

**THE PORTRAYAL OF NELSON MANDELA IN HIS
AUTOBIOGRAPHY, LONG WALK TO FREEDOM AND IN
WINNIE MANDELA'S, PART OF MY SOUL**

BY

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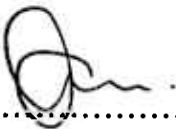
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DECLARATION

This project paper is my original work and has not been presented for a degree in any other university.

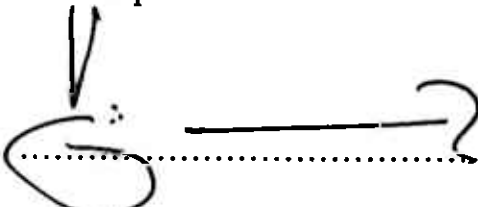
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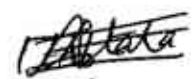
This project has been submitted with our approval as University supervisors.

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MR. KITATA MAKAU.

DEDICATION

To my loving husband, David Kimani and to my two lovely daughters, Diana and Sabina. You made it happen!

Also dedicated to the memory of my late grandfather, Peter Kariuki who bought for me my first pencil. X

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ABSTRACT

The portrayal of Mandela in Part of My Soul and in Long Walk to Freedom has been explored through the analysis of literary strategies that the works employ. The study begins with an introduction that encompasses the statement of the problem, the hypotheses, objectives, justification, literature review, theoretical framework, the methodology, the scope and limitation of the study. Thereafter the study analyses the portrayal of Mandela in the two works. The study is guided by the formalist approach that aids in the analysis of literary strategies employed to reveal Mandela's character.

The discussion on literary strategies has focused on the main strategies that each work employs in revealing his character and subsequently the image that emerges. In revealing his character the two works complement each other in that Part of My Soul give Mandela's image from a witness perspective whereas Long Walk to Freedom give the self portrayal.

INTRODUCTION

The act of writing an autobiography is propelled by the belief that the author's life is worth writing about and that there is something of value to be learnt by the reader. The autobiography therefore acts as an invitation to the reader to enter into the private life of the author. Through writing the author seeks to define who he is and as Peter Abbs points out, "it is an attempt to answer the following questions either consciously or half consciously: Who am I? How have I become who I am? What may I become in the future?" (7). Therefore autobiography concerns itself with a search for self through narration of the author's experiences. It is through the narration of these experiences that the subject's character is revealed either through what the narrator tells us directly about them or through what they do.

Abbs further points out that "The central concern of all autobiography is to describe, evoke and generally recreate the development of the author's experience" (6). In this light autobiography qualifies as art in that there is careful recreation of a life by the author whereby the events are creatively selected and arranged. The act is deliberate and the author includes only those experiences in their life that are in line with the intended aim of writing the autobiography.

Nelson Rolihlahla Mandela was born in Mvezo, a village near Umtata in the Transkei on 18 July 1918. His father was the principal councilor to the Acting Paramount Chief of Thembuland. After his father's death, the young Mandela became the paramount chief's ward to be groomed for a chief advisor's office. Hearing the elder's stories of his ancestors' valour during the wars of resistance in defence of their fatherland, he dreamed also of making his own contribution to the struggle of his people.

After receiving a primary education at a local mission school, he went to Healdtown, a Wesleyan Secondary School of some repute. He then enrolled at the University College of Fort Hare for the Bachelor of Arts Degree where he was elected in the Student's Representative Council. He was suspended from college for taking part in a protest boycott. He went to Johannesburg where he completed his BA by correspondence, took articles of clerkship and commenced study for his LLB. He entered politics in earnest while studying in Johannesburg by joining the African National Congress (ANC) in 1942.

In 1944 he helped found the ANC Youth League, whose Programme of Action was adopted by the ANC in 1949. He was elected volunteer-in-chief of the 1952 Defiance Campaign. He traveled the country organizing resistance to discriminatory legislation. He was given a suspended sentence for his part in the campaign. Shortly afterwards a banning order confined him to Johannesburg for

six months. During this period he formulated the "M-Plan", in terms of which ANC branches were broken down in to underground cells.

By 1952 Mandela and Tambo had opened the first black legal firm in the country. By this time Mandela was both the Transvaal president of the ANC and deputy national president. For the second half of the fifties, he was one of the accused in the Treason Trial where with Duma Nokwe he conducted the defence.

When the ANC was banned after the Sharpeville massacre in 1960, he was detained until 1961 when he went underground to lead a campaign for a new national convention. Umkhonto we Sizwe (MK), the military wing of the ANC was born the same year. Under Mandela's leadership MK launched a campaign of sabotage against government and economic installations. In 1962 he left the country for a military training in Algeria and to arrange training for other MK members.

On his return he was arrested for leaving the country illegally and for incitement to strike. He conducted his own defence whereby he was later convicted and jailed for five years in November 1962. While serving his sentence, he was charged in the Rivonia Trial, with sabotage and sentenced to life imprisonment. Conducting his own defence he read the following speech that summarizes his ideals and which he reproduces in Long Walk to Freedom:

During my lifetime I have dedicated myself to this struggle of the African people. I have fought against white domination, and I have fought against black domination. I have cherished the ideal of a democratic and free society in which all persons live together in harmony and with equal opportunities. It is an ideal which I hope to live for and to achieve. But if needs be, it is an ideal for which I am prepared to die. (438)

He spent eighteen years of his prison term in Robben Island where he transformed the prison into a centre for learning. He was a central figure in the organized political education classes. Even though the government offered to give him freedom if he compromised his principles, Mandela turned this down. He was released on 11 February 1990 after spending twenty-seven years in prison. He was inaugurated as the first democratically elected president of South Africa on 10 May 1994.

By relating these significant events that mark the turning point moments in his life, he traces the growth of his character thereby concurring with Abbs' argument that "autobiography is the search backwards into time to discover the evolution of the true self" (7).

Part of My Soul comprises oral testimonies given to Ann Benjamin by Winnie Mandela and others who have interacted with her (Winnie). The book opens

with an introductory chapter by Benjamin who introduces us to Winnie the subject of the text. Winnie is interviewed from Brandfort a racist town in Orange Free State where she has been banished to. At the time of the interviews, Mandela is still in prison and as a result Winnie uses them to speak for him as well. As a result Part of My Soul reveals both Winnie's and Mandela's character.

Long Walk to Freedom is Nelson Mandela's autobiography whose creation started while he was still incarcerated in Robben Island. He recreates his life from his childhood days in the Transkei where he grew up. He gives in-depth details about his youth and he traces the roots of his political consciousness to these stages in his life. His life takes a dramatic turn when he moves to Johannesburg as a young man. The autobiography marks this as the point at which he becomes actively involved in the freedom struggle. He details the difficult choices he has had to make in his life, such as choosing between his family, career and the freedom struggle. With his life imprisonment in 1964, the autobiography reveals a lot about prison experiences and later what transpires before and after he is released.

STATEMENT OF THE PROBLEM

The two texts, Part of My Soul and Long Walk to Freedom, have Mandela as a central character. The phrase "part of my soul" as used by Winnie in her autobiography refers to Mandela. This therefore means that Part of My Soul

apart from being Winnie's story is also Mandela's story and as a result it reveals a lot about his personality from Winnie's perspective.

The title, Long Walk to Freedom, in Mandela's autobiography is indicative of not just the national freedom struggle of which he is a key player but also the long journey towards self realization. By recreating his experiences he defines himself thereby revealing an image of the self. The autobiography takes stock of his life and he attempts to explain how he ended up being the person that he is at present.

The two texts attempt to define who Mandela is. The two are presented from the first person narrative perspective from beginning to the end. It is this "I" narrator who reveals Mandela's character through description, dialogue and Interior monologues. The study explores how the two texts employ these literary techniques to reveal the character of Mandela and subsequently the image that emerges.

OBJECTIVES

The principal objectives of this study are:

1. To identify the literary techniques employed by the two texts in depicting Mandela's character.
2. Compare how the two texts narrate past events in which Mandela is a participant.

3. Identify and compare the different images of Mandela that emerge from the two texts.

HYPOTHESES

The study will be guided by the following hypotheses.

1. That the two texts reveal Mandela's character through description, dialogue and interior monologue.
2. That Part of My Soul reveals the image of Mandela from a witness perspective while Long Walk to Freedom gives us the self-portrayal thus complementing each other in their portrayal.
3. That the two texts reveal the different faces of Mandela.

JUSTIFICATION

The two texts recreate the personality of Mandela from the first person perspective that gives us the narrator's feelings and views about the experiences being narrated since they are also key participants in the unfolding events. This therefore means that in revealing his character, the two texts differ from biographical works on Mandela in which the narrators are outsiders.

The "I" narrators are present from the beginning to the end of the story therefore they are engaged in a continuous process of creation and recreation. This differs from other works on Mandela that have recreated Mandela's character from historical documents and as a result what we get is the author's interpretation of

events and portrayal of Mandela after analyzing these documents. In addition to this the other works focus mostly on his political life, for instance No Easy Walk to Freedom gives a series of political speeches that adopt different narrative voices. This therefore means that it is only in Part of My Soul and in Long Walk to Freedom that we can get a well rounded image of Mandela in and outside politics.

Although scholars have paid attention to other aspects of the texts such as plot, none has attempted a comparative study of the two texts in regard to how Mandela's character is revealed and the image that emerges.

SCOPE AND LIMITATIONS

The study will focus on Long Walk to Freedom and Part of My Soul as our primary texts, which will provide the raw materials for our critical analysis. The study limits itself to a close reading of the two texts and available materials on formalism.

LITERATURE REVIEW

In his MA thesis on Long Walk to Freedom, Jairus Omuteche argues that the personality of the individuals in an autobiography is shaped by both self-representation and careful interpretation of lived experiences. This observation will be helpful in evaluating how the first person narrator who is also a

participant in the unfolding events shapes and reveals to us the character of Mandela.

Omutече further argues that in Long Walk to Freedom, Mandela engages in both retrospection and introspection of significant experiences. This observation relates to this study in that by retreating in to his subconscious and into his past through interior monologues and reminiscences, Mandela engages in self-portrayal.

In a preview of Long Walk to Freedom, the book is described as one of the “finest memoirs of history’s greatest figures” in which Mandela details the “extraordinary story of his life – an epic of struggle, setback, renewed hope, and ultimate triumph” (1). From this preview therefore the image of Mandela that emerges from the text is that of an epic hero who is larger than life. This observation is going to be helpful in our analysis of the text whereby our aim is to ascertain whether the two texts portray Mandela as an ordinary human being or as a mythical figure.

Stephen Brookfield in his article, “Radical Questioning on the Long Walk to Freedom: Nelson Mandela and the Practice of Critical Reflection” looks at the autobiography as a “reflection on reflection, a record on the thinking process that informed his (Mandela’s) decisions” (97). Brookfield analyses how through a

process of critical reflection, Mandela changes his stand on previously held assumptions. Since the article is on the thinking processes that informed his decisions it is relevant to this study in that it is through changing his view on long held assumptions that he is revealed as a developing character.

In No Easy Walk to Freedom, Mandela adopts different narrative perspectives to comment about the country's political climate and more so the institutionalized policy of racial discrimination (apartheid) that is oppressive to Africans. This therefore means that he is at times an observer who not only reports but also evaluates and gives his view about the changing political situations. At other times he becomes a participant in the unfolding events whereby he reveals to us his inner thoughts and feelings.

However the speeches are independent of each other since they were written at different times and the situations that Mandela was reacting to are different. As a result one event does not necessarily lead to the next. This combined with the shifting narrative perspective means that the text is not a recreation of Mandela's life but only gives us snippets of his life that are in line with the intended aim of the text (shedding light on his role in the political struggle). This therefore means that the text portrayal of Mandela is limited to Mandela the political icon.

Anthony Sampson in Mandela: The Authorized Biography, pieces together the life of Mandela from historical documents, interviews with Mandela himself as well as those who have interacted closely with him. A third person narrator who acquires the stature of a reporter relates the bulk of the story. The third person narration is however interrupted from time to time by first person narrations that are in form of quotations that only serve to illustrate the author's views.

Therefore we get Mandela's portrait from an outsider who is not a key participant in the unfolding events. To Sampson, Mandela's image acquires different meanings depending on the audience as he points out:

He has become a universal hero at the end of twentieth century . . .
.he conjures up an earlier age of liberators, war leaders and revolutionaries. To conservative traditionalists he evokes memories of great men who personified their own country; to the liberal left, battered by lost causes, he brings new hope that righteous crusades can still prevail. (xxiv)

Such description by Sampson is from his own observation as well as his analysis of what other people say about Mandela and it lacks the vivid description of events as we get from the first person narration in Part of My Soul and in Long Walk to Freedom. Sampson however is aware of the limitations of a biographer

as he confesses, "it is not easy for a biographer to portray the Nelson Mandela behind the icon: it is rather like trying to make out someone's shape from behind the arc-lights (xxvi)

THEORETICAL FRAMEWORK

E.M Forster argues "people in a novel can be understood completely by a reader, if he wishes; their inner as well as their outer life can be exposed" (32). As a result fictional characters are "people whose secret lives are visible or might be visible" (40). He further argues that a "writer can talk about his characters as well as through them, or arrange for us to listen when they talk to themselves. He has access to self communings and from that level he can descend even deeper and peer into the subconscious" (58).

Laurence Perrine points out that character and plot are inseparable in that it is through the incidents and events which when arranged sequentially become plot that character is revealed. He further argues that an author can either present characters directly whereby he "tells us straight out by exposition or analysis, what a character is like, or has someone else tells what he is like" or indirectly by "showing us the character in action; we infer what he is like from what he thinks or says or does" (84). He further argues that fiction enables us "to observe characters in situations that are always significant and which serve to bring forth their character as the ordinary situations of life might only occasionally do" (84).

According to David Bergman, character is revealed through "what the narrator says", "what the characters say" and "how they behave"(118). It is also revealed through stream of consciousness "which reveals a characters innermost thoughts as they are formulated"(118). He further argues that for a developing character the "narrative establishes the character's traits in the first part of the story and proceeds to show how events modify those traits (119). His assertions demonstrate further the relationship between plot and character.

Edgar Roberts states that character is disclosed first through "what the characters do" then through " how the characters are described- both their persons and the environment they control" also through "what the characters themselves say (and think, if the author expresses their thoughts) and lastly through "what other characters say about them"(140).

This study will be guided by the theory of formalism in the analysis of the texts. Formalists as Tony Bennet points out "were concerned with the formal mechanisms whereby literary works tended to reveal or make strange the systems of coherence imposed on reality by the codes and conventions of other, usually earlier literary forms"(23). This concern by the formalists is going to be helpful in our analysis of the formal aspects such as description, dialogue and streams of consciousness through which Mandela's character is revealed.

According to Wikipendia, the free encyclopedia, Formalism advocates that “What a work of literature says cannot be separated from how the literary work says it, and therefore the form and structure of a work, far from being merely the decorative wrapping of an isolable content, is in fact part of the content of the work.” We can adopt this principle in our exploration of the relationship between the formal aspects through which character is revealed and the image that emerges.

METHODOLOGY

The study will involve a close reading of Part of My Soul and Long Walk to Freedom. We seek to understand how formal properties of the texts aid in Mandela’s character portrayal. The study will involve internet and library research of relevant materials on characterization, Part of My Soul and Long Walk to Freedom which will aid in analysis of the texts.

CHAPTER TWO

PORTRAYAL OF MANDELA IN PART OF MY SOUL

This chapter explores the various literary strategies that are employed in Part of My Soul in revealing Mandela's character. The chapter also seeks to identify the character of Mandela that emerges from the text.

In Part of My Soul, the character of Mandela is revealed from a multiplicity of perspectives by the different voices that comment on and about him. The book is about Winnie and therefore it is from her that a lot about Mandela is revealed. There are however other biographical voices that comment about him thus adding to, complementing or contradicting what Winnie has already said about him. Added to these multiple images is Mandela's self-portrayal whereby he reveals himself through his letters, speeches and quotations that other characters reproduce or through authorial intrusions.

Part of My Soul comprises oral testimonies of Winnie Mandela and interviews by others as narrated to Ann Benjamin. Benjamin selects and compiles the testimonies, letters, speeches and interviews that are relevant to her current project which is to get the life story of Winnie Mandela. Apart from putting them together, there are instances where she comments on the events either to add emphasis or to clarify some of the issues. It is from these that she emerges as the

author of the text although the story is Winnie's recreated in large from her own first person narration. Benjamin's comments thus become biographical revealing details about Winnie as well as Mandela.

Part of My Soul adapts the first person narrative perspective through which Mandela's character is revealed. The narrators are either participants in the events or are witnesses who observe these events unfold in which Mandela is also a participant. Coupled with this first person narration are other techniques that the narrators employ to reveal Mandela's character. For instance, there are instances whereby the narrators retrieve the events from memory thereby appearing as reminiscences or remembrances from the past. Winnie's reminiscence of how Mandela broke the news of their wedding reveals that he does not involve her in making major decisions concerning their lives:

One day, Nelson just pulled up on the side of the road and said, "You know, there is a woman, a dressmaker, you must go and see her, she is going to make your wedding-gown. How many bridesmaids would you like to have?" That's how I was told am getting married to him! (59)

Memory is selective meaning that the reminiscences only expose that side of him that the narrator is intent on portraying. The narrators relate only those events in which Mandela's actions are in line with the image that they want to depict.

Second, since the text is a compilation of oral testimonies, there are instances when the narrators reproduce some of the dialogues. They therefore tell us about some of Mandela's character attributes thus revealing his character directly or they mention some things about him through which we can deduce his personality. Rita Ndzanga while giving her testimony reproduces a dialogue between her and a prison officer who wants to beat Winnie. This is because Winnie is defending a fellow prisoner who has been molested by the officer:

And Winnie got up and said, "You dare touch her, you dare touch that woman!"

The man just ran back because Winnie was at the door. Then he said, "I'm going to give you a hiding."

And I told him, "Just now you said you were going to give Winnie a hiding. Winnie is my leader's wife, you've got to apologize. I am not going to have my leader's wife spoken to in that way." (105-06)

By reproducing this dialogue, Ndzanga demonstrates that Mandela is a respectable man and people still regard him as their leader. He is not a forgotten hero as the authorities would have wished.

Third, there are times when the narrators though talking to the reader appear to be putting into words their private thoughts and feelings thus revealing Mandela's character through interior monologues. Through them the narrators unconsciously reveal to us some aspects about Mandela indirectly since the monologues are a continuation of what is going on in the narrator's mind.

In a letter to Helen Joseph, Mandela reveals to us his thoughts at the time he left his family to lead the struggle from underground.

At the time I was traveling, worried that I had left behind Zami all alone. Strange as that may sound in the circumstances, the fact that you were still there comforted me. I was confident that you would always play the role of guardian angel to her. (63)

Through the letter he manages to exteriorize his thoughts and it is as though he is sharing with Joseph his worries at the time and at the same time requests her to be there for his family in his absence. He thus reveals that although from the outside he looks so strong and it is as if he has dedicated his life to the struggle, inwardly he is concerned about his family. He is a caring person and he takes the decision to go underground after he is convinced that there will be people to look after his family while he is gone.

Since the text is in large a compilation of oral testimonies, the narrators render their stories from the first person narrative perspective through which they reveal traits about Mandela. They share their experiences with the interviewer and therefore they manage to reveal those aspects about him that they are uncomfortable with. Winnie for instance, when talking about her first outing with him appears to be uncomfortable with the fact that he pays so much attention to the people at her expense:

As we were eating, he couldn't swallow one spoonful without people coming to consult him—it was an impossible set-up. It went right through that very first appointment. And I felt so left out. I just didn't fit in. (58)

She therefore reveals that he is a very dedicated person when it comes to issues affecting the people. He is selfless and he sacrifices everything including his time in order to serve them and as a result he has no social life.

She shares with the interviewer then with the reader the inner turmoil that she goes through in trying to get a suitable outfit so as to look presentable before him. She confesses that she is uneasy and feels inferior in his presence when she says, "I felt so uncomfortable" (57-58) she unconsciously confesses to the reader that Mandela makes her feel intimidated, to her he is a very important personality and she admits this when she says:

I was of course petrified -- he was much older than me and he was the patron of my school of social work. We had never seen him, he was just a name on the letterheads, he was too important for us students to even know him. (58)

Through this statement she creates an image of a Mandela who is more of a mythical figure than an ordinary human being.

However although she seems to hold him to such a high esteem, she also makes some comments through which she voices her discontent with him:

Our life as a family continued to be just as abnormal. Each morning Nelson would go to the Treason Trial in Pretoria and I was out in Orlando. And when he did come home, he often had executive meetings with the ANC. (65)

Her attitude towards him hinders her from telling him this and the interviews offer her a chance to speak out her mind whereby she confides in the interviewer that Mandela never has time for the family. He is so dedicated to the struggle to let anything come in the way including his family.

Reminiscences are written or spoken accounts of remembered experiences. In Part of My Soul, Winnie who is the main narrator uses reminiscences to reveal Mandela's character. She recalls, "While he was touring Africa and visiting London, we kept in touch by correspondence. I never knew how he sent the letters through" (75). At the time of the interviews, Mandela is in prison and she can only recreate his character from what she has heard him say, what she has heard others say about him or what she has witnessed him do before he is imprisoned. She also reveals his character by recreating her visits to him in prison. Thus reminiscences as a literary strategy transcend prison walls to reveal Mandela's character. They also enable the narrator to travel back in time and give us information about Mandela before he went to prison.

Winnie reminiscences about her first encounter with Mandela:

I saw Nelson Mandela for the first time in Johannesburg Regional Court. He was representing a colleague of mine who had been assaulted by police. I just saw this towering, imposing man, actually quite awesome. As he walked into court, the crowd whispered his name. (57)

Through this reminiscence we get Winnie's first impression of him whereby he emerges as a very confident person. It is this first impression that determines her

attitudes towards him later on in their relationship and consequently her portrayal of him.

She also cites an incident that portrays him as a very generous person. She recalls and describes the events preceding their first meeting just before Oliver Tambo introduces her to Mandela. Tambo discovers that he has no money with him after he has had a meal in a delicatessen. He notices Mandela in the shop and tells the waiters to ask him for the money which Mandela readily pays. Memory for an autobiographer is deliberate and selective, and it thus emerges that by choosing to cite this incident that also serves to introduce Mandela to the reader, Winnie endears him to us by emphasizing on his positive traits.

Through the use of reminiscences she also reveals that Mandela is too preoccupied with the struggle and he assumes that she is equally committed, "he never even asked me what my political affiliations were or whether I had any views at all. And I never dreamt of asking how do I fit in, in this whole complex structure" (58). This reminiscence demonstrates that his commitment to the struggle leaves him little time to pay attention to her and as a result she feels that he takes her for granted.

In addition to these, through reminiscences Winnie depicts Mandela as being very dedicated when it comes to physical fitness. Winnie illustrates this when

she says that he used to have her picked from work and taken to the gym, "that is where I was taken, to the gym, to watch him sweat out!" (59). It is as though she is lamenting that he is too obsessed with physical fitness and also involved in the struggle to have any time for a proper courtship. From the above, Winnie illustrates that Mandela hardly had time for personal affairs. All his time was taken by the struggle and he was hardly there for her as she narrates, "Even at that stage, life with him was a life without him. He did not even pretend that I would have some special claim to his time" (59).

She recalls and describes her feelings and the struggles that she goes through before breaking the news that she is getting married to him and this reveals how people view Mandela. She says that her father "was shocked. Nelson was held in such high esteem and was such an important person in the country that my father couldn't imagine how I had found my way to him" (59-60). Her description of her father's reaction on learning that she is getting married to Mandela illustrates that to the Africans in South Africa, Mandela is more of a legendary figure than an ordinary human being. His role in the struggle has made him so famous that her people regard him as superhuman.

Through reminiscence, Winnie recalls how Mandela hardly had time for the family. He is committed to the struggle and sacrifices his even the little time he has with the family for the welfare of the people:

He never had time even to eat. I had to force him. He would sit down and begin to eat, the phone would ring: he had to go and bail somebody at some police station. Whilst he was away, I received a string of people whose friends and relatives had been detained who wanted to bail them out. (65)

Through this reminiscence she depicts him as a selfless person who is always ready to help.

This trait is also demonstrated through reminiscence as Winnie narrates:

We always lived in cramped conditions. Incidentally, he chose the little shack in Orlando himself. He was working for the Johannesburg City Council, when they were building up Orlando -- it was in the 1940s and one day the superintendent, who was his boss at the time, told Mandela to go and choose a house. So he went and chose the smallest; typical of him! He chose a corner house which was just a kitchen, a bedroom and a front room- that's all. And he was the first resident there. He could have chosen the one next door which was four rooms! He is like that. He must have the last in everything in life. (68)

She narrates this incident to demonstrate that he is a selfless person and he does not take advantage of his privileged position to benefit himself. He puts other people's interests before his own.

Winnie through oral testimony reveals that Mandela is a very humorous person:

In those early years of our marriage my husband used to embarrass me-he had a strange sense of humour, he almost drove me to tears. When his friends jocularly asked, where on earth he'd met this little girl, and why her - they were so frank when we went to these ANC parties where he rarely pitched up since he never had time; he would come at the end to pick me up --he would joke and say he was my political saviour, that he had salvaged me from the conventionists. (67)

Winnie deliberately talks about this incident to demonstrate that he is very creative from the way he responds to his friends although his answers embarrass her. However although he is insensitive to her feelings, she depicts him as a very humorous person as she narrates:

One of his terrible jokes was about my work--I was dealing with broken bones and accident cases and he said I had promised to get him all the WCA cases because he was such a good attorney, in return for marriage!

He pulls those jokes with a very straight face--you have to know him to understand. (67)

She recollects some of the anecdotes that Mandela used to narrate. One of them was how he had helped a white lady push a car that had broken down. The white woman gives him 5c as a token which he declines to take, and instead thanks her. The lady is so incensed with him and she calls him a kaffir claiming that he wants 25c. Winnie tells us that he loved to tell these stories. This demonstrates that he is very kind and he only wants to help. By narrating the story just as Mandela used to, Winnie depicts him as a very humorous person who is also very creative. By retelling the story Winnie connects the audience with him and it is as though we are getting the story from him.

The manner in which she tells these stories creates the impression of an oral performance, "Look at this kaffir! He wants 25c! Well, you won't get it from me!" (67). The use of exclamation marks indicates that this is an oral speech. She reproduces the story as she has heard Mandela narrate it and the exclamation marks capture the tone of the speech. This reenactment is meant to elicit laughter by depicting the old lady as ridiculous.

She also narrates another incident when Mandela bought a Stetson which he does not need simply because a black man persuades him. He ends up buying

the hat because the black man is paid on commission. This incident also has features of an oral performance with dashes indicating the pauses to add emphasis and also for the audience to have a mental picture:

Another day when he was walking down Commissioner Street, a black man was standing at the door of a shop--calling customers to come inside. The black man literally drags Nelson into the shop--obviously he was paid commission. So Nelson calmly takes the Stetson--he never wore hats--just because it was a black man who had to get a plate of food by selling him something. (67-68)

By narrating this incident she portrays him as an understanding person who, driven by fellow feeling, shares the little that he has with those in needs.

She recalls and shares with the reader how he would spend his little income on fruits and buying pretty dresses for Zeni. She confides in us that "he was an economic disaster" (68) but this only serves to demonstrate that he is a loving man and he uses whatever resources he has to make his family happy and comfortable. By choosing to share this with the reader she also demonstrates that he is very concerned about her looks and this foreshadows her revelations later on when she tells us, "He jocularly used to say I must stand back so that he could see what I was wearing" (133).

Through remembrances she also portrays him as a generous person although this side of him at times make her suffer as she shares with the interviewer how he would come home from court and say:

Darling, I brought my friends here to taste your lovely cooking; and he would pitch up with ten people and we would have one chop in the fridge. I used to be reduced to tears and he would laugh and run around looking for a packet of tinned fish from the local shops. He is just like that. He never had a banking account. He couldn't possibly have one. (68)

By choosing to talk about these incidents she reveals to us that he has no attachment to material things and the little that he has is there to be shared with the community. This confirms her earlier claims that "Growing up in the tribal set-up in the countryside seemed to give him his background; he is a traditionalist" (60). From his actions like when he invites his friends for dinner, therefore it is clear that his character is moulded by traditional values such as generosity and communalism. As a result he is a very loving and generous person. Due to the changes that the society has undergone some of this traits on his part though positive have put a strain on his young family. He is however not conscious that his actions are hurting Winnie since to him his friends are part of his larger family and traditionally it is his duty to share with them. Since these values are the basis of his character, Winnie finds it difficult to confront him and voice her discontent. Reminiscences in this case therefore help her to voice her

discontent over the marriage. As a result they become therapeutic in that she is able to share these with the interviewer and then the reader.

Remembering their last meeting together before he goes underground, Winnie reveals that he is a softhearted person in that he lacks the courage to tell her that has decided to go underground and lead the struggle from there. He asks her to pack his clothes but when she comes back from the house she finds that he has already left. He is a very sensitive person and he is aware of the suffering that his decision will cause his young family and that is why he lacks the courage to tell her about it.

However he is very organized as far as the struggle is concerned and he has everything well planned in advance. Winnie reveals this side of him through her reminiscence of how she learns about his whereabouts a day after he goes underground:

In the afternoon papers on the following day I read that he had emerged in pietermaritzburg and addressed a convention I knew nothing about. I had not even realized that his banning order had expired at that time. (71)

She also remembers how a few days before he goes underground, she finds a document in his pocket showing that he has paid rent for six months. She also

recalls how he suddenly has the car repaired and left it in the garage. Through this remembrance she illustrates that he is a caring person and he wants her to be comfortable while he is away. She also illustrates this side of him by describing how he used to visit her while underground. He sneaks in to their house to check on her as she recalls:

I waited for that sacred knock at the window in the early hours of the morning. I never knew when. I never had an appointment made. At the beginning he used to come home for an hour or so early in the morning, depending on the political situation. (72)

She describes her prison visits to him whereby she reveals that he is a jovial person just like he was before he was imprisoned. She talks about how, "He jocularly used to say I must stand back so that he could see what I was wearing" (133). She also tells us that he would confront the prison officials if they tried to interfere with the visit:

We had to talk through earphones which they could switch off any time. And of course we were once again reminded not to talk about anything but the family. If, for instance, I mentioned a name they didn't know - grandchildren, we call them by all kinds of names - they disconnected the phone and politely asked me what we were talking about. It used to be very bad. Visits were stopped altogether on some occasions. We used to

have violent exchanges with the officers; he could address them as the boys they are. (133)

Winnie gives these reminiscences that demonstrate that he is very assertive and courageous in that he is fighting injustice even from prison.

Winnie while narrating about their first meetings shifts from just recreating the events to addressing the reader through monologues. The monologues occur in instances when she gives long uninterrupted narrations giving no indication of the interviewer's presence and it is as if she is addressing the reader. It appears as though she is having a personal recollection that is revealed through the monologues hence analyzing his character. She therefore manages to reveal to us how she views Mandela by talking about his attitude towards courtship, "so if you are looking for some kind of romance, you won't find it" (59). She uses the second person pronoun through which she makes the reader a participant in the events as though trying to win their empathy. She makes the reader understand her predicament and in the process also reveals Mandela's character. She says of their courtship days, "Even at that stage, life with him was a life without him. He did not even pretend that I would have some special claim to his time" (59). Through this she presents us with an image of a Mandela who is so preoccupied with the struggle such that everything else including her comes second.

Using the second person pronoun she depicts him as a very confident person. He emerges as her mentor who has shaped her political outlook:

But one become so much part and parcel of Nelson if you knew him that you automatically expected anything that happened to him to happen to yourself, and it didn't really matter. He gave you such confidence, such faith and courage. If you become involved in our cause as he was, it was just not possible to think in terms of yourself at all. (60)

She persuades the reader to agree with her that, Mandela is a selfless leader who has sacrificed everything for the struggle and she goes on to say, "for him it was a total commitment (60).

Through monologues, Winnie reveals Mandela's shortcomings as a family man. He dedicates almost all his time to the struggle at the expense of his family:

So there never was any kind of life that I can recall as a family life, a young brides life, where you sit with your husband and dream dreams of what life might have been, even if we knew that it would never be like that. (65)

She makes this statement to demonstrate that he is very committed to the struggle and to show the price he is willing to pay in exchange for freedom.

She remembers her last meeting with him before he is sent to Robben Island, "it was extremely painful" (83). She again paints him as her source of inspiration. "But he has this way about him of reassuring you and dispelling whatever fears you have. Just seeing him reconstructed those emotions that were falling apart and rebuilt me. He prepared me for the difficult life ahead" (83). Through this she demonstrates that apart from being a mentor, Mandela is also fatherly. He is very strong and despite the hardships that lay ahead he still has the strength to comfort her. She persuades the audience to empathize with her by incorporating them in this experience by referring to herself as "you" instead of "I"

Since Part of My Soul is Winnie's story as narrated by her, Mandela's story therefore assumes the form of an oral testimony by Winnie through which she reveals his character. He is very proud of his culture and is strongly attached to his roots. By saying this she is suggesting that he is a patriotic man and his decision to be on the forefront of the struggle is driven by the desire to protect and restore the rights of his people. She tells us that, "he is a traditionalist. I don't mean in the stifled, narrow sort of way. Rather in the sense that what he is in the struggle, he is because of the love of his country, the love of his roots" (60). It is this love of his roots that has made him realize the level of injustice being

subjected to the black people. By joining the struggle he is focused on liberating the whole country and not just his community and therefore he is a national leader. She says, "He used to philosophize about the elders-about their wisdom which he admired so much. It was those elders who instilled that pride in him, and love of his people" (60). Through this she portrays him as a person who is very proud of his identity.

Through reminiscences and oral testimonies therefore, Winnie replays past events in which Mandela is a participant thus depicting him as a dedicated freedom fighter who is selfless and humorous. However he dedicates almost all his time to the struggle and therefore he is not there for his family when they need him.

Apart from Winnie's first person narration, there are other narrators whose voices either complement or contradict what she reveals about Mandela. The voices give testimonies and anecdotes that shed light on some of Mandela's character traits. However unlike Winnie who reveals both strengths and weaknesses in Mandela's character the other narrators concentrate only on his strengths.

Adelaide Joseph narrates to Ann Benjamin how Mandela used to assist her family thus depicting him as a very kind person. She narrates how he used to

find time to inquire about their handicapped child's wellbeing despite his busy schedule, "He would often pop in the middle of the night when he saw our lights burning, just to check if everything was OK" (62). One Sunday, Joseph visits the Mandela's and Mandela offers to take them around Orlando as Winnie prepares lunch. Joseph goes on to demonstrate that Mandela is popular among his people by describing the people's reaction on sighting his car:

Every road and street we turned into, people were shouting Mandela, Mandela. They knew that car and they knew that man. That was in 1960. There wasn't a woman or child that spotted him, that didn't signal, greet him and shout his name. Then I realized that this was the man South Africa needed. (62)

Adelaide Joseph recalls an incident that reveals Mandela's feelings towards Winnie:

Also the sentimental side of it: he was in prison and he called me, and when I visited him, he said, "It's Winnie's birthday and I want you to go and buy her a present." And I remember, I bought her a dress and she was so thrilled because Nelson had remembered. (62)

Through this she portrays him as a very loving and caring husband who transcends prison walls to fulfill his duties. This portrayal contradicts Winnie's comments that suggest that he dedicates all his time to the struggle leaving him no time to show her affection.

Sally Motlana's reminiscence about Mandela's visit from underground depicts him as a caring, loving husband. She demonstrates that he is a very daring person taking into consideration that it is very risky for him at that time to expose himself since the police are hunting for him:

I had received a telephone call that a visitor would be coming. The doorbell rang at 8 p.m. I almost dropped dead when I saw him standing outside. "Do me a favour and fetch Winnie," He said. (72-73)

Motlana's portrayal of Mandela as a loving and caring husband compliments Winnie's reminiscence about their meetings when Mandela was underground. She describes how on learning that her car has a problem he emerges from underground and exchanges the car for a new one:

I remember another occasion when the crock of a car Nelson left me gave in completely. Someone came to work that day and told me to drive to a particular corner. When I got there, a tall man in blue overalls and a chauffeur's white coat and peaked cap opened the door, ordered me to

shift from the driver's seat and took over and drove. That was him. And in the thick of Sauer Street, where there are hundreds of commuters, he just stopped at a "stop" sign, got out, bade me goodbye and disappeared. (74)

Her vivid description of the incident reveals his daring aspect whereby through his creativity he easily changes his identity and avoids detection by the police.

Dr. Nthatho Motlana after visiting Mandela in prison gives an oral testimony through which he describes Mandela as a very strong person both physically and mentally, "Oh powerful, powerful! Except for a few grey hairs he was the same Nel I have known for many years. Absolute dignity and a grand Xhosa chief! Extremely fit, mentally and physically" (130). The exclamation mark apart from illustrating the oral nature of the testimony also serves to emphasize that Mandela is a very strong person who carries himself with dignity in spite of the fact that he is in prison for life. Motlana's testimony connects the reader with Mandela in prison and we are able to create a mental picture of him.

Priscilla Jana's testimony concurs with Dr Motlana's description of Mandela. She says that "He's still good-looking, He's got a tremendous stature, and he's got a fantastic physique" (131). From her testimony Jana reveals that Mandela is a very optimistic person. Jana's and Motlana's testimonies complement Winnie's earlier comments that he is a "towering, imposing man, actually quite awesome" (57).

Another literary strategy through which Mandela's character is revealed is dialogue. This occurs in instances when characters engage in a conversation thus telling us directly what he is or indirectly through what he says. Priscilla Jana recalls her visit to Mandela in prison whereby she reproduces a conversation between Mandela and a prison official:

So Nelson said, "Oh, don't worry about it. Everything on this island depends on the whims and fancies of these officials." So the prosecutor said, "Well, Mr Mandela, it is prison regulations." And Nelson said, "I'm not prepared to debate this issue with you!"(131)

From this dialogue Mandela emerges as an assertive person who has not allowed even prison to silence him. By declining to argue with the officer, Mandela justifies his continuous fight against injustice. He also asserts his innocence and also seems to imply that the guilty party is actually his jailers.

Winnie recalling a prison visit gives a dialogue between Mandela and his grandchild Zamaswazi, The child wants to go to him and she bangs the glass that separates them shouting:

"Open, daddy! Open, daddy! I want to come in." And Nelson smiled and said: "Here are the keys darling", pointing to the warders. "Ask them to

open." And she became more hysterical: "Open, daddy, I want to sit on your lap!"(144)

Through this dialogue he emerges as a courageous person who has refused to be cowered by jail.

Whereas Winnie and the other voices give us Mandela's character from a witness perspective, it is in his letters and speeches that Mandela reveals himself to us. He brings out his fears, feelings, hopes and aspirations thus revealing his inner self. The speeches however reveal his stand in regard to public affairs whereas the letters, which are a more private form reveal his feelings in relation to personal issues.

In a letter to Helen Joseph, Mandela reveals his character through reminiscences of past experiences. He gives a vivid description of the events of the night that he went underground:

There has always been something of the British Isles in that home, serving as a crossroad in a vast sea. Few were surprised to see them there. At that time I was traveling, worried that I had left behind Zami all alone. Strange as that may sound in the circumstances, the fact that you were still there comforted me. (63)

Through this recollection he confesses to Helen Joseph that he feels guilty that he had sacrificed his young family for the struggle. From this confession he emerges as a very soft person inside although he appears to be so strong. This confession concurs with Winnie's recollections of the days just before he goes underground, "I think he found it too hard to tell me. With all that power and strength he exudes, he is so soft inside. I had just noticed that week that he was silent and thoughtful, and I remember asking whether anything was worrying him" (71). He therefore emerges as an ordinary human being with fears and worries like any other human being.

From the letter it emerges that he has a sharp memory as is demonstrated by his vivid description of events that happened long before he was imprisoned:

My mind carries a picture that never fades in spite of the years that have passed since I saw you. You were standing in front of the house, like one waiting for the chickens to come home to roost. Zami [i.e. Winnie] and Co were outside the gate talking lively to one another. (63)

His determination to fulfill his duty as a husband, father and grandfather reveals that he is very caring and loving. This verifies claims by Winnie and other voices that depict him so. This is captured well in his letter to Winnie when he advises her to avoid going out at night:

Do you still remember that you were at the same varsity when we met eighteen years ago? I hope you'll enjoy the course. But remember that I expect you to live up to the high standard I know you're capable of. But it really shook me to learn that in the evenings you drive to the Public Library. How can you take such a risk? Have you forgotten that you live in Soweto, not in the center of town where you'd be safe at night? For the last decade you've been the object of cowardly night attempts on your life in which they have tried to drag you out of the house. How can you offer them such an ideal opportunity? Your life and that of the children is more important than an educational certificate. I hope in your next letter you'll tell me that you have dropped that, that after work you drive straight home and remain there with Zeni and the others till the next morning. Unisa and the State Library run a van service for reference books and you could make use of that. (93-94)

Through this letter it emerges that he is a responsible husband by offering guidance to her through his letters even though he is not there physically to protect her.

After meeting him, Zindzi demonstrates that he is a loving person when says, "But he is such a warm person, and he is so tactful. He said: "Oh darling, I can see you now as a kid at home on my lap" (136)

In a letter to Winnie in Brandfort he again comes out as a caring husband when he comforts her for the loss of her sister. The letter is like an apology for having left her behind. Through the letters he tries to guide her, a role that imprisonment has made it difficult for him to play.

In another letter to Winnie he reveals himself as a mentor not only to Winnie but also to his children. He gives his advice to Zindzi on how to write a good biography. From what he says it emerges that he is a man of integrity and he intends to pass on this to his daughter:

My considered view, subject to what she may say, is that she must keep out certain characters from her work. Naturally such works must give a faithful account of the events, the pleasant and unpleasant. The personalities mentioned, even those that are very dear to her, must appear not as angels, but as real men of flesh and blood with virtues and weaknesses. (137)

He cites some of the recently written biographies which he feels fall short of what can be termed as excellent works. His knowledge about current events happening in the world justifies Zindzi's claim that he is still so much in touch with what is happening outside the prison.

He shares his feelings and expresses his fears through letters as he does in a letter to Winnie, "Although I always put a brave face, I never get used to you being in the cooler. Few things disorganize my whole life as much as this particular type of hardship" (139). This confession reveals that he is a very softhearted person thus concurring Winnie's earlier claims that "with all that power and strength he exudes, he is so soft inside" (71).

Mandela also reveals himself through his speech that is read on his behalf by his daughter Zindzi. He is a principled person as can be seen from his assertions that he is a member of the African National Congress and will always be its member till the day he dies. He also emerges as a peacemaker who is out to unite his people and he demonstrates this by saying that there are no differences between him and Oliver Tambo. His statement also demonstrates that he is a selfless leader and that is why he reaffirms that they have come this far not through his individual efforts but through the efforts of all his comrades including Tambo.

He is also a very persistent man as can be seen from all the letters he has written to the former governments in a bid to draw their attention to the problems facing the Africans without giving up as he writes in his speech:

My colleagues and I wrote in 1952 to Malan asking for a round-table conference to find solution to the problems of our country but that was

ignored. When Stridjom was in power, we made the same offer. Again it was ignored. When Verwoed was in power we asked for a national convention for all the people in South Africa to decide on their future. This, too, was in vain. (147)

The repetition of words and phrases shows how consistently Mandela and his colleagues have sought to work together with the government to bring democracy in South Africa.

By putting the interests of the people first he demonstrates that he is a noble leader and he is prepared to sacrifice everything even if it means his life for them. In his speech he says:

I am not less life -loving than you are. But I cannot sell my birthright, nor am I prepared to sell the birthright of the people to be free. I am in prison as the representative of the people and of your organization, the African National Congress, which was banned. (147)

He is also very consistent in that he has not changed his demands even after being in prison for so long.

In Part of My Soul therefore, Mandela's character is revealed mainly by Winnie through her oral testimony and reminiscences. There are also other voices that either compliment or contradict Winnie's portrayal of Mandela. Complementing this portrayal is Mandela's own portrayal through his letters speeches and also through dialogue. From these multiple portrayals, the image that emerges is that of a dedicated, selfless freedom fighter. He also emerges as a very loving and caring person.

CHAPTER THREE

MANDELA'S SELF PORTRAYAL IN LONG WALK TO FREEDOM

Long Walk to Freedom is Mandela's autobiography through which Mandela tells his story and also traces the development of his character from his childhood days in the Transkei. He attributes his character development to internal forces within him as well as to external elements which have shaped his personality. As Pascal argues, autobiography seeks to give "the representation of the self in and through its relations with the outer world" (8). In the autobiography, Mandela reveals his character through the use of first person narration, citing anecdotes, interior monologues, dialogue, rhetorical questions and reminiscences.

Mandela writes Long Walk to Freedom after his release from prison but he had started compiling his story while serving his sentence in Robben Island. He details the significant events in the past that have helped to shape his personality. As a result each incident and each circumstance narrated are part of a process of his character formation. However the character of Mandela that emerges from the autobiography is shaped not just by these past events but also by the manner in which they are rendered.

The first strategy that Mandela uses to reveal his character is by asking rhetorical questions that bring out the dilemma and the pain that he goes through any time

that he has to make a difficult decision. He asks rhetorical questions when he has to choose between family commitments and the struggle. For instance he once visits his rural home where he sees the abject poverty that his mother is living in and this haunts him. He realizes the consequences that he has to live with because of his decision to commit himself totally to the struggle. He asks himself, "Can there be anything more important than looking after one's ageing mother? Is politics merely a pretext for shirking one's responsibilities, an excuse for not being able to provide in the way one wanted?"(212). Through the rhetorical questions he invites the reader to share in his sufferings and to see him as a responsible person who has been put in an awkward position by external forces.

While negotiating for dialogue between the ANC and the South African government, the government insists that the ANC breaks its ties with the communist party. Responding to them Mandela writes, "Which man of honour will desert a life-long friend at the insistence of a common opponent and still retain a measure of credibility with his people?" (654). By asking this question he demonstrates that he is a man of integrity. He is prepared to even continue languishing in jail and not betray his allies.

When Mandela goes underground he releases a letter to South African newspapers through which he addresses the masses. He asks a series of rhetorical questions which are meant to provoke them to rise up and act:

What are you going to do? Will you come along with us, or are you going to co-operate with the government in its efforts to suppress the claims and aspirations of your own people? Are you going to remain silent and neutral in a matter of life and death to our people? (327)

Mandela knows how to work on people's psychology and these questions demonstrate that he is good at mobilizing the masses.

Pleading in court, in a trial in which Mandela is accused of leaving the country illegally and mobilizing people to strike, he asks a series of rhetorical questions which are not just directed at the court but summarize his beliefs whereby he views his actions of which he is accused as having been morally right:

Can it be any wonder to anybody that such conditions make a man an outlaw of society? Can it be wondered that such a man, having been outlawed by the government, should be prepared to lead the life of an outlaw, as I have led for some months, according to the evidence before this court? (392-93)

By asking these questions, Mandela demonstrates that he is not a dangerous criminal as the government portrays him but that he is a patriotic citizen who is fighting an unjust system.

On 31 January 1985, in a debate in parliament, P.W Botha offers to free Mandela on condition that he renounces violence. Responding to Botha, Mandela writes a speech that is read on his behalf by his daughter, Zindzi in Jabulani Stadium. In the speech he asks a series of rhetorical questions that summarize his stand in regard to Botha's offer:

What freedom am I being offered while the organization of the people remains banned? What freedom am I being offered when I may be arrested on a pass offence? What freedom am I being offered to live my life as a family with my dear wife who remains in banishment in Brandfort? What freedom am I being offered when I must ask for permission to live in an urban area? What freedom am I being offered when my very South African citizenship is not respected? (623)

Through these questions he demonstrates that he has remained consistent in his quest for freedom and not even imprisonment can make him waver. He is very loyal to the people and also to ANC as these questions demonstrate whereby he is prepared to continue languishing in jail for the sake of the people. He is a wise person in that he reads the hidden agenda in Botha's offer that is meant to retain the status quo.

Another strategy that Mandela uses to reveal his character is citing anecdotes that are interesting and at times hilarious. He relates how while studying for his LLB degree in prison he writes a letter requesting the authorities to allow him to buy a copy of *The Law of Torts*. A few days later, Colonel Aucamp storms into his cell and in his gloating manner says, "Mandela, we have got you now" and then he adds, "Why do you want a book about torches, man, unless you plan to use it for your damn sabotage?"(381). Mandela is lost and doesn't know what Aucamp is talking about until he produces his letter. Mandela laughs and then proceeds to explain to Colonel Aucamp that tort is a branch of law and not a burning stick that could be used as a bomb.

In writing his autobiography, Mandela selects and includes incidents in his life that are in line with the self-image that he wants to portray. By citing this particular incident, Mandela demonstrates that he is a very humorous person. By making fun of colonel Aucamp, he ridicules the establishment by portraying them as ignorant and as a result Mandela emerges as a social satirist.

In another incident a fellow prisoner, Hennie Ferris volunteers to lead prayers during the Sunday service. He then asks the other prisoners to close their eyes and everybody including the minister does so. At this point another prisoner, Eddie Daniels, tiptoes to the front, opens the minister's briefcase, and removes the Sunday Times of that day. Mandela's vivid rendition of the incident further

demonstrates that he is a humorous person. He reveals that prison is not just gloom but there is the funny side to it. Mandela includes these funny incidents that are also meant to ridicule the establishment. He has a critical mind and sees situations from different perspectives.

Mandela also puts himself in the spectators place and laughs at his own misfortunes. He makes fun of how he behaves on his first day at Clarkbury Institute:

On this first day I spotted my new boots. I had never worn boots before of any kind, and that first day I walked like a newly shod horse. I made a terrible racket walking up the steps and almost slipped several times. As I clomped in to the classroom, my boots crashing on that shiny wood floor, I noticed two female students in the first row were watching my lame performance with great amusement. The prettier of the two leaned over to her friend and said loud enough for all to hear: "The country boy is not used to wearing shoes," at which her friend laughed. I was blind with fury and embarrassment. (39)

His ability to step aside and narrate this funny incident whereby he is the subject of the joke reveals that he is very courageous. He also demonstrates that he is human in that he has not always been perfect in everything.

He makes fun of himself by citing another incident after he moves to Johannesburg. On his way home one day he sees a large and appetizing piece of meat through the glass of a delicatessen which he asks the man behind the counter to carve a piece for him. On reaching home he calls one of the landlord's daughters as he writes:

I said to her, "Would you take this piece of meat to one of your older sisters and ask her to cook it for me?" I could see her try to suppress a smile, but she was too respectful of her elders to laugh. With some irritation, I asked her whether something was wrong. Very softly she said, "This meat is cooked." I asked her what she was talking about. She explained that I had bought a piece of smoked ham, and that it was meant to be eaten just as it was. This was entirely new to me and rather than confess complete ignorance, I told her that I knew it was smoked ham but that I wanted it warmed up. She knew I was bluffing, but ran off anyway. That meat was very tasty. (91)

In another incident, Mandela helps an old white woman push her car that is sandwiched between two cars. Through this he demonstrates that he is a kind person and is always ready to help. However the white lady misinterprets his action as he writes:

The English speaking woman turned to me and said, "Thank you, John"- John being the name whites used to address any African whose name they did not know. She then handed me a sixpence coin, which I politely refused. She pushed it towards me, and again I said no, thank you. She then exclaimed, "You refuse a sixpence. You must want a shilling, but you shall not have it!" and then threw the coin at me, and drove off. (174)

By citing this incident, Mandela demonstrates that he values his dignity in that he does not shout back at the old lady even after she tries to humiliate him. He refuses to conform to the stereotype that is created by whites whereby Africans in South Africa are seen as desperate people who will always try to please a white person so as to get a token.

He relates another incident when he is appointed as a prefect during his second year in Healdtown College. He is put on night duty and one of his responsibilities is to put down the names of those students who on rainy nights relieve themselves on the bushes instead of using the outhouse. One rainy night he catches a few students and writes down their names. Towards dawn he sees one chap who after looking both ways stands at the end of the veranda to urinate. Mandela moves over to him and announces to him that he has been caught, whereupon the student turns round only for Mandela to realize that he is a fellow prefect. Mandela finds himself in a moral fix since he feels that it is

unfair not to report the prefect and report the other students. In the end he tears up the list and charges no one. In relating this incident, Mandela demonstrates that he is a fair leader and that he believes that people should be treated equally regardless of their social status. This incident foreshadows his role later in life whereby he advocates for equality between races by demanding an end to apartheid.

However as an African, the system puts him in an awkward position whereby as a lawyer he is forced to resort to some unorthodox tactics while defending his clients as he writes:

I recall once defending an African woman who worked as a domestic worker in town. She was accused of stealing her "madam's" clothes. The clothing that was allegedly stolen was displayed on a table in court. After the 'madam' had testified, I began my cross-examination by walking over to the table of evidence. I studied the evidence and then, with the tip of my pencil, I picked up an item of ladies' underwear. I slowly turned to the witness box brandishing the panties and simply asked, "Madam, are these ... yours?" "No," she replied quickly, too embarrassed to admit that they were. Because of this response, and other discrepancies in her evidence, the magistrate dismissed the case. (176-77)

From this anecdote he emerges as a clever lawyer who has mastered his art so well and one who sees the inequalities in the legal system. He however manages to overcome these obstacles through his cunningness.

He recalls another incident whereby he and his fellow prisoners are subjected to inhuman treatment. He describes how they are ordered to strip naked after their arrival in Jonesburg Prison:

Upon admission, we were taken to an outdoor quadrangle and ordered to strip completely and line up against the wall. We were forced to stand there for more than an hour, shivering in the breeze and feeling awkward - priests, professors, doctors, lawyers, businessmen, men of middle or old age, who were normally treated with deference and respect. Despite my anger, I could not suppress a laugh as I scrutinized the men around me. For the first time, the truth of the aphorism "clothes make the man" came home to me. If fine bodies and impressive physiques were essential to being a leader, I saw that few among us would have qualified. (233)

At the time this incident takes place it is humiliating and dehumanizing. However, Mandela manages to step aside and become an observer who not only describes but also makes funny comments about himself and his fellow

prisoners. It is this ability to make fun of even the most painful and embarrassing experiences that demonstrates that he is a very humorous person.

Mandela also writes about another incident that takes place at Liliesleaf farm where he is hiding after going underground. He pretends to be a houseboy to avoid detection. It is during this time that some African workers come to do some repairs on the main house. To these workers he is just a waiter and that is how they address him. They treat him with contempt as he serves them and he writes:

As I was carrying the tray, I came to one fellow who was in the middle of telling a story. He took a cup of tea, but he was concentrating more on his story than on me, and he simply held his teaspoon in the air while he was talking, using it as a gesture and tell his tale rather than help himself to some sugar. I stood there for what seemed like several minutes and finally, in mild exasperation, I started to move away. At that point he noticed me, and said sharply, "Waiter, come back here, I didn't say you could leave."
(332-33)

From this anecdote he demonstrates that he is a very good actor in that he does not lose his patience even when the workers humiliate him. The incident also

helps to depict him a very humorous person in that it is only him and the reader who knows that he is acting thereby making fun of the ignorant workers.

He also relates another incident that takes place after his imprisonment for leaving the country illegally. He serves the first few months of his five year sentence at Pretoria Local after which together with other political prisoners, he is transferred to Robben Island. On arrival at Robben Island the prison officials who are not even aware that they are political prisoners order them to remove their clothes which they throw in water and then order them to put them on again. One of the officials, Gericke, then shouts at a prisoner, Aaron Molete asking him why he is sporting long hair in prison. Then turning to Mandela he shouts, "... like this boy's?" (406). It is at this juncture that Mandela responds, "Now, look here, the length of our hair is determined by the regulations ..." (406). Mandela then describes in amusing details the official's as well as his own reaction:

Before I could finish, he shouted in disbelief: "never talk to me that way, boy!" and began to advance. I was frightened; it is not a pleasant sensation to know that someone is about to hit you and you are unable to defend yourself.

When he was just a few feet from me, I said, as firmly as I could, "If you as much as lay a hand on me, I will take you to the highest court in the land and when I finish with you, you will be as poor as a church mouse." The moment I began speaking, he paused, and by the end of my speech he was staring at me with astonishment. I was a bit surprised myself. I had been afraid, and spoke not from courage but out of a kind of bravado. At such times, one must put up a bold front despite what one feels inside. (406-07)

From this anecdote, Mandela emerges as a very frank person by admitting that he responds out of fear but this response scares the officials. This is humorous in that Mandela not only makes fun of himself but also of the officials. We are made to picture a prison commander retreating from a Mandela who despite putting a brave face is also very scared.

Mandela also cites another incident through which he makes fun of the authority. He narrates how while in a consulting room during the Rivonia Trial they communicate through notes. The authorities are keen on getting information from them and Mandela and his colleagues know this. One day Govani Mbeki pretends that he is writing a secretive note, which he then passes on to Mandela who after reading shakes his head and passes it to Kathy. Kathy takes out his match as if to burn the note at which point Lieutenant Swanepoel swoops in to the room and grabs the paper. A few seconds later he storms back

saying, "I will get you for this!" Govani had written in capital letters: "ISN'T SWANEPOEL A FINE-LOOKING CHAP?"(426). This anecdote reveals Mandela's ability to make fun even when he is faced with difficult situations like the trial that awaits them when they play this joke on Swanepoel.

He admits that one of the ways that prisoners take revenge on warders is through humour. He relates how they give the nickname, Suitcase, to a warder, van Ransburg, who is very harsh on them. The other warders designate a prisoner to be carrying their lunch boxes (which the prisoners refer to as suitcase) but they refuse to carry van Ransburg's "suitcase". Van Ransburg therefore carries his "suitcase" hence the nickname. One day a prisoner, Wilton Mkwayi inadvertently refers to "suitcase" within van Ransburg's hearing who demands to know who "Suitcase" is to which Mkwayi replies "It is you!"(515).

By choosing to relate this incident in his autobiography, Mandela ridicules the warders and also makes fun of them. As a result, Mandela emerges as a cheerful person. Instead of just complaining about his jailers thereby making us hate them he chooses to make fun of them thereby presenting them as human beings whom we pity.

He relives these moments by relating these incidents that appear funny at present but at the moment that they take place the prison officials are brutal

forces who are intent on breaking the prisoners. After Mandela has been in Robben Island for about one year, a new commanding officer, Colonel Piet Badenhorst is posted there. Mandela's request to see him is turned down and about a week after his arrival, Badenhorst pays the prisoners a surprise visit at the quarry. The prisoners pause to have a look at their surprise visitor who without warning insults Mandela. Mandela then reacts in an unexpected manner as he writes:

I did not care for this expression at all' and without thinking, I started advancing towards Badenhorst. He was still some distance away, and before I got close he had returned to his car and driven off.

From his car, Badenhorst radioed a command to his staff and within minutes a truck had arrived to transport us back to section B. (544)

From this anecdote, it emerges that Mandela is short-tempered and very courageous. However by including this incident in his autobiography he comes out as a very humorous person. This is illustrated by his description of Badenhorst's reaction.

The other strategy that Mandela uses to reveal his character is interior monologues whereby he manages to expose his inner thoughts and feelings. The

events are recreated from memory but he describes his thoughts and feelings at the time the events take place. He faces a dilemma after Dr Kerr, the principal of Fort Hare College urges him to choose between taking up a position as a student leader and quitting school:

Even though I thought what I was doing was morally right, I was still uncertain as to whether it was the correct course. Was I sabotaging my academic career over an abstract moral principle that mattered very little? I had taken a stand, and I did not want to appear to be a fraud in the eyes of my fellow students. (61)

He shares his inner thoughts with us thus persuading us to empathize with him. He demonstrates that he is a person of integrity who sacrifices a lot for his beliefs. He is also selfless in that he chooses to sacrifice his education in the hope that his fellow students will benefit from his action.

Long before the formation of Umkhonto we Sizwe, the military wing of ANC, Mandela is already thinking about armed struggle as his thoughts reveal when he drives through Orange Free State as he writes, "as I drove, I imagined the hiding places of General de Wet's army and wondered whether they would some day shelter African rebels" (187). He is insightful and he can already foresee that they will never win freedom through non-violent means. He is already thinking about organizing a guerrilla army:

Seditious thoughts accompany a freedom fighter wherever he goes. I saw sprawling, dense forests and I dwelt not on the greenery but the fact that there were many places a guerilla army could live and train undetected. (218-19)

By describing his thoughts, he emerges as a strategist and a leader who is organized in that he starts planning about armed struggle long before his colleagues think of it as an alternative.

He is a very soft person and he values life as is evidenced by his feelings of guilt after a boy rebukes him for killing a bird. This incident takes place when Mandela is underground organizing the armed struggle and he writes,

My mood immediately shifted from one of pride to shame; I felt that this small boy had far more humanity than I did. It was an odd sensation for a man who was the leader of a nascent guerrilla army. (335)

By revealing his feelings he demonstrates that he is after all a human being with feelings and not a terrorist as the authorities portray him. He is an ordinary human being who experiences normal emotions such as fear as can be seen from his revelation of what goes on in his mind when he is being taken to Cape Town

and the sea is very rough. "I said to myself, if this boat goes under, I will commit my last sin on earth and run over those two boys to get to that life jacket" (600).

By revealing these thoughts, Mandela laughs at himself and invites the reader to laugh with him. When it looks like he will get a life sentence, he says that he is ready to die but this time when death stares him in the eye, he is scared.

Another strategy through which Mandela reveals his character is reproducing some of the dialogues he has been engaged in. This is a strategy aimed at evoking these experiences and making them vivid as if they are taking place at present. The reader is invited to participate in the unfolding drama thus enabling us to share in his experiences. He reproduces a conversation between him and a police officer when he visits the Transkei:

"Are you Nelson Mandela?" he demanded.

"And who is asking?" I said.

He gave his name and rank as a detective sergeant in the security police.

"May I see your warrant, please?" I asked. (211)

The police officer then tells Mandela that the commanding officer wants to see him at the police station to which Mandela replies. "In that case" I said, "I am not going" (211).

Through the dialogue, Mandela reenacts these scene and we deduce his character from his response to the policeman whereby he demonstrates that he is very assertive. The conversation echoes Mandela's father's reply to a magistrate's summons. From the dialogue he comes out as possessing those traits, proud rebelliousness and stubborn sense of fairness that he claims to have inherited from his father.

In another dialogue between him and a police officer who has arrested him, Mandela emerges as a daring person when he tells the officer that he must be very confident to drive alone with Mandela without putting him in hand cuffs:

"What would happen if I seized you and overpowered you?" I said.

Rousseau shifted uncomfortably, "You are playing with fire, Mandela", he said.

"Playing with fire is my game", I replied.

"If you continue speaking like this I will have to handcuff you".

"And if I refuse"?

"Mandela I have treated you well and I expect you to do the same to me. I don't like your jokes at all". (232)

By reproducing this dialogue Mandela seeks to emphasize that he is a respectable man and not a dangerous criminal and even the officers are unconsciously aware of this and that is why they risk driving with him without putting him in handcuffs.

He also reproduces the courtroom drama through which he reveals his political stance.

JUSTICE RUMPF. What is the value of participation in the government of a state of people who know nothing?

NM. My Lord, what happens when illiterate whites vote...

JUSTICE RUMPF. Are they not subject as much to the influence of election leaders as children would be?

NM. No, a man looks at a man who will be able to best present his point of view and votes for that man. (298)

Mandela puts down this courtroom dialogue as though it is a scene from a play. He is a courageous lawyer who puts forth his opinions without fear. The scene demonstrates his current standpoint whereby he believes that there should be equality between the races. The excerpt is also a reminder to the Africans that the struggle continues since such prejudice on the part of the whites is so deeply rooted that it will take time before it is completely wiped out. Mandela believes that in order to achieve freedom everybody including the whites has to be conscientized. He reproduces these scenes to expose how ignorant the Boers are in regard to African issues.

Through dialogue he reenacts some prison scenes thus enabling the reader to have a glimpse of how life is in prison. It is as though the scenes are taking place now and this enables him to carry out some form of self evaluation. He reproduces a dialogue between him and Jimmy, a prisoner, that he intervenes for after the authorities have refused to give Jimmy his letter. When he sees Mandela outside the office he turns and says,

“They are refusing to give me my letter”.

“On what ground,” I replied.

"They claim it contains matter which I am not allowed to see," he said.

(551)

After Mandela enters the office of the prison officer concerned to sort out this matter, Jimmy storms in and shouts at the officer. Mandela quietly but sternly tells him "please don't do this. Calm down. I'll sort out this matter and see that you get your letter. Now, please leave" (551-52).

He is authoritative even in prison as this dialogue demonstrates. The prison authorities look up to him to contain the new inmates who are uncontrollable.

Through dialogue he replays some of the scenes whereby he is a participant thus enabling the reader to deduce his character from what he says. He selects from memory those incidents that are significant to his character development.

The other strategy that Mandela uses in Long Walk to Freedom to reveal his character is reminiscence. Since the work is created in large part from memory Mandela's character is revealed largely through reminiscences. All the events in the story took place in the past and the autobiography is a journey in to his past. The reminiscences are those remembered experiences that he selects and puts together in an attempt to define himself and also to show how these experiences have shaped his personality.

Through reminiscences he explores his epiphanies or turning point moments in his life. One such event is his circumcision. The event is important in that it gives him a chance to learn about the historical injustices that his people were subjected to. He has a reminiscence of a speech that is given by an elder, Chief Meligqili who in his speech says:

“There sit our sons”, he said, “Young, healthy and handsome, the flower of the Xhosa tribe, the pride of our nation. We have just circumcised them in a ritual that promises them manhood, but I am here to tell you that it is an empty, illusory promise, a promise that can never be fulfilled. For we Xhosas, and all black South Africans, are a conquered people”. (34-35)

He reproduces this speech to demonstrate that his character formation has not been a single event but it has been a gradual process in that although the speech does not have an immediate impact on him, he later realizes its meaning as he confesses:

But without exactly understanding why, his words soon began to work on me. He had sown a seed, and though I let that seed lie dormant for a long season, it eventually began to grow. Later I realized that the ignorant person that day was not the chief but myself. (35-36)

Mandela through reminiscence reveals to us how difficult life was to him after he moved to Johannesburg as he recalls:

In that first year, I learned more about poverty than I did in all my childhood days in Qunu. I never seemed to have money and I managed to survive on the meagrest of resources. (89)

He relates this to demonstrate that life was not easy for him but nevertheless he managed to survive. He could not even afford the basics as he recalls:

I often went days without more than a mouthful of food and without a change of clothing. Mr Sidelsky, who was my height, once gave me an old suit of his and, assisted by considerable stitching and patching, I wore that suit every day for almost five years. In the end, there were more patches than suit. (90)

From this reminiscence, Mandela demonstrates that he is a very determined person and he does not give up even when life looks bleak. He has the option of going back to his rural area and take up his role as an advisor to the king but he instead chooses to remain in the city and make a living from there. However by choosing to reveal such uncomfortable details about his past only serves to show

that he is a focused person. To him poverty is a challenge that he overcomes to become a better person.

He recalls another incident after he moves to Johannesburg and he is having financial problems. On his way to work he sees a former classmate from Fort Hare and as he tries to avoid her, the lady notices him and calls out his name. He confesses, "I was embarrassed by my threadbare clothing and crossed to the other side, hoping she would not recognize me" (90).

Through this reminiscence Mandela demonstrates that he is always conscious about his looks. He gives other reminiscences through which he reveals that he is always conscious about his dressing. He has a reminiscence of the effort he makes so as to look presentable to his daughter Zindzi, on her first prison visit to him:

I put on a fresh shirt that morning, and took more trouble than usual with my appearance: it is my own vanity, but I did not want to look like an old man for my youngest daughter. (560)

He also has reminiscence of prison visit paid to him by his mother who is accompanied by his son Makgatho, daughter Makaziwe and sister, Mabel. He says:

My mother had lost a great deal of weight, which concerned me. Her face appeared haggard. Only my sister Mabel seemed unchanged. While it was a great pleasure to see all of them and to discuss family issues, I was uneasy about my mother's health. (528)

In relating this incident Mandela demonstrates that he is a sensitive person and he is concerned about such personal matters as the welfare of the family as well as national issues. He reveals that he is human and such personal issues as the health of his mother affect him as he writes, "I could not stop worrying about my mother. I feared that it would be the last time I would ever see her" (528-29). Her death affects him and he feels guilty that he has not met his obligations whereby as her eldest child and her only son he feels that it is his duty to bury her.

He reminisces about his son's death and how he suffers because he feels that he has failed his family: .

One cold morning in July 1969, three months after I learned of Winnie's incarceration, I was called to the main office on Robben Island and handed a telegram. It was from my youngest son, Makgatho, and only a sentence long. He informed me that his elder brother, and my first and oldest son, Mandiba Thembekile, whom we called Thembi, had been killed in a motor accident in the Transkei. (531)

He describes how his son's death affects him. He says, "I do not have words to express my sorrow or the loss I felt. It left a hole in my heart that can never be filled". (531). By admitting that his son's death affected him so much only serves to demonstrate that he is a very sensitive person. He is unable to hide his feelings and this runs contrary to how he has been socialized, "A boy may cry; a man conceals his pain" (33). However although he has sacrificed everything for the struggle he still feels that he has let down his family by not being there for them when they need him most. He demonstrates this by relating how he asks the authority to allow him to attend his mother's and later his son's funeral and in both instances he is denied permission

Through reminiscences, Mandela details chronologically his development as a freedom fighter and later a statesman. Through reminiscence he describes the events that take place in the early 1950s when the government orders for the removal of Sophiatown, a black township in Johannesburg. The ANC organizes meetings in which they plan protests against the removal. During one such meeting the police storm in arresting Yusuf Cachalia who is on the podium addressing the crowd. This angers the crowd and people start yelling and booing and they almost become violent when Mandela jumps to the podium. He writes:

I jumped to the podium and started singing a well-known protest song, and as soon as I pronounced the first few words the crowd joined in. I

feared that the police might have opened fire if the crowd had become too unruly. (181)

This reminiscence helps to foreground Mandela's trait as a wise charismatic leader in that he knows the strategies to use in order to contain the crowd. He is a responsible leader who values human life in that he knows the policemen's motive which is to provoke the crowd then fire at them.

Through reminiscence, Mandela paraphrases a speech that he delivers in Pietermaritzburg a few days before the conclusion of the Treason Trial. His banning orders have expired and since the police are not aware of this fact, he manages to travel to Pietermaritzburg:

In my speech I called for a national convention in which all South Africans, black and white, and Coloured, would sit down in brotherhood and create a constitution that mirrored the aspirations of the country as a whole. I called for unity, and said we would be invincible if we spoke with one voice. (305)

This reminiscence mirrors Mandela's dream of a future South Africa in which all races live in harmony. The reminiscence also foregrounds his future role as a peacemaker whereby he calls for all races in the country to join hands in building

a united South Africa. In 1993, Chris Hani, a leading figure in the freedom struggle is shot dead by a white man in Boksburg, Johannesburg. At the time of the incident, Mandela is in the Transkei and upon his return he is asked to speak on the South African Broadcasting Corporation (SABC) that night and address the nation since Hani's murder threatens to cause unrest. In his speech he says,

A white man, full of prejudice and hate, came to our country and committed a deed so foul that our whole nation now teeters on the brink of disaster. A white woman, of Afrikaner origin, risked her life so that we may know, and bring to justice, this assassin Now it is the time for all South Africans to stand together against those who, from any quarter, wish to destroy what Chris Hani gave his life for – the freedom of all of us
(729-30)

From this speech, Mandela reveals that he is unprejudiced and he judges people by their action and not the colour of their skin.

He has a reminiscence of a meeting between him and the Eminent Persons Group, (a group that was led by General Olesgun Obasanjo, appointed after a meeting of the British Commonwealth in Nassau in October 1985 in which the delegates failed to agree on whether to participate in international sanctions against South Africa) through which the group tries to get his views in regard to

sanctions. However Mandela takes advantage of the meeting and uses it as a platform for facilitating talks between the ANC and the government. He outlines the ANC agenda. He does not even blame the government for the problems facing the country as he puts it, "I told them I thought many of our problems were a result of lack of communication between the government and the ANC and that some of these could be resolved through actual talks" (629).

He demonstrates that he is a leader by taking the initiative to start talks with the government while everybody else is pessimistic about dialogue. He is a nationalist and he puts the interest of the nation before anything else.

Finally, Mandela uses the first person narration to reveal his character. The story is rendered chronologically using the first person narrative perspective from beginning to the end. The first person narrator is both an actor and an observer in the unfolding events. The first person narration therefore is one of the strategies through which Mandela's character is revealed. He introduces his autobiography thus:

A part from life, a strong constitution and an abiding connection to the Thembu royal house, the only thing my father bestowed upon me at birth was a name, Rolihlahla. In Xhosa, Rolihlahla literally means "pulling the

branch of a tree" but its colloquial meaning more accurately would be "troublemaker" (3)

By putting the word troublemaker in quotation marks he suggests that he does not see himself as a troublemaker but he sees himself as a fighter, a trait that has been nurtured from within but not destined from birth as he elaborates:

I do not believe that names are destiny or that my father somehow divined my future, but in later years, friends and relatives would ascribe to my birth name the many storms I have both caused and weathered. (3)

The first person narration also enables him to maintain a dialogue with the reader. The story acquires the form of an oral narrative as is evidenced by direct address to the reader for instance when he says, "But am getting ahead of myself" (3). Therefore he manages although indirectly to reveal that he is a good storyteller by engaging his audience.

He uses the first person pronoun "I" to demonstrate his authority in relation to facts surrounding his life for instance when he says:

Although over the decades there have been many stories that I was in the line of succession to the Thembu throne, the simple genealogy I have just

outlined exposes those tales as a myth. Although I was a member of the royal household, I was not among the privileged few who were trained for rule. Instead as a descendant of the Ixhiba house, I was groomed, like my father before me, to counsel the rulers of the tribe. (5)

He therefore emerges as an honest person who is not using the autobiography for self-glorification. Such clarification adds to the authenticity of his story. He cites another incident when he is on an African tour and the Sierra Leone's clerk to the national assembly confuses him for Chief Luthuli. He says:

I was very gratified, until the third or fourth person in line mumbled something to the effect of "it is a great honour to shake the hand of the revered Chief Luthuli, winner of the Nobel Peace Prize", I was an impostor! I later met the president, explained the case of mistaken identity and he offered generous material assistance. (357)

Through the first person narration, Mandela becomes an observer of the unfolding events and this enables him to carry out some form of explicit self analysis.

As a leader I have always followed the principles I first saw demonstrated by the great regent at the Great Place. I have always endeavoured to listen to what each and every person in a discussion had to say before venturing

my own opinion. Oftentimes, my own opinion will simply represent a consensus of what I heard in the discussion. (25)

This paragraph is preceded by a detailed description of how the regent who is also the paramount chief conducts tribal meetings. Mandela describes how the regent listens to everybody before finally giving his own contribution. This demonstrates that the regent is a fair and just leader who does not force his opinions on his subjects: Mandela states that his notions of leadership were profoundly influenced by observing the regent and his court and therefore manages to reveal himself as a democratic person, a trait that he acquires from the regent.

Through the first person narrator who at times is an observer he relates to us his father's experiences. In doing this he traces the origin of some of his character traits. He says, "He could be exceedingly stubborn, another trait that may unfortunately have been passed down from father to son" (7). By using the passive voice when he says "have been passed", the narrator distances himself from the story thus enabling us to draw the comparison between Mandela and his father. This is because the events that reveal this trait in his father take place when Mandela is a newborn baby and there is no way he could have witnessed them.

Mandela narrates to us events that led to his father's deposition as a chief to demonstrate that his father valued his dignity more than material possessions. He says that his father nurtured these traits in him when he says:

I maintain that nurture, rather than nature is the primary moulder of personality, but my father possessed a proud rebelliousness, a stubborn sense of fairness that I recognize in myself. (7)

By saying that some of his father's traits are duplicated in him Mandela suggests that just like his father before him he also values his dignity.

Using the first person narrator, Mandela connects the past with the present whereby he attributes his present character to past events. By narrating his story from the first person perspective, he manages to share with the reader some embarrassing experiences that he has gone through and at the same time reveals to us some of his weaknesses. He relates how he struggled to make ends meet during his early years in Johannesburg and how he was unable to disclose to a girl that he was in love with her.

I yearned to tell Didi I loved her, but I was afraid that my advances would be unwanted. Awkward and hesitant around girls, I did not know or

understand the romantic games that others seemed to play effortlessly.

(93)

In relating such details Mandela demonstrates that he is after all an ordinary human being with weaknesses like any other. He is a very strong person in that it takes a lot of courage to talk about embarrassing moments in one's life like when he says, "But Didi barely took any notice of me, and what she did notice was the fact that I owned only one patched up suit and a single shirt, and I did not present a figure much different from a tramp" (92-3).

The first person narrative perspective also gives shape to his story by linking the events through which he analyzes his character development. The first person narrator is present from beginning to the end of the story and thus we are guided by this "I" narrator who reveals to us Mandela's character. He describes those turning point moments in his life that bring out new traits in him. After his participation in his first protest march he says, "in a small way, I had departed from my role as an observer and become a participant. I found that to march with one's people was exhilarating and inspiring" (100).

Through the first person narrative perspective, Mandela gives details of how he undergoes character transformation whereby new experiences alter his outlook towards life. He demonstrates that he is a dynamic person who is perceptive to change as he confesses later, "I was beginning to see that my duty was to my

people as a whole, not just to a particular section or branch" (102). He quickly adapts to new environments and this enables him to cope.

The first person narrative perspective makes the story credible and enables him to reveal details about his character in which he is the only authority. For instance using the first person narration, Mandela relates how he made a decision to open talks with the government as he writes:

I chose to tell no one what I was about to do. Not my colleagues upstairs nor those in Lusaka. I knew my colleagues upstairs would condemn my proposal, and that would kill my initiative even before it was born. There are times when a leader must move ahead of the flock, go off in a new direction, confident that he is leading his people the right way. (627)

He also reveals details about those events that take place behind the scenes when he decides to open talks with the government. It is as though the autobiography is a confession through which he seeks to have the world understand him and see the struggles that he goes through as he writes, "I told the general that while I was looking forward to the meeting, I thought I ought to have a suit and tie in which to see Mr Botha" (657). He details how he prepares for the meeting between him and the president in ensuring that he has all the information that he needs in putting forth his demands as he writes:

I prepared as best I could for the meeting. I reviewed my memo and the extensive notes I had made for it. I looked at as many newspapers and publications as I could to make sure I was up to date. I rehearsed the arguments that the state president might make and the ones I would put in return. In every meeting with an adversary, you must make sure you have conveyed precisely the impression you intend to. (657)

This first person revelation shows that Mandela is very organized and is a very good negotiator. Even after spending so many years in prison he is still confident as he goes to meet with the president. He is very assertive and he intends to meet with the president on equal terms and not as an underdog as he puts it:

I was tense about see"- and I had heard many accounts of his ferocious temper. I resolved that if he acted in that finger-waging fashion with me, I would have to inform him that I found such behaviour unacceptable, and I would then stand up and adjourn the meeting. (657-58)

His remarks demonstrate that he is a self-respecting person and he is not ready to be treated with disrespect by anybody including the state president.

However, Mandela goes to meet P.W Botha with an open mind as can be seen from his description of their first encounter:

From the opposite side of his grand office, P.W Botha walked towards me. He had planned his march perfectly, for we met exactly halfway. He had his hand out and was smiling broadly, and in fact, from that very first moment, he completely disarmed me. He was unfailingly courteous, deferential and friendly. (658-59)

His description of P.W Botha demonstrates that Mandela is a very noble person in that it shows that he harbours no bitterness towards the whites. His description of his meeting later on with F.W de Klerk emphasize this as he writes:

From the first I noticed that Mr de Klerk listened to what I had to say. This was a novel experience. National party leaders generally heard what they wanted to hear in discussions with black leaders, but Mr de Klerk seemed to be making a real attempt to listen and understand. (663)

He views them as human beings and not as whites and he judges people by their individual qualities and thus he practices what he has all along advocated for which is a non-racial society. He summarizes this by his remarks when he

expresses a desire to get a chance to say goodbye to the guards and warders and their families upon his release. He says of them:

Men like Swart, Gregory and Warrant Officer Brand reinforced my belief in the essential humanity even of those who had kept me behind bars for the previous twenty- seven and a half years. (672)

Mandela's ability to view his jailers as human beings ensures that he has a cordial relationship with them whereby they treat him with a lot of respect.

Using first person narration he enumerates his efforts to bring the races together as he writes, "I was asked as well about the fears of whites. I knew that people expected me to harbour anger towards whites. But I had none" (680). He is aware of his influence on blacks and he uses it to bring the races closer as he writes, "Whites are fellow South Africans", I said "and we want them to feel safe and to know that we appreciate the contribution that they have made towards the development of this country"(680) .He utters this statements after his release from prison and through them it is clear that he chooses his words carefully before he speaks and he uses them as a tool that endears him to both races.

Through first person he demonstrates that he loves to lead a simple life just like the ordinary people. Upon his release he is advised to move in to a house that Winnie had built while he was in prison but he refuses:

It was a grand place by Soweto standards, but it was a house that held no meaning or memories for me. Moreover it was a house that because of its size and expense seemed somehow inappropriate for a leader of the people. I rejected that advice as long as I could. I wanted to live not only among my people, but like them. (683)

From this it is clear that he is very conscious about his public image and he wants to identify with his people.

In conclusion therefore, it emerges that in Long Walk to Freedom, Mandela reveals his character mainly through interior monologues, dialogues, first person narration and reminiscences. Using these strategies he emerges as an ordinary human being with feelings, worries and fears.

However, there are some incidents that Mandela recreates in Long Walk to Freedom that Winnie also talks about in Part of My soul. In Long Walk to Freedom, Mandela complements what Winnie says in Part of My Soul or gives his own fashion of the story thus clarifying what Winnie has said.

In Long Walk to Freedom, Mandela through reminiscence describes how he used to listen to the elders when he was young. He recreates from memory his experiences at the regent's home where he interacts with tribal elders and listens to their stories:

Not all of Chief Joyi's stories revolved around the Thembu's. When he first spoke of non-Xhosa warriors, I wondered why. I was like a boy who worships a local soccer star with whom he has no connection. Only later was I moved by the broad sweep of African history, and the deeds of all African heroes regardless of tribe. (27)

This reminiscence compliments Winnie's oral testimony when she says:

He used to philosophize about the elders - white-haired, heavily bearded old men smoking their pipes beside the huge fireplaces outside the *kraal* - about their wisdom which he admired so much. It was those elders who instilled that pride in him, and love of his people. It is an incredibly strong bond - he himself as a person comes second to this love for his people, and the love of nature. (60)

In her oral testimony, Winnie relies on what she has heard Mandela say about his early days with elders to arrive at the conclusion that he is proud of his culture.

The two texts although using different techniques reveal that Mandela is patriotic, a trait that was nurtured in him by the elders of his tribe.

Winnie through an oral testimony reveals that Mandela loves nature. This trait is traced back to his childhood days in the countryside. She says that he misses the countryside a lot. She says:

And the first thing he wants to do when he comes out of prison, is to travel to the countryside to see his people, to look at the mountains and breathe the fresh air. The love of his culture, the love of his tradition, the love of this country is so genuine and strong. He is working to liberate his people because he loves them so much - that trader from home he used to buy from as a boy in the *backveld* of the Transkei - and then there is that big bushy river they call the Kei, where he used to sit and mediate with elders- he misses all that most terribly. (85)

In Long Walk to Freedom, Mandela reveals his love of open spaces through reminiscence as he writes, "from an early age, I spent most of my free time in the veld playing and fighting with the other boys of the village" (11). This early days in his life inculcated in him a desire for freedom. In that as a small boy he roams the countryside with no restriction. It is this nostalgia for good old days when he was free that brings about his love of nature as he writes "from these days I date

my love of the veld, of open spaces, the simple beauties of nature, the clean line of the horizon" (11).

The two texts therefore demonstrate that Mandela's love of nature fuelled in him a desire for freedom.

Another significant event that is talked about in the two texts is when Mandela asks Winnie to see a dressmaker who is to make for her wedding gown

In Part of My Soul, Winnie through reminiscence claims that Mandela did not propose to her. This can be seen from her description of how he told her that she was to get married to him:

One day, Nelson just pulled on the side of the road and said, 'you know, there is a woman, a dressmaker, you must go and see her, she is going to make your wedding-gown. How many bridesmaids would you like to have? That's how I was told I was getting married to him! It was not put arrogantly; it is just something that was taken for granted. I asked, what time?' I was madly in love with him at that stage, and so was he with me in his own way. It was such a mutual feeling and understanding that we didn't have to talk about it. (59)

From Winnie's reminiscence it is as if Mandela just surprised her with the news and she gives the impression that she did not even know the dressmaker that Mandela sends her to.

In Long Walk to Freedom, Mandela gives his fashion of this event when he says:

I told Winnie she should visit Ray Harmel, the wife of Michel Harmel, for a fitting for a wedding dress. In addition to being an activist, Ray was an excellent dressmaker. I asked Winnie how many bridesmaids she intended to have, and suggested she go to Bizana to inform her parents that we were to be married. Winnie has laughingly told people that I never proposed to her, but I always told her that I asked her on our very first date, and that I simply took it for granted from that day forward.

(250-51)

Through this reminiscence therefore, Mandela clarifies Winnie's claims that he did not propose to her. He exonerates himself and clears Winnie's claim that he was insensitive to her.

CONCLUSION

The analysis of Part of My Soul and Long Walk to Freedom has revealed that both texts use different literary strategies to reveal Mandela's character. In part of My Soul, Mandela's character is revealed through his speeches, letters, reminiscences and oral testimonies while in Long Walk to Freedom his character is revealed mainly through anecdotes, interior monologues, dialogue, first person narration and reminiscences.

In Part of My Soul the narrators who reveal Mandela's character comment as observers who have witnessed Mandela's actions or have heard him speak and it is from this that they comment about his personality. The work therefore becomes biographical in that the narrators are not necessarily participants in the unfolding events. The image that each narrator depicts is dependent on their relationship with Mandela. The depiction is also influenced by the narrator's views and interpretation of the events in which Mandela is involved. This in turn determines the literary strategy that the narrator chooses to use to comment about Mandela. Winnie's portrayal of Mandela for instance is influenced by the impact that his actions have on her life and later on their family.

In Long Walk to Freedom, the narrator is the key player in all the events and as a result he gives us an insider's view of Mandela's character. He reveals to us the

motives that inform his decisions in addition to sharing with us his thoughts and feelings.

The speeches that are reproduced in both works reveal Mandela's standpoint in relation to political issues. Through his speeches, he consistently denounces racial oppression and calls on the government to end apartheid. The speeches therefore help to depict him as a charismatic leader.

The letters all of which are written while Mandela is in prison, help him share his thoughts and feelings with the addressees. Through the letters he reassures those outside prison and this foregrounds his optimistic nature. It is ironical that he is the one who comforts them and not vice versa. He also demonstrates he has remained in touch with what is happening outside prison. The letters stand apart from the main stories that are recreated from memory thereby being influenced by the present standpoint of the author in that the letters reveal the author's feelings and attitudes at the time they are written.

Oral testimonies which are only found in Part of My Soul, emphasize on Mandela's trait as a leader who is wrongfully jailed. This is because at the time of the interviews, Mandela is in jail and by depicting him so, the narrators are appealing to the international community to intervene. As a result his image as a public figure is very positive and his weaknesses only surface in relation to

family matters. By revealing both his strengths and weaknesses, Part of My Soul depicts Mandela as a round character who is true to life.

Mandela cites anecdotes in his autobiography that are interesting and also help in plot development. In these anecdotes, Mandela is at times an observer who witnesses these events. As a result the anecdotes are his creations in that after witnessing the events he recreates them in his own words. As a result the anecdotes illustrate his creative abilities in addition to demonstrating that he is a very humorous person.

The interior monologues reveal Mandela's thoughts and feelings through which he invites us to discover with him his inner self. The autobiography enables him to explore those traits that originate from this inner self before manifesting themselves externally like his consistent efforts in fighting injustice.

Through dialogues, his character is revealed from what he says. Like in drama, the dialogues expose a conflict and through them we see the rising action and subsequently the resolution. The dialogues also break the monotony of the main story by dramatizing the actions.

The first person narration, a technique that is employed by both works is used to give the narrator's views in regard to certain issues. This study has established

that individuals attach different meanings to an event. This has led to different images of Mandela emerging from the same event depending on the narrator.

Autobiography is selective meaning that the authors decide on what events to include in the story and the ones to leave out depending on the author's motive for writing. This study has established that the two works use reminiscences to reveal Mandela's character. However the authors choose and lay emphasis on those reminiscences that are relevant to the overall agenda of writing the autobiography which subsequently affect Mandela's image that emerges from each work.

However, the image of Mandela as a visionary leader who is selfless and one who loves his country surface from both works.

This study is not the final word as far as the two works are concerned. For future research the two could be analyzed separately as works of art to analyze their linguistic features. The two works can also be compared with other biographical works on Mandela which are written by independent biographers using the third person narrative perspective.

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