

Motho ke Motho ka Batho Babang (A Person is a Person Because of Other People)

Jeremy Cronin (1949-)
Political/Activist/Protest

Glossary
 Wat maak hy daar?—what is he doing there?
 Baas—boss
 Ubuntu—humanity towards others/showing compassion towards people

Tone: (Author's attitude or feelings about the subject)
 Intimate

Mood: (Readers emotions from reading the text)
 Thoughtful

Theme:
 Resistance
 Communication

Form:
 Visual layout—narrative presented on the left
 Translation in brackets

Sound Devices:
 Ironic—w/o any formal/sound devices centred on sound + lack of it.

Poetic Devices:
 Punctuation + typography (the way it's printed/set-out) to convey the poet's message
 Use of italics for different purposes as well as the use of dashes. The use of italics in line 20 + 22 indicate direct speech.
 Use of present tense – content feels immediate
 Last stages—feels as if we're sharing the cell + watching signals with the speaker.

Poem captures scene of one prisoner communicating with another discreetly under watchful eye of a warder. Cleverness shown maintaining human contact communicating with sign language in defiance of the deprivation of imprisonment. Illustrates truth about the human condition. Cruelty of isolation as a form of punishment and favoured treatment of political prisoners

1 By holding my mirror out of the window I see
 2 Clear to the end of the passage.
 3 There's a person down there.
 4 A prisoner **polishing a doorhandle.** → Time-wasting chores
 5 In the mirror I see him see
 6 My face in the mirror,
 7 I see the fingertips of his free hand
 8 Bunch together, as if to make
 9 An object the size of a badge
 10 Which travels up to his forehead
 11 The place of an imaginary cap. → Link to guard
 12 **(This means: A warder.)** → Translation in brackets
 13 Two fingers are extended in a vee
 14 And wiggle like two antennae. → 1st insertion announces itself as an explanation
 15 **(He's being watched.)** → 2nd L15
 16 A finger of his free hand makes a watch-hand's arc
 17 On the wrist of his polishing arm without
 18 Disrupting the slow-slow rhythm of his work.
 19 **(Later. Maybe, later we can speak.)** → 3rd L19 give explanations directly
 20 *Hey! Wat maak jy daar?* → Italics—indicate direct speech
 21 –a voice from around the corner.
 22 *No. Just polishing baas.*
 23 He turns his back to me, now watch
 24 **His free hand, the talkative one,** → Personified: commenting on sound by emphasizing its absence.
 25 Slips quietly behind
 26 *–Strength brother, it says,*
 27 In my mirror,
 28 A black fist. → Most effective that L26 also written this way as the prisoners are communicating so effectively the may as well use direct speech.

Last insertions lose the brackets as if the reader has now learned the poem's language + no longer needs them