire... in other words, is theoretically a deliberate goal for positive action among its readers moving them from aesthetic satisfaction to the ache of conscience”

(Bloom & Bloom 1969, 115)

What the above speaks to is the ideal positivity with which satire is written. It elaborates on the concept that a satirist should always strive to incite actions that will lead to the identified folly being corrected, or at least acted upon. Bloom & Bloom (1969) further argue that this sort of reality should not be overlooked. Doing so would result in the intention of writing satire for social cohesion being diluted. As a way of defending and restoring norms and virtues of society, satire tends to be linked with community members, making sure that they do not defy everything that is seen as normal. It is worth noting that our social consciousness is the reason why satirists embark on their writings in the first place (Condren 2012). Satire is therefore seen as a mode of expression devoted to persuasion; as dedicated to attack on a real-world target; as suggesting a corrective course of action; and as grounded in a complete moral code or norm. As such, it is necessary to scrutinize the way in which humans form an understanding of their world and the link between symbolic systems and ethical choices. These are aspects to be observed prior to the creation of values – the moralist admonishments of right and wrong, and good and bad (Garside 1997). The examination of satire as having a social aspect will assist the researcher in showcasing the fact that Jolobe always had a moralistic bent behind his writings.

### **3.3.3.2 Moral motive: ethical thinking**

The observation of morals in amaXhosa society is a reality which forms part of customs and practices and is typical of any community. It is also notable that in Xhosa society, there is a lack of written guides for one's moral virtues (Mkonto 1988). Not all satirical moralists are punitive. Some satires are regarded as "soft", as they are aimed at moral education rather than punishment. Rather, satire is used as a measure of affecting social control. This has had little critical attention from those who associate satire primarily with forcefulness (Paulson 1976). It will be shown in due course that a lot of Jolobe's writings evaluated in this study have this element.

"Satire, when it is thus broadly motivated, weeps, scolds and ridicules, generally with one major end in view: to plead with man for a return to his moral sense... The idiom of shock and outrage articulates positive convictions which the satirist hopes to induce in his readers; and this transfer of emotions is antecedent to reparation and redemption"

(Bloom & Bloom 1969, 117).

In shaping our moral compass, we ought to identify aspects of life which make us go off course when it comes to practising normality in our daily lives. In the process of affecting social control, satire is used to break into the social frame of ensuring that humanity is reinforced (Risenga 1995). An acknowledgement should be made that satirists always proceed in their work by clear means of reference when it comes to the moral standards that should be kept at all times. The empirical consequence of introducing a satirical angle as a corrective measure to shortcomings of human morality is based on the assumption that it is deemed as being important in human transformation (Risenga 1995). It is therefore through these assumptions that we see the practise of satire being used to this day. When scrutinised in this manner, Jolobe as a satirist seems to conform to a simple attitude of ethical moderation.

### **3.3.3.3 Provocative motive:**

Satire normally connects together vices, as in the work of Horace, Juvenal, or other similar satirists. These authors portray sins, never shying away from recalling even the worst, or from criticising immoral habits. Each naked sin is pictured, its every part exposed. With that said, satire is held to be a natural didactic form, which must always talk straight to the reader and

move towards some positive ideal (Bloom & Bloom 1969). This interpretation of satirical writings encourages a view of satire as essentially instructive, binding poetry to a reformative intent. Here the contextualisation of satire as a provocative measure is to see how Jolobe deals with the deliverance of such a message. This is aimed at showing that, at times, the satirist can deliver his message in a way that may be viewed as annoying, in the sense that he may be satirising something that has been satirised over a period of time.

In the same way as Jolobe, a writer therefore deploys and uses his literature as sensational works in order to preserve and present the past. In his own work, he applies the subject matter and forms of the past as the “nuts and bolts” of his own poetic medium and rhetoric. In the process thereof, actions aimed at ensuring that people return to their senses are upheld or maintained (Highet 1926). This evaluation of the serviceable as a moral good provides the way in which one’s attitude can provoke conflict within the social sphere, since what is functional for the individual does not necessarily match with that which is serviceable for the social order (Simpson 2003). This is easily noticeable in our contemporary society; consider the way in which our societies are shaped to disadvantage the majority of the population. The mere fact that we see a satirist having his ways being approved by the society represents a complementary danger, whereby there is always a question mark around his overall intentions of his attacks on a particular subject matter (Elliott 1966). Jolobe, with his religious background fuelling his impatience with anything abnormal or out of the ordinary, has since showed that he was on the verge of making people not go against what is deemed normal.

#### **3.3.3.4 Frames of acceptance and rejection**

Here our inquiry will be shaped by Kenneth Burke’s (1897-1993) frames. This will help in placing Jolobe’s writings within said frames. The Burkean frames are abstract concepts that can be used in a very interesting form of rhetorical examination. However, even though many modern critics appreciate and utilise Burke’s frames, they tend to be defined and used differently by different people. Here they will be used to showcase how society’s behaviour tends to shape the way in which we think about life experiences. Such (one’s form of acceptance and rejection) should be those that also play a role in society’s development and advancement (Burke 1984). These are symbolic forms constructed and designed to furnish individuals for challenging historical or personal situations.

What needs to be noted is that these frames will be discussed as a way of representing one's relationship with society at large. Essentially, the frames are there to arrange and represent events in the real world as though they were works of fiction. In this way, we can look at the stories we tell of the real world and pinpoint tragedies, comedies, epics, satires, and so on. In essence, these frames emerge from the sufferings that are experienced by society. They seek to ensure that each individual strives to redeem a situation which is unfavourable (Burke 1984). This relates to the manner in which Jolobe calls for action to be taken to deal with what makes our black societies be viewed as unruly and doomed to failure. We need to remember that Jolobe was very eager to ensure that black people did not see themselves as failures, rather as people who have a chance of making their societies a better place. For Burke (1984), how one responds to these daily problems has consequences for the qualitative nature of the change that emerges. One can proceed to accept the new reality and adapt one's standpoint in accordance with it, following along with the general societal development. On one hand, this can combat the change and strive to return society to an earlier time, or encounters can provoke a desire to proceed down a route that is different to the existing intentions for the development of the society. Accordingly, these literary categories imply attitudes and courses of action; those attitudes...

“...prepare us for some functions and against others, for or against the persons representing these functions. The names go further: they suggest how you shall be for or against. Call a man a villain, and you have the choice of either attacking or cringing. Call him mistaken, and you invite yourself to attempt setting him right”

(Burke 1984, 4-5)

As a result of the above-mentioned statement, an argument may be advanced that these frames are systematic in nature, as they are used to assess reality and their role in the political, social and material world. They produce one's “maximum consciousness” to deal with noticeable problems. Jolobe was always aware of the relationship between the individual and the culture they inhabit, because personal efforts always have inferences for the wider social order, and actions taken by social organisations always have consequences for the given person. For the purposes of this study, using frames of acceptance and rejection in a satirical manner is an attempt at understanding how Jolobe shaped his world view with regard to events that had occurred before his eyes. This will be used in an analysis of understanding their prevalence in contemporary South Africa. In frames of acceptance, people endorse the legitimacy of the

social order and its symbols of authority. In contrast, frames of rejection are anti-social in that they stress “a shift in the allegiance to symbols of authority” (Burke 1984, 21). By using the term “anti-social”, the researcher is simply implying that the current status quo is not beneficial to the society, hence it is being challenged.

### **3.3.4 Satiric devices**

Here the researcher attempts to produce a “materialist” ideological reading of satire that sees satire as a form of discourse like any other. The focus on the realism which is prominent in Jolobe’s writings and how this relates to the text that reveals the flesh of ideological meaning. In discussing satiric devices, the researcher will hold that in a guilt culture, one does not need outside influences to obey moral standards; this is an internalised mechanism. When one does go astray, such an individual is bound to be ridiculed. Coming to the purposes of satirical devices, Risenga (1995) admits that these devices are important to the satirist, as they allow him to use every tool at his disposal to attack “vice and folly”. These, if manipulated vigorously, may end up to the satirist being vulnerable in catching the infections of his enemies. This is the case because he would be telling unpleasant truths (Hodgart 1969).

#### **3.3.4.1 Irony as a rhetoric strategy**

As we have noted above (para 1.7.1), satire can be viewed as an approach that represents social guises, which can appear in many forms. On the other hand, we have irony, which may be seen as a more formal, qualified tool which represents opposite metaphors. Frye (1957, 224) adds that “irony is consistent both with complete realism of content and with the suppression of attitude on the part of the author”. As such, people’s reactions to what is being put forward to them validate the statement(s) made. In modern criticism, we have found that irony has been largely used as a measure of ensuring that a hidden message is grasped via humour by those the message is intended for. It deceives in order to achieve its artistic effects (Abrams 1999). Irony rests on a procedure of unmasking, making that which is unlike also like, and vice versa. However, caution should be taken that singling out unwanted relationships between opposites within obvious unities, will constitute “a discovery” only to the degree of discrepancy that is noted in the terms and that is created between the new establishment and previous expectations (Humphreys 1942, Hartman 1980). In essence, irony involves statements that are made to go against what is seen to be normal using opinions or beliefs.

In engaging in the practice of satire, one has to note that it involves the masking of the author. This enables the satirist to use his persona to achieve a flow of meaning from what is being narrated. The best use of irony thus lies in the timing of the satirist. He chooses a moment wherein he has to drop his mask in order to ensure that his intentions are made clear (Hodgart 1969, Rosique 2013). This is done due to irony being viewed in its global sense, which focuses on social and political outcomes when used. As such, “irony requires a transparent, overt transgression of quality that must have been recognised by the hearer” (Rosique 2013, 19). This proposal that irony transgress provides that the use of it is to be maintained and the attributes for its use not to be disturbed. For instance, a conventional application of irony is through an agreement between participants who accept and extend the use thereof. In as much as the message uttered may be ironic in nature, it should however, also be informative. In the case of Jolobe, one will notice that he was aiming at ensuring that there is always a relationship formed between the addressor and the addressee. He exhibits this by asserting that his insights are welcomed, and that people intend to do something about them. It could be argued then that:

“In relation to irony, since there is the appearance, and the reality, we can conclude that there are two meanings... Usually the appearance -‘mask’- are desirable character traits or behaviour that is acceptable in the society. Then beneath the mask, we come across the person’s real unacceptable traits. Irony enables us to have these two views”

(Ogweno 1999, 32-33)

With the employment of irony, we normally see the subject trying to break free from a particular situation forced upon him. It comes as a source which does not seem to set certain realities for him. It is here that we see a satirist constantly trying to grasp every reality in order to preserve himself from being part and parcel of a society that is surrounded by disorder (Hartman 1980). This is a way to mystify the surrounding world in order to ensure that those who hide behind their masks reveal themselves. As such, we can argue that ironic language is deemed to be best when its targets find a way to redeem themselves of the follies that have been identified. To this point, Elliott (1966) argues that when irony is employed, one becomes conscious of their freedom, which is manifested through its use. Thus, the more it is used, the more it becomes of value in making people conscious of the ills which society is experiencing. When we look at Jolobe, his ironies come in the form of subjectivity, as he

always tries to make it a point that his targets are people down on the ground. He does this as a way of allowing them to realise that they do not need external factors to change their ways, but only themselves. As such, there is always room to see if there is completely no validity lost in the use thereof.

#### **3.3.4.2 Ridicule as a rhetoric strategy**

Ridicule can be said to be the best form of ensuring that one's behaviour is shaped in accordance with the norms and values of the community. As such, ridicule is used as a measure for social control, a form of punishment for an individual who has strayed from social, moral or harmonious standards. It is basically a weapon that is used to ensure that social violations are eradicated. To this point, Elliott (1966) argues that these are measures aimed at ensuring that the two competing sides are reconciled (the satirists achieving their aim of making corrections to what was being satirised). In a nutshell, this kind of rhetoric strategy is used as a way of calling for action to be taken. The reader must be an individual who himself understands that good morals and "innocent suffering" are aesthetic and intellectual qualities from which we can duly judge ridicule as being successfully applied (Deer & Deer 1977, Obadare 2009). The highest goal in the use of ridicule as a satiric device, one has to argue, is to purge the minds of people of their wrongdoings or perceived societal ills. The notion that new problems should be addressed with appropriate measures is well documented by Elliott (1966), who argues that individuals should not distance themselves from the reality which is being ridiculed by a particular satirist. This is done as a way of ensuring that their aesthetics are kept in check and well balanced.

Ridicule can be viewed as always being a critique of some form of human behaviour, vice, or folly, with the intent of motivating the audience to view it disdainfully and thereby advocating a degree of social change. It is without a doubt that an element of scrutiny by the satirist renders members of the community able to look in the mirror and see how they can change their daily lives (Booth 1983). In this process, a satirist like Jolobe can choose to use fictional characters or identify his real subjects, just as Pope would have done in his satirical works (see section 3.3.1. iii). Far from being hostile to the growing political instability, Jolobe's satires affirm the philosophical basis of the entire black emancipation movement by its high valuation of knowledge gained through the creation of an environment wherein black people could freely express themselves. Ridicule as a satiric strategy can therefore be used and understood for various reasons, seen as a "coping mechanism" as well as a "means of



escaping” cruel realities (Obadare 2009). These preliminary remarks may at least serve to guide our thinking in the direction which Jolobe is inviting us to take.

### **3.4 Satire in post-colonial Africa: a South African perspective**

This section examines socio-political problems in post-colonialism in the form of satire, specifically focusing on the work of Jolobe. Despite the ludic lightness of satire, it has been a useful literary tool for uncovering and weakening socio-political issues of various sorts. In its broader sense, post-colonialism is a practice which is concerned with questioning and understanding the legacies of colonialism (Bahri 1995). It takes the shape of being critical of certain events surrounding the period of colonialism. It tries to revisit the events as well as remember them in order to contextualise them accordingly. It is an academic discipline which is aimed at scrutinizing what was once a difficult period in the history of Africa. Caution should be taken as, even though this is an academic phenomenon, it goes beyond that as it involves a range of platforms, like that of ensuring that there is commitment to fixing the politics of the day, as well as addressing social injustices.

Debates surrounding the applicability and relevance of post-colonialism to literary works written in African languages have since emerged, due to post-colonialism said to be looking down on literary production in Africa. This is not to say that the analysis of said literary texts in African languages is inadequate; on the contrary, it has received much attention (Nxasana 2016). Reiteration in the use of post-colonial theory exemplifies the notion that, literary use of African languages has captured the understanding that African literature should be not be undermined. This encapsulates the idea that these texts should be placed within a given spectrum in order to understand their role and importance for a particular audience. Nxasana (2016) points out the notion that writing in African languages was deemed to not be speaking or writing to the “centre”, as many African writers were expressing their views of colonialism using colonial language. There is therefore an emphasis on, and selection of, what is deemed to capture the history of African people, written in English of course. Against this, an argument may be advanced that even if one were writing in an African language, addressing said colonial cries would still be relevant and appealing. Here such writings would be appealing to the “black” African audience, who were experiencing such injustices.

As a literary criticism technique, post-coloniality presumes that all that is associated with colonial literature should be addressed so as to ensure that there is a way of moving forward.

Thosago (1999, 106) has this to say regarding the use and applicability of postcolonial discourse in African literature:

“...postcolonial discourse falls prey to critical complicity because it tends to focus specifically on African Literature written in the variety of 'englishes' while relegating its rightful, primary object of study, African literatures in the indigenous languages, to the marginal wastelands of literary studies”.

The above statement takes the stand that the relegation of African literary studies to nothingness by colonial powers was due to them having been marked as having different linguistic elements which did not live up to the standards of Western literature. Thus, the scrutiny of them by Western scholars would be unrealistic, as at times they were badly translated (Thosago 1999). Postcolonial theorisation on African literature is aimed at giving a voice to the voiceless. It seeks to balance what was once the segregation of the production of literature. Looking at the South African situation, one may find that it is about the redressing of the binary of coloniser / colonised, which reflects on racial, religious, and cultural situations. This shapes how one applies postcolonial theory in African literary studies. It could be said that, if the first step towards a postcolonial view is to regain one's own past, then the second is to begin to erode the colonialist ideology by which that past had been minimised (Selden et al. 2005). Simply put, postcolonial writing creates a precolonial version of the author's nation, rejecting the modern and the contemporary, which are contaminated with the colonial status of their origin countries. Postcolonial analysis captures an awareness of matters of cultural difference in literary texts and is one of many critical ways to focus on specific issues, including issues of gender, class and sexual orientation (Bahri 1995). The result of postcolonial discourse is that it manages to continue to engage with the effects of employing satire in its interpretations and analysis. Gaylard (2005, 131) posits the following:

“Postcolonial writers have also used it as a political tool, for their fiction has often hailed from contexts in which the political has had an overdetermining effect upon fiction and fiction-writers, and satire is one of the main tools that a writer has to oppose such effect”.

This adds to the idea that the term “postcolonial” is more about re-orientating the globe than about the effects of colonial trauma. It thus moves beyond the binary of coloniser / colonised to enable the formerly colonised to have a say about their experiences (casualties of

colonisation). As a consequence, the metaphorical use of satire in post-colonial Africa simply blinds those who were beneficiaries in the period of colonisation. In the analysis of Jolobe's texts, this will become evident as he, one may argue, would have been seen as someone who was trying to move the "centre". In so doing, he placed the focus on African people's emancipation.

### **3.4.1 Satiric interpretation in the post-colonial era**

Satire as a postcolonial discourse is a way of countering and yet accepting the ability of the supreme. It may not necessarily go all the way, suggesting something to be done, but it certainly creates room for such a possibility. Often incorporated with some sort of self-reflexivity, satire permits a text to work within the limitations of the supreme, while it puts those limitations as constraints in the forefront and thus reduces the status of the dominant. In the quest for African literature's freedom, the use of satire in its postcolonial sense is an attempt at showing how it has been used to challenge matters in which Africans were silenced (Ball 2003). Jolobe's success in the case of a genuine language lies in his clear grasp of the nature of African (South Africa) oral traditions and their abilities, as well as the disjunction inflicted by the clash between pre-colonial traditions and those that were their own.

This aspect of satiric interpretation gains special importance in postcolonial texts. For satire to "work", that is, for the reader to capture its true sense, the reader must capture its historical background to understand its limited meaning. Postcolonial satiric interpretation is about carrying out the deconstruction of Western thought within the areas of literary studies, philosophy, history, and so forth. It is also very much concerned with the idea of resistance (Bhabha 1994). In its interpretive mode, post-coloniality looks critically at imperialism and its legacy, and seeks to repeal the ideologies that protect and prove imperialist practices. It points out the struggle that occurs when one culture dominates another. Thus, satire becomes vital in the process, as it seeks to ensure that those who relate take necessary steps aimed at undoing or redressing said struggles. An argument can be advanced that a text's post-coloniality is instituted firstly through its thematic concerns, more than the area from which it was created, or the descent of its author (Appiah 1995). It is through the process of postcolonial satiric interpretation that we see the emergence of a certain form of "realism". Such realism is manifested by delegitimising the attitudes given to African literature.

African writers cannot merely disregard what they see in their societies, and their works of literature are regularly motivated by the problems of a given period. Writing therefore became a means of powerful social and political satire. It could be said that Jolobe was one such writer, whose works are noticeable for their distinctive criticism against recognised, intolerable social doings. In his works that have been used for this study, Jolobe has tried to record the incidents that took place in Africa, especially South Africa, during the colonial era. As such, here we are trying to understand them within the postcolonial debate.

### **3.5 Theoretical framework**

This is a study on Jolobe's satire and how it could be seen as a mechanism to challenge societal ills that are prevalent in contemporary South Africa. The concepts of "corrective" and "communicative" are important in this study, and therefore how satire could be used to shape social behaviour will be discussed as an informative model. In the discussion of these concepts, theories used in this literary study will be explored in order to shape and interpret data and the findings thereafter. When dealing with literature, there is a tendency to treat such works in an unprecedented manner, and in so doing reduce the significance which they might hold in the development of a given audience. As such, theories like historic-thematic criticism, together with socialist realism, will be employed as a framework to understand the societal function of satire that could be employed in Jolobe's selected works.

#### **3.5.1 Historic-thematic approach**

In terms of this study, a historic-thematic approach is an interwoven analysis of two complementary approaches. These approaches will be discussed as an understanding of a literary work by unpacking the social, cultural, and intellectual contexts of the work. Critics were less concerned with explaining a work's literary importance for readers than with warranting them to grasp the work re-producing the text's interpretation, and its impression on the original audience (Maguire & Delahunt 2017). Such a reading of a literary text has to investigate the feasible ways in which the interpretation thereof evolved over time. Reading literature necessarily requires the assistance of said approach. It should be noted that the employment of this approach is to gather much-needed data on the kinds of themes which Jolobe mainly put his focus on in his satiric writings.

To recover the implicit meaning that the author is trying to convey, it becomes necessary therefore to subscribe to the notion that the writer had a connection with the audience which

he was writing about. It is imperative to employ this approach to Jolobe's works, as it will help decode the manner in which he approached his satires. In so doing, one will see that in understanding these works in their wholeness, we are able to discern that said works were indeed aimed at shaping people's behaviours. As is argued by Maguire & Delahunt (2017), this technique is an attempt to show how language is strongly related to the moment in which it was first used in the past. It is also used as a way to see how the past correlates with the present situation. To understand the meaning of a theme in its entirety, one needs to understand the historical background afforded to a particular thematic subject. Hence one has to fully understand the reason behind a particular set of work (Nowell *et al* 2017). In understanding the present study, it is vital that we note Jolobe being born in an era when black people were under oppression. He therefore tried to share both his experiences and those of the people in his writings. In doing so, the author helps readers understand thematic or topical data which involves a process that is part of many historical reactions, as experienced by the reader. This is based on the clues left unexplored by the author, Jolobe in this case.

This kind of approach has been chosen as it is about decoding what kind of history our subjects reserved for us in order to understand our society better. To this point, Kwetana (2000) points out correctly that Jolobe was a writer who was committed to ensuring that his ideas were used in the advancement of black people's struggles. Khumalo (2015, 286) adds the following:

*“UJolobe wafunda uncwadi kwaneembali zamaqhawe, awa evuka enganikezeli, edlala indima enkulu ekuphakanyisweni kwabantu bawo, kwanezizwe zabo, zaba zeziphumelelayo”.*

(Jolobe read historical literature on political heroes, who fought endlessly, playing a big role in the uplifting of their people, their nations and became successful in their struggles).

An argument could be advanced that Jolobe's ideals on social justice and political emancipation were shaped by the literature he had read. These were works which were written by black people. In a way, Jolobe was in a position to understand their situation, as he himself was experiencing something similar, racism and discrimination (Khumalo 2015). We can argue that the realities captured by Jolobe have ensured that we see the follies in our societies and strive to correct them. This will be explained further below, in section 4.2.1. Jolobe has

thus contributed intellectually on themes that are on socio-political, religious, and otherwise. His concerns not only focus on the livelihood of Xhosa people but were directed to the country at large. As a consequence, his works are largely based on his meditations surrounding issues of justice, democracy, humanism, and the like (Kwetana 2000, Khumalo 2015). These could be deemed contributions and tributes to various individuals who have done their best in making and developing what we now call a better South Africa.

### **3.5.1.1 A method of approach to Jolobe's satire**

A method of approaching Jolobe's literary works is one which examines the use of satire, as it is aimed at ensuring that satire as a societal, communicative, and corrective mechanism is indeed used in the works to be cited. The apparent elusiveness of satire, however, is not solely the result of it having been so far removed from us in chronological and cultural time. Our analysis should include illustrating how cultural and historical events shaped Jolobe's satire. In this way, the researcher is attempting to showcase how Jolobe's knowledge of black people has made him to best able to capture their struggles. In our analysis thereof, it should be noted that attention will be given to the discussion of satire, its types as well as its significance, especially in relation to social cohesion. The researcher therefore seeks to analyse these texts as historical evidence of a specific period and context, and how they influenced the author's intentions (Risenga 1995). Thus, the motive here is to assess the success of satire as a tool for improving society's ways of doing. To this end, Jolobe as a satirist in African society recorded the mores and events thereof, functioning as the voice of his era. As a result, he was able to make sure that his thoughts around correcting political wrongdoings were not forgotten, and that black people took notice.

### **3.5.2 Socialist realism theory**

The struggle for social justice and political emancipation could not be well documented if we did not consider the struggles associated with realism afforded to the methods used in literature as a form of revolting against authoritarianism. With that said, it is important to see how satire would fit in the spectrum of socialist realism. As a theory, socialist realism may be understood as a measurement whereby literature is placed at the centre of condemning those decisions that impoverish the progress of a given society. Herein we often find "political sermons with rhetoric language" which are aimed at rectifying the way in which the Western world has viewed "other" forms of literature (Morson 1979). Looking at Jolobe's works, the

researcher's aim is to unpack the efficacy of the function that literature can have for the audience for which it is intended. Using socialist realism in a satirical form is necessary to understand the reasons behind attacking specific themes, as well as the interchangeability seen in the texts so analysed.

In *The Meaning of Contemporary Realism*, Lukacs (1962) points out that the use and adoption of socialist realism is an attempt at showing how forces outside a particular character can be used as a mechanism for great "satirical typology". This is a method meant to address forces found within the contradictory comments on social structure, an all-inclusive approach to social problems. It is seen as an explanatory mechanism aimed at the development of a new form of literature which seeks to do away with the "othering" of literature from non-Western parts of the world. In the process, "...the writer fixes his attention on his own person: he believes that the only reality left is the one he experiences in his own consciousness" (Schipper 1985). It is through these instances that we find writers presenting the world of their own experiences from the "inside", whilst they provide their version of a future world through an analysis which is based on the "outside". This is influenced by the variation of knowledge found within the inside depiction of the world they have experienced.

Now, we should consider the state of realism in the African context to see if there is any correlation with what has been stated in the above passages. We need to comprehend that:

"...the first conception – the author's belief that reality exists in itself as an object of knowledge and that it is possible to represent it "as it is" in literature – is to be called realistic and its product realistic literature"

(Schipper 1985, 560)

This speaks to the notion that, through literature, we must gain an understanding that a given author did their best to ensure that their ideals were given due recognition. In that way, we as the audience get an opportunity to place and re-imagine such work according to its social function. We find writers here portraying energetic individuals who are committed to building a different world, which is not similar in any way with the one that they are living in. This speaks to the re-shaping of their "psychological and moral make-up" (Lucaks 1962, 96). A note should be made that a better understanding of socialist realism is based on a preconditioned comprehension of society and history. The focus of realism in the African context could be said to be ensuring that there is no loss of authenticity in the works

produced. Such works should act as mirrors of society, as history and life at large are depicted as is, with no romanticism presented. This aspect of the relationship between the work of an artist and his life has been captured; see Chapter 2 as well as section 3.5.1.

An argument could easily be advanced that socialist realism, in its application, is seen as a mechanism that is best used to portray the totality of a society and reveal its development. This should, however, not be mistaken as a literary stylistic tool but rather, as a way of ensuring that literature produced in context shows what is being experienced by people on the ground. To think of it, one could state that Jolobe in his literary texts has always shown this element, as he was very much involved in the development of black African people. The socialist realist viewpoint is of course, centred on the struggle for socialism, which relies for its form and subject matter on social development (Morson 1979, Schipper 1985).

### **3.5.2.1 Functional socialist realism**

A focus on functional realism is aimed at ascertaining the development and uses of satire within the functional realism form. This will help us in dealing with the way in which Jolobe has written his satiric works. In addition to socialist realism, the way satire is used by satirists adds to the idea that at first, the narrator reduces their strategy as one that is aimed at genuinely alarming people to redress identified follies. The originality use of functional realism emphasis indeed forces some form of reality on the reader; that is how things at the time went, on the general and personal levels – let that fact or reality be known to the general public (Lukacs 1970, 1977). This leads to the reader holding the view that whatever is happening or had happened, there was a reason behind it. If it was an unpleasant situation, it needs to be amended.

### **3.5.2.2 Lukacs' reflection**

In his analysis, Lukacs attempts to draw a contrast between the representation of naturalism and the narration of realism in literature. This is done as a means of seeing the artist's work through the eyes of what a particular society is experiencing. It does not take away the ideals of the artist. The researcher, however, should try and understand the thoughts behind every written text. In this case, the study is at a point of looking at how Jolobe's satire is an attempt by the author to show us his uneasiness when it comes to the way in which he has identified some uncertainties within our society. Thus, the familiar "mechanism and rhetoric" characteristics found in literary texts need not be divorced from their political persuasive



voice (Jameson 1981). It is through this that we tend to view literary texts in their originality, which should be interpreted in the sense of understanding and shaping our own world view. Here, we are not actually concerned about the imaginary reflection of literary texts, but about what kind of realities could be embedded in said works. The works should be open to multiple interpretations in order to ensure that the mind of the author is well understood. As a result, in the process of reflecting the reality of any society, the writer plays the role of the mediator between literature and society (Jameson 1981, Lukacs 1970). Jolobe's satiric reflections do resemble those of Lukacs, which, it could be said, are deliberate and conscious.

At the very least, an acknowledgement that Jolobe's works are aimed at redeeming and calling for social accountability should be observed. This is so because it could be argued that in his reflections on how, as a society, we ought to carry ourselves, there is indeed a way of ensuring that what is being satirised does not go unnoticed and that action is promptly taken. We can safely argue then that these sorts of reflections should be seen through their functions, if they indeed achieve their aim of ensuring that there is a correlation between literature and society (Jameson 1977). As aimed at ensuring that the opinions and struggles of the "lower-class", Lukacs' reflections work as a fundamental phenomenon which is determined that there is totality in the recognition of the said struggles. This is of course influenced by the way in which African literature has been, at times, deemed to be playing a part in the development and independence of its audience. Hence we find that, "if a writer strives to present reality as it truly is, i.e. if he is an authentic realist, then the question of totality plays a decisive role, no matter how the writer actually conceives the problem intellectually" (Lukacs 1977, 33). Language thus becomes the most potent measure in making sure that those the message is intended for grasp its meaning, even though the message may be encrypted or satiric in nature.

To a degree, Jolobe managed to use isiXhosa language as a force, ensuring that "his people" did not go astray on what he is pointing out. Without a doubt he was trying to make sure that his satiric works do get people to think about the follies so identified. As a result, in looking at the way in which his works resemble and subscribe to Lukacs' reflections, one also turns to the idea that he, Jolobe; had the ability of speaking directly. This he did on his own terms, to fight on his own ground, thus any annoyance afforded to such an individual is understandable. What should be noted in the analysis thereof is the realisation that it is particularly aimed at addressing "false consciousnesses" brought about by those who have authority (Jameson

1977). As a pro-realist mechanism towards literature, it is concerned with providing an apologia for, and a sort of attack on, the existing system. Against this analysis, this research argues that, when it comes to satiric writing, one ought to realise that not everything that is satirised has to be amended, rather awareness is enough, for one should not intensify the wrongfulness of the act.

### **3.6 Conclusion**

In this chapter we have decoded the concept of satire in the African context and looked at the development thereof. In this way, we have tried to situate Jolobe within the field of satire by comparing his strategies with well-known satirists like Swift and others. In so doing, we showed some existing correlations between the works of Jolobe and those of the aforementioned satirists. It could be concluded that, as a satirist there are various devices that can be used in the process, and these should be used as a way of showing that in the use of satire, its social function should not be neglected. Consequently, in this discussion we have shown that socialist realism is important to understanding the intentions of the author as he tries to preserve personal feelings toward realities that comprise his world view.

Looking at the creative works of Jolobe, it could be argued that form and content correspond with what was seen to be problematic at the time of writing. We have also noted that, through an analysis of themes, we can deduce that there is a correlation between the understanding of culture and social history. Insights on Jolobe made by certain scholars demonstrate that there is a whole new scholarly criticism that can be applied to the satiric works of Jolobe, as they show how he has managed to make contributions to the development of black people's society. It has been established that the effects on the reader of realism thus depend on the authenticity of said work.

## CHAPTER FOUR

### 4 JOLOBE'S SATIRIC WRITINGS: AN ANALYSIS

#### 4.1 Introduction

In this chapter, the researcher will analyse and evaluate the data collected from Jolobe's literary works. These include *Umyezo* (1936), *Amavo* (1940), and *Ilitha* (n.d.). These are the works which the researcher has consulted, as they display the components of the satire so analysed in this study. The attitude induced by satire whenever included in a piece of work is a means of ridiculing. This is the reason why the researcher will have to, from time to time, investigate the works' implicit functions, as a way of understanding the reason why they were written in the first place. The idea that satire is mainly designed to mock should thus not limit its use as a technique. Here the researcher is mainly concerned with the way in which Jolobe used his satiric works as a way of changing society's ways of doing.

The researcher is concerned with the societal function of satire as it is manifested in Jolobe's literary works. As it has been alluded to above, one can say that in a satirical context, there exists an amount of seriousness. Satirists quite often use farcical or comic devices such as irony for the purpose of criticism (Mkonto 1988). Even though there might be laughter, such amusement does not take away from the seriousness which was intended. The selected texts of this study are of great socio-politico-cultural relevance, as they carefully capture many of Africa's societal problems concerning the issue of righteousness. The researcher is therefore mindful that the following analysis will explore how satire acts as a corrective and communicative mechanism to influence and shape social behaviour. Not only that but also how satirical wit may be used to comment on social problems which are prevalent in South African society.

#### 4.2 Features of Jolobe's satire

The following section will deal with some features of satire found in the works of Jolobe. It will range from those that are used as communicative modes to those that may be seen as being subtle and light-hearted in nature. In the process, the researcher will seek to locate satire within the frame of it being an African literary discourse, made to advance scholarship towards canonical works having an impact on contemporary issues, such as those satirised by Jolobe. The characterisation is based on the manner in which the satirist uses literary works as

a mechanism to point out human follies. As a way of pointing out some aspects of satire in relation to their role of moral upliftment and social cohesion, mention will be made of relevant lines and extracts from the texts. Above, in section 3.3.3, mention was made of the way in which the satirist uses some form of provocation as a way of intensifying their attitudes towards what is being satirised. This helps in furthering the overall objective of the practice.

In discussing features attributed to the satire found in Jolobe's literary works, headings discussing certain subjects will be given. This will be done as an illustration of how the satirist raises his concerns over these particular issues. The term "issue" here should rather be understood as denoting a "behaviour, sense or attitude" against what is being identified as a folly (Risenga 1995:28). These include Rhetoric and Ironic Pattern, The Mask-Persona Form, Communicative and Punitive, Allegorical and Pathos, Subtle and Light-hearted, as well as discussion around the use of satire as a discourse in Africa. These features will demonstrate the lengths to which a satirist goes in his journey to freely write about anything that is of public concern; limits are, however, experienced due to them being limited by the law.

#### **4.2.1 Rhetoric and ironic pattern of satiric attack**

In section 3.3.4, the researcher dealt with satiric devices, where the study looked at their definition and functions. It is at this stage that we must shift our focus to the manner in which Jolobe uses his skill in the process of using satire in a rhetorical and ironic manner. As satirical, analytical tools, it will be important for the researcher to decode the uses of rhetoric and irony as occasionally occurring patterns of attack, as these are found in the works of Jolobe. These patterns of satiric attack put an emphasis on the idea that satire does not forsake the real world in its employment, but rather sharpens the reference to moral standards (Frye 1957). Considered is the conventional usage of these patterns, as they tend to show or exaggerate the extent to which satire may go. For the purposes of this study, it is important to note that certain uses of irony can apply only to the truth-functional constituents of a certain statement so made. This makes it easier for readers of satire to identify what has been satirised and the manner in which it should be addressed (Highet 1962, Burke 1984).

Note should be taken that all these (Jolobe's ways of satirising) should not be taken away from the context in which they are used, as meaning and intention will be lost. What has been identified so far is the use of satire as a strategy for conveying ideas, encounters, and

messages to readers. Whether looking at Jolobe's historic works on the treatment of black Africans, or the fairly contemporary account of African life which we find in his various works, a truly African reader would be able to read these with a good knowledge of their cultural background. This leads to the understanding that these patterns, as employed in satiric writings, make it easier for people to try and be more aware in their doings. When dealing with rhetoric and ironic satiric attack, the researcher will consider the following, *Iqela likaRoyal, Amanani* (Amavo: Jolobe 1940) and *Ukwenziwa komkhonzi* (Umyezo: Jolobe 1936) by way of demonstration.

In *Iqela likaRoyal* (Amavo, 12), Jolobe gives us a vivid account about the group of individuals who were afforded the chance to attend school in the days of apartheid. He notes that they would usually see themselves as being more educated than others. He finds it ironic that they would do so even at times when school kids at lower standards were equally, if not more, educated than them.

***“Kughelekile kule mihla ukuva umntu oguquke izolo oku, oguqukele kwiBandla nalo elisekwe izolo oku selesithi bona balelona bandla lenene. Lo mntu engekalazi neli lakhe ibandla ukuba lahluke njani na kwamanye, ngenxa yehlombe nobushushu benkolo... Unjalo ukuzibonakalisa kwawo umoya wempi kaRoyal.”***

(It is customary nowadays to hear new converts, who have been converted to a church newly established, saying that they are indeed a real church to follow. This person is even clueless about how different his church is as compared to others. This is driven by their pride and strong religious convictions... This is how the Royal group shows their pride).

What is evident in the above extract is the sense of agency involved when it comes to the realization that individuals should not only consider their own needs and feelings. Again, there is a need for us to make sure that we do not confuse a new order of business as one that will benefit us all equally. The same could be said about the manner in which we, African people, think that the Western way of doing things is the best way, forgetting that we have our own. The actions of people are thus critiqued by the satiric irony found in the following words: ***ogquke izolo oku, elisekwe izolo oku, bona balelona bandla lenene***. The nature of rhetorical satire is such that it teaches without disrupting the presented narrative, as is the case above.

Jolobe again tries to capture in vivid detail the way in which people were colonised. This could also be associated with the status quo which we witness in our communities. He does so by making sure that the reader's feelings are invoked, ensuring that they are made aware of their shortcomings. In *Ukwenziwa komkhonzi* (The Making of a Servant) (Umyezo, 111) Jolobe gives us a gruesome depiction of an ox being introduced to the track for the first time. This sort of operation is one that could be linked with the manner in which colonial powers exercised their dominance over African people in order to ensure that they followed the newly established rules. The poem thus gives the reader the inner thoughts of Jolobe about the manner in which life can be changed without one realizing it. He writes:

*Andisenakubuza ndisithi kunjani*

*Ukukhanywa yintambo yedyokwe emqaleni*

***Kuba ndisibonele kwinkabi yomqokozo,***

*Ubumfama bamehlo busukile ndagqala*

***Kuba ndizibonele ukwenziwa komkhonzi***

***Kwinkatyana yedyokhwe.***

(I can no longer ask how it feels

To be choked by a yoke-rope

Because I have seen it for myself in the chained ox,

The blindness has left my eyes. I have become aware

I have seen the making of a servant

In the young yoke-ox).

(Translated by Kavanagh & Qangule 1971, 7)

The above extract is an illustrative account of the ruthlessness often found in the handling of animals. This may well be directed to humans as well as we, as African people, have been exposed to such treatment. The irony of this is that when one looks at how people are treated in modern South Africa, one can envision the struggles faced by the ox, as it was not used to the treatment of being yoked. In the poem, at the end of each stanza, there is a repetition of two lines, "*Kuba ndizibonele ukwenziwa komkhonzi, Kwinkatyana yedyokhwe*". These are

aimed at putting an emphasis on how ruthless it is to introduce someone to something that they are not used to. The poem keeps the reader's sympathy engaged at all times as the picture is laid bare before their eyes. The eloquence with which Jolobe managed to pour his heart out on the topic of how people were treated speaks to the anguish he felt in witnessing such brutality (Sirayi 1985). Jolobe's sentiments are those that make it as though, the breaking of a servant is meant to be a good thing through which the resistance will result in it being broken to serve those who were in the operation. The following lines prove just that:

*Isizathi esibi sifihla okuhle* (Line 16, *Umyezo*, 111).

(A sensible reason hides wickedness).

*Obotshiwey' uyinto yokudlala kwigwala* (Line 34, *Umyezo*, 112).

(One who is fasten is a playing thing for a weakling).

*Ubunzima bedyokhwe budal' ugxe kwano* (Line 40, *Umyezo*, 112).

(The heavy yoke causes disagreement).

*Ukufa kukuqhutywa impilo kukuzenzela* (Line 57, *Umyezo*, 113).

(It is death that drives one's free will to life).

*Incasa yomsebenzi yinxaxheba kuvuno* (Line 63, *Umyezo*, 113).

(Pleasure in the work is hope for a share in the harvest).

*Ithemba yimigudu ezond' inkululeko* (Line 69, *Umyezo*, 113).

(The hope of the struggle is to get freedom).

The above lines illustrate the reasons that might be associated with something good, which at its margin ends up being very wrong. As a result, those who were subjected to being turned into servants end up suffering. Some of these lines also portray the ill treatment by those who were in power, as the oppressed were struggling to be freed. Jolobe thus observes the following:

***Ibe ngakhalaza izam' ukuqhawula***

*Kwathethwa ngeziniya. Ijonge ngasemva*

***Ibe iyaxakisa koko kuthiwe "Betha".***

*Ibe gasalala yalunywa emsileni.*

(*Umyezo*: Jolobe 1936, 112)

(He kicks out trying to break away

They speak with whips. He turns backwards

He struggles but then they say "Hit Him"

Though he stumbled and fell, he was bitten on the tail).

With regard to the above extract, one may notice that even in modern day Africa, or South Africa for that matter, people are usually dragged into doing something against their will. Again, here we get the picture presented by Jolobe that the exploiters were very much successful in their endeavours due to the misplaced aggression toward the oppressed. One might find it ironic that even though they were fighting for their freedom, the oppressed at times blamed one another; the struggle demanded some sacrifices.

What is demonstrated above is the need to understand the relationship between literature and reality in terms of their satiric nature. These are seen as opposites of one another, as what is satirized is not necessarily reality (Schipper 1985, Lukacs 1963). There is no doubt that Jolobe's satires would be improved by looking into the ways of how they are introduced. This means that how these patterns are used can shape the manner in which the public views them. Instead of being an author who simply satirises, the ironic measure is deemed to see the validity of a given statement (Frye 1957). In the process of applying these patterns, satirists thus make it known that there is validity in what is said or satirised, while he wilfully twists facts to show the importance of a given situation. It is clear then that besides being seen as constituting a defiance of some sort, irony as a pattern of satire functions as a defence method, becoming effective in its very smoothness and through the self-awareness of the satirist.

#### **4.2.2 The mask-persona form**

Analysis of the mask-persona is necessary due to Jolobe having been an individual who worked actively to change people's attitudes towards what he deemed to be against normality. It was thus an element aimed at perpetuating social cohesion. The researcher also seeks to show how this relates to the contemporary issues which at the time were satirised by Jolobe. With Jolobe being seen as a moralist, there was clearly some trustworthiness afforded to his works disguised under the mask-persona form of satire. This persona form of satirising, one may argue, keeps appearing in the works of Jolobe. This might be because he attributes a very high value to social justice and the advancement of those who were deemed inferior. In a way, satire structured in this fashion seeks to examine the extent to which the author tries to tie literature in with life experiences (Highet 1974). Put differently, the manner in which the author chooses to show his personality in his works exemplifies the idea that what is said should not be deemed as fictional, rather that it should be the basis for keeping certain values



intact. This shapes a different view to the satirist mind as he views the world; being able to learn the real ordeals of the world. A satirist like Jolobe, when composing a set of work told in the first person, is creating an account which at times involves himself, and which should, one would assume, contain the interposition of his own personality (Highet 1962). The researcher's purpose in tackling the persona-mask form is an attempt to showcase how Jolobe has managed, through his satires, to avoid distancing himself from his audience, thus making his work effective in influencing their morality.

Note should be taken that Jolobe as a satirist takes on the role of a moralist whose opinions and arguments could be seen as benefiting the public from beginning to end. As such, an argument may be advanced that he exhibits the lack of morality to be found in some Africans. It should be noted however, that when it comes to "logic" and "morality", these are not always understood as constants by those for which they were intended. Hence there is a need for a persona application so as to deal with things that we find rational or proper (Tennant 1996). A classic satirist like Jolobe thus exhibits internal conflicts that may be shown in a plain and straightforward manner, exhibited in a simple art form which at the same time makes the most skilful use of rhetoric and the said mask form.

#### **4.2.3 Communicative and punitive**

The author first engages in a certain level of criticism toward a particular act. Thereafter, he finds ways of making his audience understand and recall what has been criticised and helps them make it their own. The communicative element evident in the works of Jolobe illustrates the notion of satire being primarily a mechanism for uplifting conscientious members of society. Here satire is used as a vehicle to advance socially "oriented moral and intellectual reform" (Paulson 1967). When speaking of satire as a communicative mechanism, it is clear that each age fabricates its own form of satire. Generally speaking, softer satire is that which is ranged against individuals and groups whose actions show a marked deviation from the standards of the society in question. Using the term "soft" in identifying the kind of satire which is used as a communicative measure is to state that satire need not be applied in its most aggressive form, invective satire. Jolobe therefore could be seen as an individual who, through his strategy of using satire in its punitive sense, was very much concerned with addressing the degeneration of the status *quo* and advocating for social change. As such, satire calls for a revolution to effect changes in the society at large (Risenga 1995). Moreover, he

seeks to gradually stir emotions in order to mend certain existing socio-political and religious predicaments, provided that these are contradictory.

It is safe to state that when a satirist condemns certain actions, he would not be part of said actions. Such condemnation allows the audience to adjust and be eager to change their attitudes toward that particular subject matter. Satire in its punitive nature is aimed at ensuring that it is in the public interest for whatever is being satirised to be challenged (Tsambo 1999). With that said, satiric work has the capacity to convey ideas which the satirist wishes to communicate to his readers. This in turn informs the expressive force found in the tone and manner used by the satirist to evoke certain feelings in the audience.

“Satire’s moral norms are relatively clear, and it assumes standards against which the grotesque and absurd are measured... To attack anything, writer and audience must agree on its undesirability, which means that the content of a great deal of satire founded on national hatreds, snobbery, prejudice and personal pique goes out of date very quickly.”

(Frye 1957, 223-224)

The above quote illustrates the point that satire’s message should not be one that goes against what is expected of the satirist. The major point to be noted here is that satirists are usually motivated by their need for self-improvement, their desire to assert their beliefs and to process information in a manner favourable to society as a whole. Consequently, the project of satire should be seen as having a reflection based in the account of human emotions which should be greatly advanced in evoking human emotions (Frye 1957). One may say that through his use of marvellous expressions and his realistic explanation of affairs, as well as his ability to mix this with realism and employ both traditional materials and borrowed elements, Jolobe towers above all his contemporaries in isiXhosa writing. This wins him a distinguished position among the satirists who were writing during his era. As a result, the following selected works will be discussed: *Umgibe* (A Trap) and *Umtshato* (Wedding ceremony) (Amavo: Jolobe 1940).

In dealing with satire as a communicative mechanism, demonstration will be made to its realistic make-up, it identifies itself with social cohesion; it is identificatory in that it selects the roots of what is satirised as well as the selected audience. It is informative in that it elevates consciousness which operates something within the selected audience. One has to

notice that Jolobe's communicative satire is often of a cautionary nature. This can be seen in *Umgibe* (A Trap) (Jolobe in Mahlasela 1973, 15), wherein we are presented with two birds on their way to catch a meal. They come across a juicy worm that is dangling, waiting for them. To them, this was suspicious, a suggestion of some kind of danger.

*Ingozi iza intle,  
Ukanti iza inde.*

(Danger comes invitingly attractive,  
But in the long run it is fatal).

Mahlasela Translation (1973, 15)

This illustrates the concise and detailed manner in which Jolobe seeks to address certain issues associated with the way in which people view the world. Every little detail thus counts. There is clarity of expression, and exceptional powers of accurate scrutiny are evident. This is so because his ways of satirising are interesting, as they are effective for the intended audience. Jolobe's use of natural things as a way to communicate was quite a unique means of ensuring that people understood his ironic use of said things, such as birds. In an essay titled *Umtshato* (Wedding Ceremony) (*Amavo* 140-38-39), he uses this device as a way of showing that individuals do not have to be islands (be on their own without help) in order to be prosperous and fight against all their enemies. He writes:

*"Thelekisa kanye okuya kweentaka ezithile ezisusela kwasekufumaneni ukuncedisana kude kuse ekufunzeleni loo mantshontsho nasekuwafundiseni ukubhabha nokuphepha utshaba."*

*(Compare just like certain birds that are trying to work together to feed their chicks also teaching them how to fly)*

Here Jolobe uses animal fable as an illustrative tool for satire, a technique common among satirists. This way of telling a tale enables his satiric writing to prompt a growing realisation in the audience. By using animals, he tries to assure the reader that there should be a certain connection to them, and some responsibility should be taken for our actions.

#### 4.2.3.1 Protest and appeal

Some of the works of Jolobe have an element of protest in them. The researcher will evaluate this by demonstrating that there is commitment by Jolobe in addressing exactly those kinds of issues. Jolobe not only conveys protest against the political system of the time, but also interrogates some religious and socio-cultural practices amongst his people. The study of satire at this point of the research examines his selected works as genuine literary works, which do not sacrifice art on the altar of information. In identifying some features that may be attributed to the satires of Jolobe, a note has to be taken that in his communicative methods, there are instances wherein he seems to be appealing for people to realise what is being satirised. The tyrannical social, political and economic environment in South Africa led to related challenges that in turn intensify the presentation and use of satire in literary works intended to portray such problems. From there onwards, satire continues to be abundantly used in addressing various social, political and economic issues, as well as certain problems facing people in their efforts to achieve development (Bloom & Bloom 1969). Satiric protest writing aims to alert readers to state affairs which are problematic.

Viewed in its canonical nature, satire as a protest mechanism enables the writer to fulfil the role of overseer of social injustices, as these tend to be somewhat problematic for the advancement of the community. Tsambo (1999, 13), although speaking purely from a poetry-oriented angle, says the following about protest writing:

“...he must show [*commitment and involvement*] in the plight and the predicament of the people whom he represents because the conscientising function of his work or product is twofold: It is directed firstly at the victim, the protester who is alerted of the injustices done to him. Secondly, it is directed at the perpetrator of injustices”.

(*Italics are my own*).

Satiric protest in an African context should be understood in its historic nature, related to when Africa was under colonial rule. This is the reason why satirists like Jolobe were determined to address the exploitation and oppression enacted by a minority race, white people. This extended the said uneasiness to writers who were keen on ensuring that these are made public. This was done by first exploring the problems associated with protest and then reviewing several historical and contemporary examples thereof to ascertain the conditions required for its success; this exemplifies the use of satiric protest. The interest in civil uprising

and other fruitful forms of democratic revolt is one which Jolobe takes a brief look back into. What will be discussed to make it clear that Jolobe does possess these qualities will be the following, *Impucuko* (Civilisation), *Amanani* (Population) (*Amavo*: Jolobe 1940), and *Isililo sikaNdlebende* (The Betrayal of an Ass) (*Umyezo*). History gives countless examples of how protest has been used to go against, or at least momentarily relieve, various forms of oppressive socio-political culture. In *Impucuko* (Civilisation) (*Amavo*: Jolobe 1940, 5), Jolobe shows his awareness of using appeal as a satiric measure to ensure that people do not see civilisation as a Western construct, but rather as something that every society has; He wishes for them to see ways of transforming and advancing society. He writes:

*Isizwe esisulungekileyo [sifana nqwaa namanzi olwandle wona ayichwethayo ayikhuphele ngaphandle into ayibukulayo]. Okusakhayo kusiqhubela phambili isizwe kuyabukwa siso. Bonke abanegalelo elihle kwaneempembelelo ezintle zokusiqhubela phambili isizwe baphucukile.*

(A nation that is pure is more like the ocean water that sends ashore anything that it rejects. What builds and advances the nation gets admired. Everyone who has valuable input and notable impact for the nation to advance is civilised.) (*Italics are my own.*)

What is shown in the above statement is the extent to which Jolobe goes in ensuring that his appeal for the advancement of cultural civilisation is well observed. It goes to show that what he considers to be against the goodness of the community should be rejected entirely. From the citation above, it is unsurprising that the appeal therein is presumed to refer only to the political aspect of the colonial era. Here, the political element is tied to what the society as a whole considers to be modern or an acceptable version of living. It would therefore be inappropriate not to consider other forms of protest outside the political sphere. Satire as both protest and appeal is thus aimed at conscientising the public, resulting in the changing of worrisome issues. Jolobe does conform to the idea that appeal and protest as satiric techniques which makes mention to the point that it should be an expression of views. Those views should be aimed at removing the occasional assumption that black people's traditional notion of what is normal should be replaced with that which is seen as modern.

In the process of conscientising people, what is gathered is the notion of appeal which laments the manner in which Africans should do all their best of getting freedom. This is an attempt to

ensure that black people do whatever will benefit them rather than the minority dominant race of white people. In *Isililo sikaNdlebende* (Umyezo: Jolobe 1936, 79), Jolobe writes the following as he tries to explain the situation:

***Phakamis' ingal' akho Afrika!***  
***Khangela phezulu, nyana kaNtu!***  
*Intliziyo yakho mayinabe.*  
*Kukh' eyenye na inkululeko?*  
*Thand' uMdali wakho nommelwane;*  
***Zondelel' imfuno usebenze;***  
***Ngamhl' uthile wovuna isiqhamo.***

(Raise your arm, Africa!  
Look up, son of Blackman!  
Your heart must think aloud.  
Is there any other freedom?  
Rather than love for your Creator and your neighbour;  
Love education and work;  
You will one day reap fruits of your work)

(Translated by Sirayi 1985, 190-191).

From the highlighted lines can be deduced the argument that the need for Africans to fight for their freedom is an urgent matter. As such, Jolobe is convinced that freedom for Africans will only come from their own efforts, as outside help may result in them having to fight for a longer period. The reading of the poem also gives an indication that through co-operation, there are indeed fruitful results. In the same vein, in *Amanani* (Population) (*Amavo*), Jolobe exhorts African people in the following manner:

***Kodwa akusayi kuhlala kunjalo lonke ixesha. Iya kuze ifike imihla abaya kuthi abantu esingabo bade bangene ngokupheleleyo kubomi bempucuko...***  
*Namhlanje kubuhlungu kuthi ukuba sibe asinazwi kwimicimbi yelizwe lakowethu kodwa kungathi kum akunakuhlala kunjalo lonke ixesha...*  
*Ekugqibeleni sisininzi esiya kulawula nakuwuphi na umcimbi obekwayo kuba ukuba akuvunyelwene ngawo ngabo nonke...*

*Ngamanani aya kusikhulula.*

(*Amavo*: Jolobe 1940, 33, 34)

(As a matter of fact, things will not always be the same. The day will arrive where we see ourselves benefitting from civilisation entirely...

To this day, it is painful to us that we are not afforded a single word in the affairs of our nation, but to me it seems as though this will not last forever...

At the end, it is the majority population that will decide on every affair that is put forward, as agreed upon by everyone...

The population is the one to free us.)

In the above extract, readers are presented with a positive note on what a majority population might achieve provided they are united in the course of events. The repetition of “*akunakuhlala kunjalo lonke ixesha*” is an indication that Jolobe puts hope in the idea that the day when African people fend for themselves is the day which will be remembered. The sentiments expressed here not only cover the events experienced in South Africa but are attributed to Africa as a whole.

#### **4.2.4 Allegory and pathos of satire**

Satire as a social mode is always conscious of the difference between what things are and what they ought to be. It rests on the idea that people should do things following their social convictions. It is worth noting that writing during an era wherein black people were oppressed, Jolobe looked upon life as an artistic affair, as he would gradually expose religious, ethical and political shortcomings. The absolute engagement in the use of allegory as a satiric technique is thus evidenced by the focus on the “imperative of the community and personal salvation” (de Man 1979, 192). This is based on personal selection of certain events that will impact positively on what has been satirised. These kinds of narratives are the ones that at face value should be reflective and retrospective, so they can be well interpreted. The researcher is concerned with the correlation that is notable between what is satirised and the audience responding to it in a positive manner.

As a literary tool used to critique or identify social, cultural and even religious factors, allegory can be used to criticise modern literary works in a manner which is not generally obtrusive. The researcher will be arguing for the idea that allegory, as used by Jolobe, aims to

proceed in terms of logical frameworks and the affirmation of facts. This is supplemented by Mahlasela (1973) who states that Jolobe's works have managed to show and spread humanity and empathy, especially among Africans. For allegory to be at its best, the satirist must take cognisance of the historical or sociological background of what is being satirised (Neufeldt 1966). It is through the ethos of satire that the engagement and use of allegory as a satiric tool becomes effective.

#### 4.2.4.1 Literary mode

Since allegory is *sui generis* in nature, it allows room for it to be used in various ways. There is now a tendency to use satire as a literary mode, as it explores avenues of seeing the importance of satiric allegory in its entirety. Allegory is a sort of mirror, wherein one may discover the audience's reactions through what the author sees, and in so doing, address those things which may cause offense (Fineman 1981). The mode of abstract reasoning is based on the handling and delivering of this literary vehicle, to produce the already won attention of the audience.

Allegory in its literary form appears as a way to escape from human temporality, and as a form of safeguarding. It is an appreciation of the temporary nature of things and preserving them is one of the strongest motivations associated with allegory (Bloom 1951). As will be shown below, Jolobe does the same. He does so in order to ensure that there are certain standards that are maintained so that an individual does not go astray. The researcher will take a deep look into the following: *UThuthula, Mkhulu umntu* (Umyezo Jolobe:1936).

Allegory as a literary model may be used as a way of ensuring that there is some sort of truth generated in terms of keeping with humanity as a whole. This can be seen in Jolobe's poem *UThuthula* (Umyezo 1936, 85). Therein he creates fluid movement associated with the mature use of language. The poem is based on the traditional history which people as a society have to understand and keep up with (Mahlasela 1973). In the stanza quoted below, we get the sense that he saw the need to ensure that people did not lose the knowledge of what it means to stick to traditional rules and values.

*Ewe siyawuvula umlomo,*  
*Sivuma ngabantwana begazi.*  
*Inyange lomhobe libe nathi*  
*Lisikhaphe kwingoma yandulo,*



*Lisikhusele zesingaphandlwa*

*Sakujong' ilanga umhlelezi.*

*Sinqul' izinyanya zamabali*

*Zisiphe amazwi olu daba.* (Umyezo, 1936, 85-86)

(As we open our mouth

We sing praises to those of Royal blood.

As we sing the ancient ballad, may the minstrel gods be with us,

So that we may not be blinded

By the glory of Their Highness.

We implore the Old Ones of history

To give us true eloquence in our story).

The very first lines of the poem manage to catch the attention of the reader. Allegory is a tool which allows the tale told to speak for itself. As evident above, the call for *abantwanana begazi* (Those of Royal blood) is testament to the idea that these individuals have certain powers to ensure that if a nation is experiencing difficulties, they may resolve them. Satiric allegory also expresses spiritual, psychological, or abstract intellectual concept in terms of material and tangible objects. This is done by allocating to each feature of a text a hidden figurative meaning beyond the prime meaning that words convey in their literal sense (de Man 1979). Allegory seeks to make a text more comprehensive, acceptable and relevant to the present nature of events.

An argument could be advanced that Jolobe was an individual invested in ensuring that people appreciated development toward prosperity. This is done as a way to sharpen the artistic and unity of thought amongst Africans. It enables the reader to appreciate the intellectual activity involved in the making of a satire, as well as the purpose of its target of mockery. Sirayi (1985) observes that the pointing out of follies enables a “sensitive and serious reader” to acknowledge and do something about what is satirised. Again, Jolobe sees humans as individuals who have the potential to realise their own power and play a role in changing their society. In *Mkhulu umntu* (Umyezo, 22), he identifies some qualities that people do not realise they possess, calling upon them to become aware thereof. This is the case due to the fact that people tend to be apathetic, leaving nature to take its course.

*Aphakamile amazulu,*

*Zingama kwaneenkwenkwezi.*  
*Ubanzi kambe naw' umhlaba;*  
*Ikude imida yawo.*  
*Lunzul' ulwandle olunzongonzongo,*  
*Dondol' alufikeleli.*  
***Umkhulu kambe, nyana womntu!***

(Heavens are high,  
With the stars being far off.  
The earth too is very wide;  
Distant are its boundaries.  
The ocean is vastly deep,  
The measuring stick cannot reach its depth  
Indeed you are great, son of Man!).

Jolobe's depth of mind is evident in this poem, wherein he praises humanity and asserts its power in dealing with social problems.

#### **4.2.4.2 Religious ethics**

It can be asserted that the ideas of these thinkers are radical and sceptical in nature. Jolobe reveals the ignorance and irrationality at the basis of human life, thereby ensuring that the ideal of the self-conscious and sensible subject is kept alive. Consequently, Jolobe's satire divulges the historical and ideological, the limited character of our beliefs around society and knowledge.

A striking analogy in Jolobe's religious convictions is seen in many of his writings. For the purposes of this study, *Umthandazo wangakuhlwa* (The Night Prayer) (*Umyezo*), and *Ucamngco ngeGquba* (Thoughts about the Homestead) (*Ilitha*) will be discussed in relation to the satiric ethics observed.

In *Umthandazo wangakuhlwa* (*Umyezo* 44) we find a poem about a homestead invested in evening gatherings, designed so that a family can pray together. We are presented with the manner in which this family goes about their business. Praying at night is thus associated with the peace which the night presents. Jolobe writes:

*Hayi, loo ngxolo **imnandi!**  
Kuthe cwaka phandle phaya;  
Inkwenkwezi zibukele,  
**Bemdumis' uThixo wabo.***

(What a beautiful noise!  
All silence outside;  
With the stars watching,  
As they praise their God).

(Translated by Mahlasela 1973, 27-28)

The reading of the poem thus leads the reader to the inner thoughts of Jolobe pertaining to the various religious practices which were performed. The above extract captures the moment of peace which would normally lead to the joys associated with prayer. That pleasure brings about an aesthetic quality. With that said, the notion brought forward is that the Christian religion is one which embodies gathering in the homestead, with everyone invested in the activities so performed.

At the end of the prayer, adults and children alike sing a hymn, the Lord's Prayer. This is of course, done from memory by the children. Peace is thus achieved by asking for blessings through the night and thanking the lord for the good day they had as a family. All this is done in order for the tradition to be passed to the next generation. Jolobe asserts the following:

*Akukhova, kuhlatyelwa  
UMthandazo lo weNkosi.  
Nosatshana emva koku, nalo ke lucengceleze  
Umthandazo omfutshane  
Zeluphethe ngo "Rhonani!"*

***Linyusiwe idin' elihle,**  
**Kwisibingelelo esihle –**  
*Umthandazo wangokuhlwa.  
Eyobomi incindi yile –**

(Umyezo: Jolobe 1936, 45)

(When he is done, they start singing

The Lord's Prayer.  
After, the little children  
Begin to recite from memory  
A short prayer,  
It ends by greetings of "Good night!"

The Great Spirit has been uplifted,  
In a righteousness sanctuary –  
The night's prayer.  
This is life's treasure – ...)

Jolobe captures the religious thoughts found in homes where the western Christian religion has been accepted as the norm. The gathering together of all family members suggests that some African families have accepted the modern values which are attributed to religious ethics. Within the cited passage, the formalities and ideas represent the poetic experience which African homes associated with Christian religions, and which they tended to follow. As such, the vivid picture given is one which explains the fascinating atmosphere that is evident during the night's prayer.

In *Ucamngco ngeGquba* (*Ilitha*: Jolobe n.d., 21), Jolobe identifies a homestead which seems to have been abandoned due to the owners having died. In noticing the place, certain ideas thus fill up his mind. In his thoughts thereon, he considers it a sacred place where there were offers made when troubles faced the family. The poet writes:

*Ngasexhantini phaya mhlawumbi kungqengqiswe*  
*Uphahla lwendwalutho kwikhaya lokulinda.*  
*Yayalezwa ngendili ngemini yesijwili*  
*Yimilowo yashiyw' eluxolweni lomnquba.*

(*Ilitha*: Jolobe n.d., 21)

(Next to the entrance of the cattle kraal is perhaps laid  
The body of the scion in the home of those who are  
awaiting resurrection.  
He was commended with tears  
By his relatives and was

Left in peace in the sanctuary.)

In the poem quoted above, Jolobe identifies the sacredness of the place. One may associate this with the sacredness of church, where people give their prayers, a place which is deemed to be holy by those who visit it. Again, we are presented with a biblical scenario wherein humans await the day that the dead are resurrected. As a consequence, the cattle kraal becomes a place of worship in the traditional sense. We stress here that the ideas expressed by Jolobe are those that seem to be traditional religious thoughts, mixed with modern Christianity. They aim to go along with the ever-changing world when it comes to ethical or religious beliefs. The call for immediacy can be seen in the line, “*Eli gquba ngumnquba wokuzingxengxezela*” (This courtyard was the sanctuary for supplication). This represents the ideology that there should be a certain balanced relationship between God and human beings. All these thoughts go along with the realisation that, as individuals, we should associate ourselves with the process of supplication toward forgiveness and self-salvation.

#### 4.2.4.3 Socio-political values

The researcher now wishes to discuss some of Jolobe works that manifest his socio-political values. These will be works that see the poet disapproving about social issues or practices wherein black people are the main victims. These are usually centred on the practices and conditions of racism and apartheid. The following will be discussed in relation to Jolobe’s socio-political values: *Inkokeli* (A leader), *Incoko* (Conversation), *Ubutyebi* (A country’s wealth) (Jolobe 1940), and *UKwenziwa komkhonzi* (Jolobe 1936).

The concern for the realisation of African people’s rights is well captured by Jolobe in the above-mentioned essays. This is due to people in power, even those in local areas (who were black), lacking a sense of urgency when it came to Africans expressing their dissatisfaction with their conditions. For instance, in *Inkokeli* (Jolobe 1940, 63), Jolobe expresses his concerns over inconsistencies when it comes to the issue of what it really means to be a leader as someone coming from Africa. He asserts that someone who is considered, or elected to be a leader, should be loyal to his nation. Jolobe writes:

*Lo mntu le ndawo akafumananga wayizuza. Sisipho esi sokukhonza kwakhe abantu bakowabo.*

*Ngenxa yezi ndawo kuyacaca ngokumhlophe ukuba lowo uvakalisa ezincotsheni zeentaba nguye inkokeli abuzanga babakho ubunkokeli kuye. Le nto ayibikwa iyazibika ngokwayo ngendlela **umntu abakhonza ngayo abantu bakowabo**.*

(The person did not just become a leader, but earned it. It is a gift to be loyal to one's nation.

Because of this, the point is quite clear that for the person who shouts on top of the mountain that he is a leader, the signs of being a leader were never there. Being a leader is not something to boast about; it manifests itself in the manner in which a person treats the people of his nation).

In the above passage, the researcher observes that Jolobe was very concerned with the way in which African leaders were going about their business. This was of course, due to the call for African unity, whereby leaders should be committed to rooting out prejudice and misinformation from the Western world, claiming that Africans cannot rule. The same sentiments could be found in *Incoko* (Jolobe 1940, 82), wherein he writes:

*Nesizwe saziwa ngokuncokola. Kubalulekile ukuba abo banakho ngenxa yamathuba namalungelo, ukuwuwela umda webala, mabawasebenzisele lawo mathuba ngokuncokola nabezizwe ezingemnyama ithuba lokumazi umntu oNtsundu ngokungaphezulu.*

(A nation makes itself understood by other nation's verbal communication and self-affirmative literal and literary statements on itself. It is, therefore, the moral obligation of those Africans who, through chances and open to them, are not shackled the prohibitions of colour discrimination and are therefore in a position to address the Europeans, to school the Whites on the real nature of the African, his culture and for the European to understand the humanhood of the African better).

(Translated by Kwetana 2000, 10)

Presented before us are two ideas which Jolobe strives to get across. The first of these is that Africans, as individuals who have been subjected to discrimination, should always find it in themselves to resist the measures put in place to stifle their prosperity. Secondly, this should be supplemented by the wisdom associated with Africans creating room for everyone to work hand-in-hand. The line "*Nesizwe saziwa ngokuncokola*" is a call to overcome the

misunderstandings of the Europeans when it comes to the way in which Africans live. As such, people should educate one another on important issues regarding the distinctiveness of the “two worlds”. Sirayi (1985, 190) adds the following when looking at Jolobe’s socio-political thoughts in relation to the struggles faced by black people: “...man must struggle in order to attain his freedom that has been snatched away by another man”. This is well articulated in *Ukwenziwa komkhonzi* (Umyezo, 113), wherein Jolobe writes the following:

***Ime bhungxe kudinwa kukhekho luvelwano***

***Yasitsho esikrakra isililo ibhonga.***

***Kunyenysiswe kancinci ukuba iphefumle***

***Kwabuya kwaqiniswa ibulawa umoya***

.....

*Ndiyibon' ilambile ngaphantsi kwaloo mbuso*

*Iliso liinyembezi umxhel' ijacekile.*

(He would get tired, stand still without sympathy

He bellowed notes of bitterness.

They loosened his halter a little to let him breathe,

They tightened it again, snatching back his breath

.....

I saw him hungry with toil and sweat,

Eyes all tears, spirit crushed.

Jolobe’s satirical target in the above extract is evident in him avoiding identifying any particular race as dominant or submissive. This artistic brilliance is based on the use of an animal, an ox, which is subject to brutal treatment by its master. It signifies the lengths to which the master will go in order for his subject to submit to its treatment. Note has to be taken that in the process of being subjected to brutality, people are normally given the illusion that things will work in their favour. The following two lines speak exactly to that phenomenon: “*Kunyenysiswe kancinci ukuba iphefumle, Kwabuya kwaqiniswa ibulawa umoya*” (They loosened his halter a little to let him breathe. They tightened it again, snatching back his breath). What this speaks to is the idea that Africans, through their struggle, should be self-reliant, as outside forces will only make things more difficult for them. Jolobe captures this in one of his essays, *Ubutyebi (Amavo)*. He draws a picture wherein Africans were once a

wealthy nation, but in time were robbed of their wealth. As a result, they ended up being exploited and working on the land that was once theirs. Thus, he writes:

*Ukuze sizuze ukukhanya ngale ngongoma kolunga siqonde kuqala ukuthi into inconywa ukuxabiseka nje kungenxa yani na. Umfo eyincoma nje ingubo yakhe kungenxa yokuba yomelele ingafumane ikrazuke... **Kungathi ngenxa yezi ndawo neyona nto ifanele ukumela ubutyebi besizwe yileyo ikwaziyo ukuhlala ixesha elide imelane nokuhambiseka kwamaxesha.*** (Amavo 1940, 108-109)

(For us to get to the bottom of the points made, it would benefit us to firstly understand why it is important to comment on the importance of wealth. The reason why a man commends his blankets is because they do not get torn apart easily... Due to this reason, it is useful to ensure that the nation's wealth is something that will last for the longest of times, and also withstand the changing era.)

Having been tried and tested as a black nation, Jolobe was concerned then about what useful lessons are to be taken from the whole experience. Doing so would enable the people of the nation to hold onto what is dearest to them, even though it would be challenging, as white people started noticing that they put much value in their cattle. The contention given above speaks to the idea that Black people have long had an understanding of what it means to hold onto that which is precious to them. In that way, they have been able to trace and see what it really means to be wealthy, not considering the modern economic world, that of monetary value (Kwetana 2000).

#### **4.2.5 Subtle and light-hearted satire**

Speaking conventionally, it is without a doubt that satire cannot be limited only to its serious nature, but also to its trait of amusing the reader. Subtle and light-hearted satire in this case will be examined as a technique which Jolobe uses to convey a particular message in a manner that is funny, but also of importance. An argument may be advanced that an amusing satiric text should be one that has an impact on the morals of those it is directed to. Mtumane (2000) goes on to state that this sort of satiric engagement should be aimed at revealing the truth through evaluating the ethics of a society. With that said, the following works will be used as a demonstration; *Izinongo Zobomi* (Life's laughable incidents) (Amavo 1940), *Ubaw' uDlula* (Father Dlula), *(UDengana)* (A Simpleton), *Isiphoxo* (Mockery) (Ilitha), and *Isimoyoywana* (A pitiful Person) (Umyezo 1936).



*Bona nantsi indodana ethile. Kusecaweni kwaye kuzele ngabantu. Sekuculwa iculo lokulindela ukungena komshumayeli. Kuphawuleka ukuba [indodana le inobugosana] obuthile ekhaya apha. Nantso iphakama ima esithubeni esiphakathi kwezihlalo ikhangela entla ikhangela ezantsi. Kwimo ibingathi ilungile yona ibona ukungalungi. [Laa madoda ahleli emva phaya nango iwandulula iwasa ngasentla mhlawumbi wena uba iwasa endaweni ekhoyo ukanti iwasa esihlalweni esizele ngabantu ibasusa esihlalweni abehleli kuso kamnandi kuso] My own emphasis.*

(Jolobe 1940, 43).

(Look there is this young man. It is during church service. It already a hymn time waiting for the pastor to take the podium. It then becomes clear that this young man is some kind of church officer in this church. There he goes out of the blue, standing still in the middle, looking up and down. From his position, there was something wrong with the seating. That man at the back, there he is swaying them to go in the front, and you would think that he is leading them to an empty space, but he is taking them to a space fully occupied. He had removed them from seats where they were comfortable.)

Here we are at first exposed to the –ana in “indodana”, meant for the young man as a sign that he is nobody due to his role in the church. To his knowledge, he thinks otherwise. This diminutive term explains, or at the very least tries to exemplify, the status of the young man which makes his actions amusing to the reader, as they try to figure out what led him to do what he did. The amusement element here is exemplified by the sarcasm employed in depicting the man as one seen to have a certain status which does not belong to him; hence the use of “indodana le inobugosana”. We are again exposed to the use of –ana in –gosana (an officer), the diminutive again showing us that Jolobe aimed to amuse the audience by depicting the man having no knowledge of what he was doing. The attributes associated with amusement as having some form of moral reason as this will play a role in ensuring that the funny part of a particular text is diminished through its truthfulness and its appropriateness in the manner in which it is used (Dadlez 2011, Mtumane 2000).

The representation is of a stereotypical nature, whereby a young church member is shown to be a confident individual who gradually does things that betray him as having no idea of what he is doing. With this representation, Jolobe reminds us of the hypocrisy of those who are outwardly principled yet flawed in practice. The actions of the young man, arbitrarily moving

adults to new seats, encapsulate the amusing part of the situation in which he finds himself entangled. Amicableness and gentleness of the attacker is observed.

Again, we see this sense of amusement in the manner in which he represents the actions of an old man in “*Ubaw’ uDlula*” (Father Dlula) (*Ilitha*: Jolobe n.d., 12). The old man, the target of mockery, is not acclimatizing to the new social order wherein there are educated black woman; he himself (Father Dlula) was married to such a woman.

*Koko ngokwesiqhelo lalithanda umvubo*  
*Nokutyela’ enkundleni ngasebuhlanti, phaya.*  
***Kuba kukh’ itafile kwafuneka ilandele***  
***Iye ngasebuhlanti imihla nezolo.***

(As it was his custom, he liked sour milk  
And would normally take his meal in front of the kraal  
As there is a table, he wanted it to be brought  
To the front of the kraal every day).

The satiric amusement here revolves around the use of the table outside its intended place, the kitchen. Taking it outside was an unusual thing to do. All the attention and focus is placed on those lines, and the reader tries to comprehend the amusing actions of Baw’ uDlula. The enjambment used here thus achieves the overall aim of ensuring that the reader is both enlightened and amused by the statements made. The continued use of enjambment by Jolobe is a way of getting some approval from his readers, as this enhances the satiric thrust made against European values. We see here Baw’ Dlula being obsessed with the new world into which he has been introduced; however, he did not know exactly when to use new devices such as forks and knives. This is observed in the following extract:

*Belixakaniseka kungabikho kweemela*  
*Nokuba lity’ umvubo okany’ isonka neti,*  
***Lizifihl’ iifolokhwe namhla kufik’ undwendwe***  
***Liland’ ukungabekwa kwazo kulo mhl’ uthile.***

(He would be furious when the knives were not there  
Even if he was eating sour milk or tea and bread,

He conceals the knives when there are visitors  
Blame that on the day when these were not provided.)

The above extract is a satirical jab against the tradition to which one is accustomed. It deviates from what is the normal way of life as new things are introduced. It is marked by the flow of trying to return to traditional norms, hence father Dlula would hide his new ways of doing when there were other uneducated black people like him around. The emphasis of the poem is representing the defective and juvenile acquisition of Western culture.

As it has been stated above, satiric amusement should enable the reader to comprehend complicated matters through the manner of its usage. The use of amusement in the above extract transforms the practical negligence by modern societies when it comes to the issue of morals. In turn, the subject matter then realises the manner in which the systematic denial of the said satirised issue is a possibility of intelligent concern with the author. Mtumane (2000) holds that the realistic nature of human issues is of the highest and deepest importance. These are issues of principle and value, and therefore they are, by their very nature, capable of either justification or criticism on reasonable grounds.

Conventionally, there are certain levels or degrees that should be generated when decoding the use of satiric amusement. These come in the form of an idea or action to be taken. Readers may well be amused by the idea presented or the action required for the particular matter to be amusing. Smuts (2009) notes that these result from the passion which has been put by the satirist into his endeavours. Again, the use of satire for amusement is to ensure that even though certain morals are seen as less important, they are nonetheless validated. In *Isimoyoywana* (A pitiful person) (*Umyezo*: Jolobe 1936, 13), Jolobe gets the reader's attention by depicting a girl being handed a letter of love in an amusing fashion.

*Yayifunda bajika baluthuthu ubuso.*  
*Ngentlazane yamfumana seyivutha ngumsindo,*  
*Limi kwiimboniselo iqumrhu leyelenqe.*  
*Wath' encuma kamnandi yamfumana ijalile.*

*Yamshiya ethe manga.*

*Babuya baxolisa abaphembi bendlalo.*

*Wakhokela loo mfundi kwiimviwo zokugqiba.*

(As she read it face turned ashen.

During the morning interval she looks for him furious with anger.

The evil plotter meanwhile were standing at vantage points some distance away.

As he approached her smiling broadly she was quite annoyed with him.

She stormed away leaving him speechless.

The plotters of the fun afterwards apologised to him.

That student led the list of passes in the final examination).

Mahlasela Translation (1973, 17)

Presented here is the case of a shy young man who felt love for a particular girl. He was trapped in all his endeavours by some of his classmates. The poem also represents the embarrassment he endured. The mere fact that he was shy also shows that being spurned caused him to lose some self-confidence. With the words “*Yamshiya ethe manga*”, Jolobe uses idioms to give us a sense of the disappointment which the boy experienced. While the situation was obviously unamusing for the girl, the reader gets the sense that the other boys were simply being cruel to their friend, making fun of him and further angering the girl. The situation arose because the boy was deemed to be not appealing and as a result, pairing with him would be detrimental to the girl as she would be seen as unpopular. This poem, one might say, reminds readers to always remember the fun of being children, but cautions against antagonizing those who have certain social morals. This is due to the young man not being familiar with the manner in which boy should present themselves when in the company of girls.

#### **4.2.5.1 Stupidity aligned illiteracy**

Due to the satirist being obliged to tell the truth in whatever way possible, Jolobe also does so by identifying the stupidity which at times is seen in people who are deemed to be uneducated. In these cases, the aim is to show how the ever-changing society works against those who have not been afforded basic literacy skills, especially in the case of Africa and South Africa in particular. At first glance, the satiric attack aimed at illiteracy may be viewed

as one which solely attacks the victim, but it is ultimately directed at the “absurdities and ludicrous” nature of the status quo (Risenga 1995, 49). In *UDengana* (A Simpleton) (*Ilitha*, 16), for example, Jolobe presents us with a young man who grew up being labelled as a slow thinker. Due to the sluggishness of his mental capabilities, he fails to be punctual. As a result, his utterance and responses (that of Dengana) clear what Jolobe actually intended to do with such a poem. Let us consider the following passages:

*Nakuzo izifundo yayilikhun’ intloko,  
Ngokungaphulaphuli nokungacingcini xesha...*

*“Wa! Dengana, khawutsho. Umi phezu kwantoni*

*Ngale nto?” Waphendula, “Ndimi emgangathweni”.*

(With regard to the schoolwork he was pig-headed,  
Due to inattentiveness and failure to be punctual...

“Look here! Dengana, say something. On what grounds  
Do you do this?” He answered, “I am standing on the ground of the floor.”)

(Translated by Sirayi 1985: 143-144, 155)

The portrayal of Dengana as an individual too lazy to get an education reveals the conditions which the education system was under. As such, his literal reply to the question posed to him goes beyond his laziness. It denotes how literal people could be, especially in incidents where they were supposed to show their common sense. The blameworthy on the butt is afforded to the blunt response given by Dengana, thus activating the satiric butt. As someone who is uneducated, he misunderstands the figurative meaning of the question posed to him. This is again evident in the manner in which he carries himself at a ticket booth. Jolobe writes:

*Xa wayeyindodana nanko esitishini,  
Emi ngakwintunjana yamatikiti apho.  
Wavul’ owanikayo wabuz’ esithi, “Where to?”  
Eba yena kuthiwa kutheni ethe thu nje.  
Waphendula ngelithi, “Uthi kum wena ‘wee thu’*

***Ndothin' ungathi thu ndifun' itikiti nje".***

*Uphindil' omnye, "Where to?" Ubuyise elithi.*

***"Uthi ndee thu ndifun itikiti laseNdwe?"***

(When he was a young man, there he is at a station,

Standing there in front of the ticket booth.

There one who was selling them opened and asked, "Where to?"

To him it was as if they were asking, why he's peeping through.

He answered, "You say I am peeping through

Why should I not peep through while I need a ticket?"

Another repeated, "Where to?" He answered,

"You say I am peeping through although I want a ticket to Indwe").

Jolobe depicts Dengana's stupidity through his ignorance as someone who has not received an education. This is well associated with the attitudes of black people during the introduction of the Western education system. One cannot help but feel empathy for Dengana due to the kind of mockery he is receiving due to his low intelligence. The irony of a young man like Dengana not using the available resources to enhance his abilities reminds us of the work which people should undertake to ensure that state resources are used for the benefit of the majority.

Continuing with the theme of a young man having low intelligence, Jolobe also notes in *Isiphoxo* (Mockery) (*Ilitha*: Jolobe n.d., 29) that it gets tough for those who lack education. He depicts a young man who wants to get married to an educated woman, which puts him at a disadvantage. Because of the advice he gets from his friend, the young man ends up being ridiculed. Jolobe writes:

*Akugqiba umyeni wabuzwa ongezwe na.*

*Waphendula, "Some more please" Zeza nako iintombi.*

*Akugqiba, "Some more please," ngokuxhalabileyo.*

*Abaququzeleli baquqa bequqile.*

(*Ilitha*: Jolobe n.d., 29)

(When he was finished, they asked him if he wanted more.

He answered, "Some more please". The girls brought the food.

When he was done, he said, "Some more please," worried.

The hosts went up and down, preparing).

What is evident from the above passage is the importance of having an educational background. Having been told that he has to speak English, the man in the poem does so without noticing that his utterances are wrong. His friend tells him, *Wakuhlutha uzuthi*, “*Some more please*” (When you are satisfied say, “Some more please”). His actions cause him to be the butt of the joke. The poem goes on to show us the young man surprised at his hosts not understanding his attempts to signal that he has had enough of the food. His utterance of “Some more please” is therefore ironic due to this misunderstanding. To the detriment of the persona, he was totally misguided to say just that. The poet writes:

*Yabuza isiNgesi asaziwa na apho  
Kudala izibika isithi seyanele.  
Kwayintsin' ekhitshini, yaludano kumendi.*

(*Ilitha*: Jolobe n.d., 29)

(He asked if English is not known in the household

He has been reporting that he has had enough.

In the kitchen there was laughter, with the young man ashamed).

This conveys the notion that the educated are opportunistic in exploiting their knowledge and use it to mock the young man. Jolobe presents the reader with a picture of the misuse of education, where on the one hand there is someone educated, and on the other there is someone who is not but pretends to be or is made to behave as though he is. We find the educated enjoying themselves at the expense of the illiterate, a situation analogous to modern South Africa, wherein we tend to make fun of those who are deemed dull. Instead of blaming the unfairness of the education system, people find it amusing that there are those who are not benefitting from said system.

#### **4.2.5.2 Self-discipline and volatility**

As time goes on, people are introduced to things that they never thought they would use. They have to adapt, while at the same time keeping their self-discipline intact. As such, we get the sense that what they might be introduced is not necessarily something that they are wilfully agreeing to. The change that is happening is one which is deemed to be carrying the nation forward. In *Ubaw' uDlula (Ilitha)*, this sort of change is captured. It is captured in the

narrative of the Dlula family seeking ties with an educated family. In the process, the wife thus comes with certain Western traditions. The Dlula family was thus forced to cope with the sudden change. Jolobe writes:

*Lwamnandi olo daba lokuza komtshakazi;  
Noko kwendiselana nabantu bokukhanya.*

.....  
*Ukusukela loo mhla lalikhumsha ixhego,  
**Likhala ngoo**Goodbye ukubulis' abantu;  
**Litsho kwabahambayo, litsho kwabafikayo.**  
*Lamya umtshakazi evalwe yintlonipho.**

(*Ilitha*: Jolobe n.d., 12)

(Such news of the coming bride was exciting;  
And such matrimonial ties with the educated.

.....  
Since that day the old man was speaking English,  
Shouting Goodbye in greeting people;  
Referring to the arriving, referring to the going.  
The bride was left shocked but had to be respectful.

(Translated by Sirayi 1985, 158-159)

Jolobe shows the troublesome conditions which the old man was supposed to live under. He had to abandon his traditional ways of doing. This is shown in him not understanding the use of “Goodbye”, as he applied it irrespective of whether visitors were coming or going. This sort of adaptation is something which, according to Jolobe, was striking to the bride as she had never heard the phrase being used in such a manner. The self-discipline within the old man is seen when he tries to hide cutlery and pretend as though he is still old fashioned. This is captured as follows:

***Lizifihl' iifolokhwe namhla kufik' undwendwe  
Liland' ukungabekwa kwazo kulo mhl' uthile.***

(*Ilitha*: Jolobe n.d., 12)

(He conceals the knives when there are visitors  
Blame that on the day when these were not provided.)

Social norms at times dictate against people's doings. We often see people finding it difficult to change with the times. This makes it quite easy for a satirist to see through those actions. There is usually an imbalance found when dealing with volatility, as the subject matter is seen to be caught inbetween regarding self-discipline and social norms. This happens due to the



uplifting of intellectual dimensions associated with socialization (Sirayi 1985). This is pilloried by Jolobe when he writes:

*Eso simoyoywana sabe sizinxibela  
Izambatho zekaki zikholisa ngamanya.  
Lulamba uqolo losongo lwamanono.*

(*Ilitha*: Jolobe n.d., 12)

(That wretch would put on  
Khaki clothes usually unironed.  
Rare were the iron ridges discernible  
In the clothes of the tidy people).

(Translated by Sirayi, 1985, 162)

The characteristics of the subject here speak to the derision with which satire mocks its subject. There is therefore a need to change in order for someone to be deemed able to socialize. This sentiment is expressed in the above extract. It speaks to the idea that black people had to find it in themselves to move swiftly with what the Western world was introducing to them.

### 4.3 Conclusion

Through the examination of satire, the researcher has identified that Jolobe expressed himself as being truly human. This is so because, just as in nature, we as humans undergo changes. Human as he is, he has not failed to identify human shortcomings in order for these to be corrected. We have noted two sides of Jolobe's satire, that of being serious about the nature of things, and that of being an entertainer. When looking at the serious nature of Jolobe's satire, we gather that he adopts this voice in order for society to correct what has been identified as a weakness. On the other hand, when dealing with light-hearted satire, we see him identifying ways in which we as a society should strengthen ourselves in order to ensure that there is no loss of humanity. This is done through seeing Africans as working together in order to follow the correct path to righteousness.

The researcher has managed to show how Jolobe's works have endured through the times. This is so due to the themes his works cover, as well as his sense of artistry. An acknowledgement should be given to the manner in which he has shown his wisdom, and how he has also managed to show ways in which black communities can be developed and advanced. Most of his works have been largely influenced by African thought, be it

philosophical or religious. Mention should also be made that, through his satire, there is evidence of the manner in which he penetrates factual and concrete subjects in order to ensure the realistic nature of his writings.

## CHAPTER FIVE

### 5 FINDINGS, RECOMMENDATIONS AND CONCLUSION

#### 5.1 Introduction

This chapter provides the research findings, recommendations and conclusions of this study. The findings that are provided below have been observed and detailed in previous chapters and therefore section 5.2 will provide a summary of these. Such findings will thus include the effects of Jolobe's satire on the individual, as well as on the society in post-colonial South Africa. Section 5.3 will provide recommendations which respond to the findings of this study. Section 5.4 provides the summary and the conclusion of the study as a whole. This chapter will also detail the contributions made by this study.

#### 5.2 Research findings

Firstly, this study has found some contestations regarding the use and practices of satire in the African context. Such inconsistencies are caused by the use of satire based on Western thought. For the researcher, Jolobe possesses qualities which make it quite easy for readers of satire, because what is being satirised is realistic in nature. With that said, Sirayi (1985) is of the view that the use of satire which should not be isolated from what is happening in society as a whole. Thus, individuals should also maintain their standards when it comes to realising the follies so identified. As an African writer, Jolobe's satire is shaped by the racist experiences which forced black people to be subjected to colonial rule (Kwetana 2000, Bhabha 1994). One has to say then that his quest was to ensure that black Africans were conscious of their surroundings and did their best in overcoming their oppression. Since this study was undertaken to show the lengths of Jolobe's satire, there is no escaping the fact that his literary texts are canonical in nature, as they preserve most of African knowledge. This leaves Jolobe's satires void of vituperation, while still remaining extremely serious.

Secondly, the representation of African people in Jolobe's satire shows the readers that he was more than just a satirist, he was also concerned about their welfare. This is evident due to his literary works showing some signs of doing away with Eurocentric frames of reference. Ogweno (1999) states that, as Africans, people ought to understand fully that the use of satire should be to shape future generations. History is said to be repeating itself, thus satire might be used to avoid this repetition, ensuring that people are well informed (Mkonto 1988, Bahri

1995). As canonical texts, Jolobe's works may be used in order to ensure that there is no marginalisation of African knowledge systems and social experiences. These experiences thus include the lack of the use of African languages in the discourse of satire (Risenga 1995). This sort of marginalisation is something which is being tackled in Jolobe's works. This is done through satirizing colonialists, making sure that Africans understand what it means to be subdued. As a consequence, thereof, people must strive to overcome such affairs. Having an astute mind; there was a realization in Jolobe's satiric writings that the revival of traditions for Africans was the way to go in order to turn away from European ideas to African ones. This was done through exposing the wisdom with which Africans have shaped their lifestyle. In so doing, he managed to put together central features of indigenous knowledge and culture, as he traced these through their historic development.

The researcher has also observed that Jolobe was more than just a satirist but was also a humanist. To this point, it was observed that having a humanistic approach when dealing with satire enables the satirist to venture down many avenues when it comes to rectifying social ills (Mafrika 2016, Onege 1974). In its simplest form, as a humanist, Jolobe manifests some qualities that should be transferred to the youth of today. Considering this, what is important is therefore to understand the issues which the satirist has to tackle. This is evident in *Ukwenziwa komkhonzi*, wherein he details the struggles faced by Africans in the long fight for freedom. In the above-mentioned poem, Jolobe gives an account of the manner in which colonisers were using brutality to ensure that those subdued under their rule would be enslaved at all costs. This brings about the African philosophical thought that a call for humanism amongst people is imperative. Thus, people should be treated the same regardless of their social status. This study has shown that the literary texts of Jolobe, in his humanistic endeavours, managed to reveal the lengths to which the foreign exploiters would go in ensuring that African people did not realise the potential strength of their unity (Sirayi 1985). As a result, one can conclude that there must be unity for there to be African prosperity. Thus, when satirical interpretation is consciously accepted as a standard method of reading literature, the liberating effect of satire is particularly apparent.

### **5.2.1 Effects of Jolobe's satire**

Throughout this study, the researcher has tried to show how Jolobe's satire affects people, be it on a personal level or on society as a whole. It is in this section that the researcher will show how people ought to react to Jolobe's satire. Also, the aim here is to evaluate the extent

to which such reactions lead to community members taking action upon what has been satirised. With that said, it is without a doubt that Jolobe's satiric works were mainly a call for Africans to fight for their freedom. Indicated in preceding chapters are the creative works that have managed to show Jolobe as a phenomenal writer, who has been realistic in his writings. Such writings have emerged as inspirational forces when dealing with the nature of satire, as gathered from Jolobe's creative works. In addition, one may note that the crucial aspect recognised in the study of Jolobe's allegoric satire is its ability to be used as a controlling agent with regard to its extra-literary function. This could be taken to mean that, in identifying the subjects of satire, the satirist must be in a position to offer some kind of corrective measure for overcoming an identifiable problematic element found within their society.

On the personal level, one should note that satire as a literary criticism tool has the ability to make individuals realise their wrongdoings. Hodgart (1969) is of the view that, when dealing with the effects of satire, one should consider the novelty of the ideas associated with the testimony of the satirists. We get the sense here that Jolobe's satire captivates and instils some politico-philosophical thoughts into the reader. The works discussed in this study are ones which the researcher deemed as having survived the times, as Jolobe has therein touched on issues which are relevant in present-day South Africa. This is maintained through the balance between the themes covered, as well as his artistry. Kwetana (2000) agrees that Jolobe is patriotic when dealing with personal issues relating to both religion and morals, and an individual is thus forced to do some introspection. One has to note that, through the study, the researcher has managed to show that the use of satire is not entirely abusive. The manner in which it is used by Jolobe is light-hearted. This speaks to the argument that satire should not only be seen as a means of identifying follies, but also as a communicative mechanism (Mkonto 1988, Risenga 1995, Mtumane 2000). As part of being a communicative strategy, it has been shown that through the use of amusement within satire, one is more easily able to comprehend the text's message.

Considering the effects of satire on a community scale, one has to understand the issues being satirised. As for Jolobe, he was much more focused on satirising socio-politico and religious issues, as these would move towards African unity and freedom. In so doing, he was mainly concerned with tackling said issues without altering people's social behaviours. As a consequence, thereof, to deride these is to ensure that the whole community is wary of what is happening around them (Sirayi 1985, Risenga 1995, Mtumane 2000). This speaks to the

unique effect that satire has on a non-traditional or unconvinced audience. This serves to deliver the idea that on both occasions, satire has the ability to shape and influence certain opinions aimed at holding up social values, if only it is reinforced. Also discovered is the educational effect that satire has. This is controlled by self-selecting all that is publicly good for the cause of maintaining societal peace (Frye 1957, Elliott 1966, Deer & Deer 1977). Again, what is noticeable in the study are the attempts made by society to repossess the symbols of authority for social order. Jolobe does this by interrogating Europeanism and the misrepresentation of African culture under colonial rule. This is well captured in *Umthandazo wangokuhlwa*, wherein he draws attention to the manner in which African societies organise themselves when it comes to thanking God. The poem cited above is an illustration that African people have long had their ways of praise. In the poem, Jolobe suggests that Africans were merely accommodating Western religion. Those who were objecting to the African way of praise had the opportunity to practice the newly introduced religious mode. One may also note that such activities were new to African people.

In *Ucamngco ngeGquba*, we are presented with the notion that African beliefs were something that people practiced. Thus, they would always make sure that the place they deemed to be related to their ancestors was well preserved. People often associate prayer with inner peace; the sentiments expressed in the poem *Ucamngco ngeGquba* speak directly to that. The following line is demonstrative of this concept: “*Ijikile imihla nezicamagushelo*” (*Ilitha*: Jolobe n.d., 21) (Times have changed together with the ways of praising). One may argue then that Jolobe’s satire was all about speaking to the changing times, where we see the same practices disguised as new social activities. This speaks to the factual and concrete fashion in which Jolobe employed his satiric writings. These worked as encouragement for one to envision a world wherein people understand human nature and the changes it undergoes, to inspire tolerance of society’s susceptibility to the nature of what it means to have some kind of social cohesion.

Satire could be said to lead to a state of observation, an observation that is above instant disagreement or agreement, rejection or approval of actions taken against what is satirised. Frye (1957) suggests that satire offers the sensible conscious a way of regulating imaginative materials that otherwise appear confounded by constructive inferences. Consequently, the world of an African author becomes compatible with the “modern African world”, which is a microcosm of clashing but neighbouring cultures. Viewed from this angle, Jolobe artistically

exploits influence to intensify both his artistic and communicative style. It is also evident how Jolobe's satire acts as a measure of protest. His satires are written as protest texts, not only confining them to socio-political situations but also embracing the global dilemma of mankind (Tsambo 1999). Jolobe has the inclination of externalizing himself by inquiring and through fashioning a dreamlike world of reality. This makes it easier for people to relate to his works and realise their true nature.

### **5.3 Recommendations**

This section is aimed at outlining some recommendations relating to the present study, in light of the findings made. The most important one will be related to the preservation of how Jolobe goes about satirizing the follies and vices of society. In the previous chapter, the researcher has detailed some themes that are satirised by Jolobe. In so doing, the study showed evidence suggesting that his works were much more than merely satirical texts. As canonical texts, there should be measures taken to ensure that these address the marginalisation of epistemologies. With that said, one ought to understand that the works of Jolobe are based on their unique ideologies, due to the values that are entrenched in them. This is the case because these are texts written in isiXhosa, and they possess cultural qualities as well as African politico-religious philosophy.

With regard to the study of satire in an African context, the researcher recommends that there should be much done when it comes to discourse relating to post-colonial Africa. There will be much data available that will assist in challenging satiric canonical texts as they seek to preserve knowledge reflecting African societies as we now know them. One could thus use these texts to ask questions relating to the brutal past of the colonial era, or to social stratification. This calls for the texts to be studied in relation to their intellectual contributions and the influence they have had on the development of isiXhosa literature. The use of historical valuation can be seen in most efforts to alter the value system of a social order, and in a sense awaken the minds of Africans that have been deprived of the knowledge that would serve them best. One other point of interest is the idea that Jolobe's works could be available in their deconstructive form. This is due to them being constructed through intertextuality. This is embraced by the resonance that the new approach to intertextuality seeks to establish, which is a link that is vital to the continuation of the traditions regarding to a deconstructive approach to satire.

Another recommendation which relates to the development and use of satire in African languages is one which is concerned with using these texts in the disciplines of humanities and social sciences. This will help in understanding and placing emphasis on African philosophical thought. One has to comprehend that these thoughts represent our value system and shape what we deem to be right or wrong – they represent our core identity and are intertwined with our emotions. This, however, does not necessarily mean that emotional reactions should always lead to altering one's values. It would therefore appear that the forms of satire as interpretive framework and literary expression have divided interests, and each seeks to control the reader. In addition, Jolobe's satire could be labelled a source of inspiration, allowing people to have hope for the development of their societies. As a consequence, thereof, it is also a serious warning to those who indulge in vice. The researcher is hopeful that this study of some aspects of satire in Jolobe's works will make a meaningful contribution to the tools of literary criticism needed desperately in the African languages. In section 1.7, it was outlined that some of Jolobe's works are children's literature. Studies to determine the usefulness thereof for adults may have to be taken. This is the case because, as it has been demonstrated in the preceding chapter, such works also contain elements of satire.

## **5.4 General conclusion**

This study has examined satire not only as a mere style of writing, but also as a source of public commentary on Jolobe's literary works. In the process, the researcher found it necessary to do some biographical outlining of the author. This is the case because it would assist in seeing what inspired the writer to write such satirical texts. Also, it was to see the link between his works and his lived experiences. It looked at the reasons why the likes of Jolobe would embark on satiric writing. It has also managed to explore the tools which were used by Jolobe in ensuring that readers grasped the overall meaning of what he intended to convey by writing satirical pieces. Satirists whose works have been deemed to have some qualities akin to those of Jolobe have also been considered. These include Juvenal, Horace, Pope, as well as Swift. These authors have been considered due to the themes that are satirised by Jolobe. Central to the study were the following questions:

- What is satire?
- What are the reasons behind the practice of satire?
- What makes it hard to understand satirical writings?
- How did Jolobe's philosophical thoughts shape his satiric writings?



The researcher has made attempts to answer these questions throughout the study. In this study, the researcher also managed to show that through his writings, Jolobe demonstrates satire as essentially being a pleasing thing, a delightful and creative affair, an elevating phenomenon and a completely rewarding form of communication. It has also been maintained that Jolobe exhibits great ability in crafting satirical works. This is the case because it has been shown that he has a large body of such work to his name. Having compared Jolobe to Horace, it is wise to note that in his works he tries by all means to be understood. He does this by ensuring that he uses language which is clear. He does so in order to avoid being labelled a “radical”.

Satire is written to be understood by those it is meant for. This is to say, what is satirised is something which is in the public interest. Thus, everybody should be afforded the opportunity to understand it clearly enough to interpret it in the manner in which it was intended. Issues that are dealt with in Jolobe’s works are a reality, since they are based on everyday situations in apartheid South Africa and represent the positive prospects of its aftermath. Through this study, the researcher has also demonstrated that aspects concerning humankind are not static but change constantly. With that said, we have to acknowledge Jolobe’s strides in making sure that people were wary of what kind of laws were made, and of the struggle between those in power and the powerless. This was a calling for people to resist, and fight for their long overdue freedom.

It has been noted that the literary works discussed in this study have been seen as a determining factor in relation to understanding various contradictions in society in modern times. One can argue therefore that satirists should not be much concerned with personal satisfaction in writing, rather they should be aiming to ensure that their content has all that is needed for meaningful communication. That is to say, satire assumes the delivery of a message which inevitably involves a significant proportion of the community.

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