

**AWARDED TO INGRID JONKER
FOR HER EXCELLENT CONTRIBUTION TO LITERATURE
AND A COMMITMENT TO THE STRUGGLE
FOR HUMAN RIGHTS AND DEMOCRACY
IN SOUTH AFRICA**



Ingrid Jonker was born on 19 September 1933 on a farm in the rural area of Douglas, near Kimberley in the Northern Cape. After her parents' divorce, Jonker experienced a childhood of material deprivation and emotional setbacks. In her early adulthood she had a short, unhappy marriage.

Jonker was a sensitive child with a keen self-awareness and gifted beyond her years. She started writing poetry at the age of six and her first published poems appeared in her high school magazine. Her first known collection of poems, *Na die Somer* (After the Summer) was compiled in 1946, when she was just thirteen.

By sixteen, she was corresponding with seasoned Afrikaans poets such as D.J. Opperman and publishing regularly in family magazines such as *Die Huisgenoot*. The first collection of poems by Jonker to be published was *Ontvlugting* (Escape), in 1956. After delays caused by the apprehension of nervous publishers, her second collection of poems, *Rook en Oker* (Smoke and Ochre), was published in 1963. This collection, replete with Jonker's now characteristic free verse and sensual yet surrealistic imagery, was received amid much critical acclaim from writers, poets and critics, and fierce official opprobrium. Jonker's work was also condemned by her father, then a leading member of the National Party and the chairperson of the parliamentary committee responsible for the apartheid system of censorship. Through sheer depth and the impact of her words, *Rook en Oker* won the prestigious Afrikaanse Pers-Boekhandel Prize.

Jonker was an active member of *Die Sestigers*, a group of anti-establishment writers and poets, which included Breyten Breytenbach, André P Brink, Adam Small and Bartho Smit, who had taken it upon themselves to challenge the conservative literary norms of the time.

South Africa lost a gifted and sensitive poet when, at the age of 31, Ingrid Jonker ended her own life on 19 July 1965.

Much of Jonker's early writing evidently relates to the episodes and trauma of her early life. Yet as a mature poet, Jonker never failed to express compassion for her fellow human beings, reflecting a refreshing innocence devoid of pernicious social prejudice and hatred. This seminal Afrikaans language poet sensitively engaged with the cause of the poor and the lot of black South Africans from the position of a common humanity.

The advanced ideas inherent in Ingrid Jonker's poems have made her a recognized literary figure internationally, with her poems being studied, translated and published in many languages including English, German, French, Dutch, Polish, Hindi and Zulu. The collected works of Jonker, including several short stories and a play, were published in 1975 and re-issued in 1983 and 1994.

Former President Nelson Mandela, in commenting on Jonker's poem *Die Kind* (The Child), which he read out in full in his inaugural State of the Nation address to Parliament in May 1994, said, "... in this glorious vision, she instructs that our endeavours must be about the liberation of the woman, the emancipation of the man and the liberty of the child". Of Jonker herself, Mandela said that: "She was both a poet and a South African. She was both an Afrikaner and an African. She was both an artist and a human being. In the midst of despair, she celebrated hope. Confronted by death, she asserted the beauty of life."

Ingrid Jonker's sensitive, humane and forward-looking perspectives have made her a literary icon of a whole new generation of Afrikaners and South Africans, who have re-discovered her relevance in a free and democratic South Africa.

Elsa Joubert (1922 -)

THE ORDER OF IKHAMANGA IN SILVER



**AWARDED TO ELSA JOUBERT
FOR HER EXCELLENT ACHIEVEMENTS IN LITERATURE
AND FOR CONTRIBUTING TO THE DEVELOPMENT OF JOURNALISM
IN SOUTH AFRICA**

Elsabé Antoinette Murray Joubert (married surname Steytler) was born on 19 October 1922 in Paarl where she grew up, and studied at the universities of Stellenbosch (BA and SOD) and Cape Town (MA in Afrikaans-Nederlands).

Within two years of starting a career as a high school teacher in Cradock she became editor of *Die Huisgenoot* (1946-1948) and thereafter a full-time writer. Since then Joubert has written numerous novels, short stories, travelogues and plays.

Joubert's works are mainly inspired by the continent of Africa, in which she has travelled extensively. Very early on in her career as a writer, Joubert rejected the strictures of mainstream Afrikaner writing and threw in her lot with the emerging Afrikaner literary dissident movement. The publication in 1979 of her novel *Die Swerfjare van Poppie Nongena* (translated by Joubert herself into English in 1980 as *The long Journey of Poppie Nongena*) - an epic tale of the endless adversity and struggle of a humble black woman under apartheid laws - had a major impact, both in the literary world as well as in broader South African society. In that novel, Joubert chose to portray South Africa in a poignant yet honest manner. The plot reflected the brutality and injustice of the apartheid system, while her characterizations reflected the courage and fortitude of people in the face of hardship and difficulty.

Her novel *Die Reise van Isobelle* (published in 1995 and translated into English by Catherine Knox as '*The long journey of Isobelle*' in 2002), which deals with the story of the women of an Afrikaner family spanning 100 years, is sometimes described as the "racial flipside of Poppie" in that it explores with deep insight and sensitivity, the cultural and historical milieu within which essentially well-meaning people were misled into supporting apartheid. This novel lifted the veil to reveal the essential truth of the apartheid tragedy, and won Joubert the Eugène Marais and Hertzog prizes in 1997.

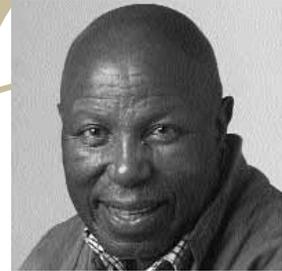
Joubert is much celebrated and internationally recognized for her contribution to South African, and especially Afrikaans, literature. She has been awarded several prestigious literary prizes locally and internationally. She is the recipient of almost every prize for Afrikaans writing, many more than once. For Poppie, Joubert received three prestigious prizes (the W.A. Hofmeyr, the Louis Luyt and the CNA prizes). She was also awarded the Winifred Holtby prize in 1981 by the British Royal Society of Literature and was made a fellow of that society. Poppie is commonly regarded as one of the best novels to have emerged on the African continent in the 20th century.

Joubert's work has been translated into many languages, with Poppie being translated into no fewer than 13 languages. From 1982 to 1984, her drama based on Poppie (co-authored with Sandra Kotzé) was performed worldwide, to much acclaim. For this work Joubert and the co-author received the Olivier Award for the best play (London), and an Obi Award for best script (New York). In 1998 Joubert was again awarded the Hertzog Prize for Prose. Elsa Joubert received an honorary doctorate from the University of Stellenbosch in 2001 for her contribution to literature.

The total body of work of the illustrious and prolific Elsa Joubert, remains seminal to the development of South African and Afrikaans literature.

Elsa was married to the journalist and writer, the late Klaas Steytler. She has two daughters and a son and lives in Cape Town.

**AWARDED TO ALFRED KHUMALO
FOR HIS EXCELLENT CONTRIBUTION
TO DOCUMENTARY PHOTOGRAPHY AND JOURNALISM
IN SOUTH AFRICA**



Alf Khumalo was born in Johannesburg and matriculated at the Wilberforce Institute in Evaton.

He started his working career as a journalist in 1951, freelancing for *Bantu World* where he was also expected to take photographs to illustrate his stories. As a young man, Khumalo had been captivated by the visual impact of the printed picture, and especially its ability to capture permanently the essence of what is seen or imagined and to “freeze moments in time”, even trying his hand at drawing scenes which caught his attention. Having experienced the matchless facility of the camera to capture the image, Khumalo’s childhood obsession inevitably led him to follow the profession of photography.

In the course of an illustrious career as a documentary photographer for over half a century, Khumalo has documented the life and times of the evolving South Africa, both the commonplace and the historic, in the process capturing on film for all time, much of our collective history. Khumalo documented *inter alia*, the Treason Trial, the Rivonia Trial, the resurgence of the trade unions in the 1970s, the emergence of Black Consciousness, the Student Uprising of 1976, the state of emergency of the 1980s, the unbanning of the liberation movements, the Codesa talks, the first democratic elections and the inauguration of the first democratic government. His drive to capture the moment allowed him the privilege of witnessing and recording extraordinary moments despite numerous bouts of detention, arrests and official harassment.

Over the years, his work has been published in most South African newspapers and journals and in many across the globe, including *The Observer* (UK), *New York Times*, *New York Post*, *The Sunday Independent* (UK). Most recently, Khumalo was given the singular honour of exhibiting a collection of his life’s work at the 59th Session of the United Nations General Assembly in New York in September 2004, an exhibition that drew much acclaim.

Despite his age, Khumalo continues to work professionally and to dedicate his time and effort to promoting his craft. In an effort to ensure that a new generation of South African photographers emerge and to make sure that aspiring photographers do not face the same obstacles he did when he started out, he has opened a photographic school in Diepkloof, Soweto, which offers nine-month courses designed to train photographers from disadvantaged backgrounds.

South Africa will for all time be indebted to this outstanding documentary photographer whose immense body of work stands as a monument to his perseverance and to the dedication to his art, as well as to the struggles that have won us freedom and democracy.

Elijah Makhathini (1942 -)

THE ORDER OF IKHAMANGA IN SILVER



**AWARDED TO ELIJAH MAKHATHINI
FOR HIS EXCELLENT CONTRIBUTION TO
AND ACHIEVEMENTS IN SOUTH AFRICAN BOXING
AGAINST APARTHEID ODDS**

Elijah Makhathini was born on 3 October 1942, in Eshowe, KwaZulu-Natal.

Coming from a humble background and with little formal education, Makhathini started working at an early age to contribute to the well-being of the family. At a time when there were few alternative opportunities for sport and recreation for black people, Makhathini took to boxing at the local gym to keep fit. Soon his grace and speed in the ring made him a recognisable and popular participant at amateur boxing matches.

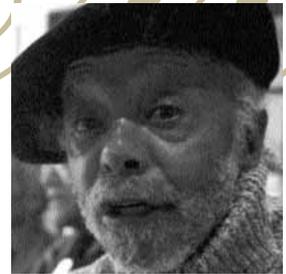
Despite the prowess he displayed in the ring early on, he was to wait until February 1971, by which time he was 29 years old, before he was able to claim professional status as a middleweight.

In his first professional bout Makhathini beat a leading boxer named Phuthumakuboni on a technical knockout in the 5th round, which was a portend of the success he was to enjoy over the next few years. In the same year he won 12 fights in a row – a feat unprecedented at the time – before being held to a draw over 10 rounds by Joseph Sishi. The following year at Currie's Fountain in Durban, he beat his first international opponent, the then former world welterweight champion Curtis Cokes. Thereafter followed a string of further successes in the ring. In August 1974, "Tap Tap" as he became popularly known, fought and beat Juarez de Lima. A year later he out-boxed former world welterweight and middleweight champion Emile Griffith. In 1976 Elijah knocked out Victor Ntloko in the 7th round to win the SA black middleweight title. When he knocked out Jan Kies in three rounds at the Rand Stadium later in the same year, he became South Africa's first undisputed national middleweight champion, a title he successfully defended twice in 1977. Although he lost that title in 1978 to Doug Lumley in Durban, he continued with exceptional performances in the ring, remaining unbeaten in seven fights in the same year. In 1979 he beat the formidable Charlie Weir by a knockout in the 8th round.

Makhathini retired from professional boxing in 1980, still the reigning South African champion in the super middleweight division.

In Elijah Makhathini's relatively short professional boxing career, he achieved the success which few professional boxers enjoy in much longer careers. He remains a South African sporting hero and symbol of accomplishment and triumph in the face of adversity.

**AWARDED TO JAMES MATTHEWS
FOR HIS EXCELLENT ACHIEVEMENTS IN LITERATURE,
CONTRIBUTING TO JOURNALISM AND HIS INSPIRATIONAL
COMMITMENT TO THE STRUGGLE
FOR A NON-RACIAL SOUTH AFRICA**



James Matthews was born on 25 May 1929 in District Six in Cape Town to working class parents. After completing standard seven, Matthews began to work and held a variety of jobs, including newspaper boy, office messenger, clerk, and telephonist.

Yet for Matthews, the lure of words and the art of expression were fundamental to his being. His first writings were published in 1946 at the age of 17. Soon he found himself working as a journalist. Over the years, Matthews contributed to many national newspapers such as the *Golden City Post*, *The Cape Times*, and *Drum*, and later to the independent community newspaper, *Muslim News*.

His gift was for creative writing and poetry to which he was inexorably drawn, even at great cost to himself. Through short stories, Matthews explored the issues, dilemmas and the world of the working class in Cape Town and the townships, sprawled across the Cape Flats to which black people were forcibly removed.

Having witnessed the profound impact of poverty, exploitation and racism on the psyche and outlook of the oppressed, Matthews became, through his poetry, a leading articulator of the Black Consciousness philosophy which propagated the notion of self-reliance to counter the insidious de-humanisation of black people. His first published collection of poetry *Cry Rage* (co-authored with Gladys Thomas and published in 1972) became the first collection of poetry to be banned by the apartheid regime. Most of Matthews's later publications were banned as well. In 1976, Matthews was himself detained at Victor Verster prison near Paarl in the Western Cape and he was repeatedly denied a passport.

Matthews was determined to pursue his chosen path as an independent thinker, writer and cultural worker despite official repression and harassment. His brand of political writing powerfully articulated the demands and longing of South Africans at the height of apartheid repression. A keen sense of purpose led him to establish the first black-owned art gallery in Cape Town and to set up his own publishing house, BLAC, an acronym for Black Literature, Arts & Culture.

Even though Matthews's poetry, short stories and novel were read across the world and he was recognised as a major writer and poet, years of enforced isolation cut him off from his readership. Deprived of the commercial success that should have been his due, Matthews's life was one of financial hardship and poverty.

Matthews is an exceptionally gifted intellectual whose commitment to political and social justice and demanding literature engagé is only surpassed by his humility and fierce independence. His art gallery and publishing house – though financially unsuccessful – were significant symbolic blows against the enforced cultural desert of apartheid. It provided the indispensable, albeit short-lived space for true artistic and literary expression which served as the launch-pad for the continuing development of South African writing.

Matthews was elected patron of the Congress of South African Writers at its founding in 1987 and received the freedom of Leherde and Nürnberg (both in Germany), while the University of Iowa in the USA awarded him an Honorary Fellowship in Writing. Matthews has also read and lectured at several German Universities.

In 2000, Matthews established Realities, a new publishing house to follow his dream of creating a publishing vehicle for South African writers. Matthews still lives on the Cape Flats, where he continues to give readings at local high schools.

Theo Mthembu (1927 -)

THE ORDER OF IKHAMANGA IN SILVER



**AWARDED TO THEO MTHEMBU
FOR HIS EXCELLENT CONTRIBUTION TO THE
DEVELOPMENT OF BOXING AS A PROFESSIONAL
FIGHTER, TRAINER, WRITER, AND TO THE STRUGGLE
FOR NON-RACIAL SPORT IN SOUTH AFRICA**

Theo Mthembu was born in Newcastle, KwaZulu-Natal on 27 February 1927.

Mthembu's boxing career started at the age of 16 at Inkamane College in Vryheid, KwaZulu-Natal and later at the Adams College at Amanzimtoti where he trained under the legendary Khabi Mngoma.

Mthembu turned professional in 1948 after enrolling at the Bantu Men's Social Centre Boxing Club in Eloff Street, Johannesburg. In 1950 he was instrumental in establishing a boxing club at Entokozweni Family Welfare Centre in Alexandra Township, which produced three Transvaal provincial champions in its first year of operation. Mthembu's active boxing career was cut tragically short the following year when he was caught in the crossfire of a gun-fight and badly wounded.

Although Mthembu could no longer box, his love for the sport led him, a few years after the shooting tragedy, to pursue a career as a trainer and later as a boxing writer. In 1955 he moved to Dube Village, Soweto where he set about establishing a boxing club, at first using a classroom at the Orlando West Primary School as a venue. Two years later, the club moved to the corner of Mahalefele and Sandile Streets in Dube, where it has remained until today.

Mthembu, together with Dennis Brutus, Rev. Sigamony, Essop Pahad and a few others helped to found the first non-racial sports movement in the then Transvaal. As a trainer, Mthembu proved to be a godsend to the youth of Soweto. Despite the severe lack of equipment and relatively primitive facilities he devoted himself to helping local youngsters and to nurturing the talent he saw, whilst struggling to improve amenities at Dube.

He was handsomely rewarded when he produced the world-rated Anthony "Blue Jaguar" Morodi, the S.A bantam, junior light and lightweight champion as well as Levy "Golden Boy" Madi, the S.A featherweight champion. His burning desire and ambition to produce a world champion was realized when he took in a scrawny 10-year-old youth whom he painstakingly cultivated. Today Jacob "Baby Jake" Matlala - the shortest fighter in professional boxing - is a legend who became the first South African to win three world titles.

Mthembu, an excellent writer, analyst and critic, promoted the sport brazenly in his journalistic career. When in the mid-70s Mthembu started a newspaper for Black miners called *Mining Sun*, he advanced the cause of boxing by giving it much exposure, a move which led directly to the introduction of amateur boxing in the mining industry.

Mthembu has won many awards and prizes for his contribution to sport and boxing. In 1998 he was presented with the Jack Cheetham Memorial Award for contribution to sport. He was also awarded the President's Sports Award (Silver) by former President Nelson Mandela, the Life-Time Achievement Award presented to him by Boxing South Africa, the King Kong Meritorious Award, and the Special Recognition for Achievement (2003) by the Gauteng Provincial Government. Few men have devoted themselves to the sport of boxing in South Africa as unconditionally as Theo Mthembu has. This accomplished gentleman has remained faithful to and passionate about his sport over the course of a long career as a boxer, a trainer, a manager and a journalist. South African boxing has been the richer for Mthembu's presence.

Mthembu who is retired, follows boxing as eagerly as he did during his youth and still writes on the subject.

**AWARDED TO DOLLY RATHEBE
FOR HER EXCELLENT CONTRIBUTION TO MUSIC
AND THE PERFORMING ARTS AND COMMITMENT
TO THE IDEALS OF JUSTICE, FREEDOM AND DEMOCRACY**



Dolly Rathebe was born in Randfontein, west of Johannesburg, in 1928, but grew up within the unique cultural and political milieu of Sophiatown in the 1930s and 1940s.

As a young woman Rathebe was drawn to the burgeoning and vibrant music scene in Sophiatown and started singing with local jazz bands in neighbourhood clubs. In 1949 she was spotted by a talent scout - and was offered the lead female role in *Jim Comes to Joburg*, one of the earliest South African films made for a primarily black audience. Although she was essentially untrained as an actor, her sparkling performance as a nightclub singer revealed a raw, natural talent. Dolly, as she was popularly called, was in great public demand and became the first African female movie star.

Soon Rathebe was in every suburban and township lounge, gracing the cover of the ubiquitous *Drum* magazine and her fame as a jazz singer grew considerably. The fact that she had been arrested with *Drum* photographer, Jürgen Schadeberg - for contravention of apartheid laws while on a photo-shoot - only served to swell her now widespread fan base. "Dolly" was now the nation's sweetheart and as a measure of her mass support, her very name became synonymous for "all right" or "okay" in township slang.

In the next decade, Rathebe toured the country and the region extensively with South Africa's top bands, including the Manhattan Stars and the Harlem Swingsters. She also featured as the star attraction on Alf Herbert's famous African Jazz and Variety Show which opened in 1954 and ran for many years.

Similarly, when the seminal South African production of *King Kong* opened in 1962 it included Rathebe in its illustrious line-up. That production eventually took the UK by storm, but sadly, in the aftermath of the Sharpeville massacre, resulted in many of the country's top performers remaining in exile for many years. Rathebe, however, returned to her homeland. The precipitous impact of the dislocation of stable communities into dormitory townships and with a cultural landscape largely denuded of its best talent, authentic cultural expression went into utter decline and was to take a long time to recover.

Although Rathebe's career was to be briefly revived in the mid-1960s when she joined the Elite Swingsters - the Afro-jazz group which achieved some international success, she was never able to recreate her former fame.

Rathebe finally retired from her music career and after stints in Port Elizabeth, Durban and Cape Town, eventually moved to Mobopane, near Pretoria in 1971, occasionally making an appearance on the stage and in the studio - her last recording was with the reunited Elite Swingsters in 1991.

In her later years, Rathebe occupied herself with community work and development. Motivated by the need to give a helping hand to the poor and the less fortunate, she was instrumental in the building of a community hall in Mabopane and funded the construction of a centre called Meriting kwaDolly, ("Dolly's Retreat") at Sofasonke village near Klipgat, north of Pretoria. She was a member of the executive committee of the Ikageng Women's League.

Dolly Rathebe was a principal player in the cultural renaissance which flowered briefly before it was terminated by apartheid. She contributed hugely to the development of what was to become the inimitable and enduring sound of South African Jazz. Sadly she passed away soon after she had been nominated for national honours.

Mmapula Helen Sebidi (1943 -)

THE ORDER OF IKHAMANGA IN SILVER



**AWARDED TO MAPULA HELEN SEBIDI
FOR MAKING AN EXCELLENT CONTRIBUTION
IN THE FIELD OF VISUAL AND TRADITIONAL ARTS AND CRAFTS**

Mmapula Mmakgoba Helen Sebidi was born in Marapyane, near Hammanskraal, in 1943. She developed a life-long love for the designs of traditional arts and crafts when as a young girl she accompanied her grandmother who was a traditional wall and floor painter.

Coming from a humble family with limited means of obtaining formal education, circumstances forced Sebidi to seek work as a domestic worker in Johannesburg. In private and in her own time she pursued her nascent sense of creativity until her work was discovered by her employer, who, astonished by her talent, encouraged her to paint.

Realising that she needed to receive formal lessons in the art of painting, Sebidi enrolled to study from 1970 to 1973 at the remarkable White Studio established by the pioneering black painter John Keonakeefe Mohl in Sophiatown.

With a firm grounding in the fundamentals of painting technique and composition, Sebidi's art made a qualitative leap. She broadened the scope of her medium and her work began to be noticed within the art world. Soon, she was asked to exhibit. The Johannesburg Artists under the Sun exhibitions in the early 1980s represented a commercial breakthrough for her, enabling her to make a decent living from her art for the first time.

Having experienced the difficulty of pursuing art as a career, Sebidi was concerned with the development of art appreciation and art education. In 1985 she took up a teaching position at the Kattlehong Art Centre near Germiston. Between 1986 and 1988 she worked for the Johannesburg Art Foundation while teaching at the Alexandra Art Centre. She also participated in numerous art projects with community organisations such as the Funda Art Centre, and the Thupelo Art Workshop.

Sebidi draws her inspiration for her work on the happenings and experiences of daily township life. The suffering and disruption inflicted by apartheid, especially on women, are common themes, often executed with complementary techniques. In the celebrated collage pieces *Tear of Africa* and *Where is My Home?* the artist renders her subject matter in broad jagged brush or crayon strokes playing with contrasting light and dark tones to emphasise the idea of rupture.

Sebidi was awarded a Fulbright Scholarship to travel to the USA and exhibit at the Worldwide Economic Contemporary Artists' Fund Exhibition. In 1989 she was awarded the Standard Bank Young Artist Award. Helen Sebidi, as she is known professionally, has become a recognized artist in South Africa and internationally. Her work is exhibited regularly in major galleries across the country and abroad. Her work is routinely included in standard reference books on South African art.

The life history of the struggle of this consummate artist, to follow her innate need to express herself through art, her adversity and challenges, and finally her critical success, stand as a metaphor for our collective struggle to define ourselves as a nation. Mmapula Mmakgoba Helen Sebidi's work reminds us of where we come from, and prompts us towards our future. Her body of work continues to nourish our collective soul as a nation.