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DECLARATION

I declare that “From song to literary text: A study of the influence of isiXhosa lyrics on selected isiXhosa texts” is my own work and that all the sources used have been indicated and acknowledged by means of complete references.

________________________    ______________
Sign        Date
DEDICATION

I dedicate this work to my late brother, Sonwabile, who passed away in 2003. Fola, I will always remember you.
ACKNOWLEDGEMENTS

I wish to give my sincerest thanks to the following people for the support and encouragement they gave me during my studies.

I thank my promoter Professor B.B.Mkonto of NMMU for his guidance, motivation, constructive criticism and undiminishing encouragement. I also thank Doctor L.L. Kwatsha for giving me an ear whenever I asked for her help.

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Last but not least, the Almighty God, for giving me strength until I finish this study.
SUMMARY

Songs play a vital role in the everyday life of the AmaXhosa. Each and every occasion or gathering is accompanied by singing. Their anger or pain, sorrow or joy is reflected in their singing.

Although these songs are composed for social purposes and entertainment, they are also educational. Songs may be composed and sung to comment on political affairs, complain against the abuse of power by the authorities, declare war, protest, praise a hero, encourage working together and ridicule the foolishness of someone. Vocabulary and diction used in the composition of these songs, relays the message in a clever and witty style. Since the AmaXhosa are intellectuals, irony and satire are used. The satirical or ironical songs hide the meaning and the listener must unravel the real meaning.

AmaXhosa singing, chanting and dancing is accompanied by instruments. These instruments add more rhythm to the dance. The AmaXhosa use anything at their disposal when carving their instruments. Their songs may be accompanied by the beating of cow-hide drums, blowing of reed-pipe whistles, animal horns, beating of sticks and hand-clapping. The most important instrument the AmaXhosa use is the human voice. They are experts in humming, gruff singing and whistling.

The songs of the AmaXhosa encourage togetherness. When one composes a song, one does not express one’s own feelings, but also the feelings of the community. The AmaXhosa songs are about participation so group singing and dancing is encouraged. Everyone participates either by singing, dancing or clapping.
Respect is the central core of the AmaXhosa songs. That is why the songs are composed according to age groups and sex. Instruments are also used according to ages and sex.

Written texts are also a tool to educate the reader. The writers have decided to include songs in their writings to act as a form of entertainment and education. Although some songs lack the hallmarks of a traditional song, they communicate the idea or relay the message the writer wants to convey to the reader.

**Terms:** Mock encomium, the grotesque and the principle of beautiful deformity, anaphoric construction, diction and connotation, authorial comments, the mask-persona form, usurping of authority and reduction of traditional status.
A SYNOPTIC ANALYSIS OF THE RELATIONSHIP BETWEEN THE INDEGENOUS SONGS OF AMAXHOSA AND ISIXHOSA LITERARY TEXTS

SIZIWE EVERRETTE DLEPU

Abstract

The article undertakes to position isiXhosa songs as literary devices commonly used by writers of every age to communicate certain meaning in their texts. Hitherto, traditional songs and their accompaniments, i.e., instruments were regarded as no more than trivial emotions of writers particular to nostalgia about the old and outdated societal recreation lifestyle. This article will examine the relationship that exists between the spontaneous Xhosa traditional songs and written texts when the former is included in the creative works. In this article it demonstrated that the indigenous songs also carry the esteemed aesthetic value of an oral literary form. It is also observed that some Xhosa writers are fond of citing and/or including Xhosa songs and the use of indigenous instruments in the expression of their themes.

Introduction

Songs play a vital role in the everyday life of the AmaXhosa. Each and every occasion or gathering is accompanied by singing. Their anger or pain, sorrow or joy is reflected in their singing.

Although these songs are composed for social purposes and entertainment, they are also educational. Songs may be composed and sung to comment on political affairs, complain against the abuse of power by the authorities, declare war, protest, praise a hero, encourage working together and ridicule the foolishness of someone. AmaXhosa singing, chanting and dancing is accompanied by instruments. These instruments add more rhythm to the dance. The songs of the AmaXhosa encourage togetherness. Respect is the central core of the AmaXhosa songs. That is why the
songs are composed according to age groups and sex. Instruments are also used according to ages and sex.

The main aim of this article is to examine the manner in which AmaXhosa writers use lyrics from traditional songs in their creative works. Deducing from the definition given by Tracey (1948:1) about folk music being the “music of the world which has never been written down”, this attempt is in no way claiming to write down music nor suggesting that AmaXhosa writers create music in their fictional works. Rather it is set to observe the use of musical lyrics as literary techniques in the expression of literary aspects such as theme, plot, motif etc.

The writer believes that songs like other human related artistic forms express ideas and thus cannot be successfully transmitted or have genuine meaning without being associated with its people. It is given that all traditional songs emerge as organized sounds and their structures are not arbitrary but reflect the organization of the societies, culture and minds of its creators. It is also understandable that through inculturation and acculturation, these songs have undergone changes due to natural evolutionary processes. Shifts and stresses of the changing social order have been both beneficial as well as devastating to the preservation of the genuine heritage left by our ancestors. However, the scale falls heavily on the positive side. There are presently many options and opportunities available where the retention of the invaluable aspects of the traditional AmaXhosa societies could be guaranteed. Writing as well as electronic technology is accessible to preserve such valuables and it would seem that isiXhosa writers have used this phenomenon of recording through fiction writing the societal practice of their times.

The main goal of the article is to investigate how AmaXhosa writers allude to indigenous songs in the expression of their themes. It is also intended to demonstrate the manner in which by tapping into this artform, the writers add their voices to the development of an idealistic myth of their nation’s reality. When reading some isiXhosa texts there
emerges a style of using an indigenous song as a tool of communicating ideas on a variety of subjects including the economic, social life, cultural and historical dimension of life. The retention of such an important element of a nation’s heritage is, though not much projected in some isiXhosa texts, very significant in the sense that it plays a vital role as a source of reference for those interested in the field of creative writing as well as practitioners of indigenous knowledge systems.

The data for this article has been gathered from a variety of published isiXhosa texts that present indigenous elements of isiXhosa songs. Relevant isiXhosa books describing or narrating isiXhosa songs will be consulted and will be buttressed by reference sources dealing with African music in general and isiXhosa indigenous songs in particular. More ideas will be gained by engaging in reading works of particular authors. Oral literary texts will be used as tool to transfer knowledge across cultures and within and beyond cognate natural and literary realizations. The oral literary texts approach that basically deals with oral traditions will form the core theoretical base. Because these writers come from different tribal and linguistic backgrounds, interviews and other data collecting mechanisms characteristic of a qualitative approach will not be undertaken.

Songs have both a sociological and a historical significance within the culture of a certain society. They act as a medium of expression and education.

Madala (1965:62) summarizes songs thus:

*Ingoma yinto echukumisa zonke iindidi zabantu kuzo zonke izizukulwana.
Akukhathaliseki nokuba ngabantu abasemva nokuba ngabaphucukileyo,
kungakhathaliseki nokuba umntu ukuyiphi na imeko, ikho ingoma eyolungela loo meko akuyo.
Ikho ingoma evunywa ngelizwi, ikho ingoma eyenziwa ngezikhaliso zengoma,
ikho edibanisa ezi ntlobo zombini.*
Music is something that provokes each and everyone from all generations. Regardless of whether they are traditional or modernized people, whatever the mood, there is a song suitable for that. There are vocal songs and also instrumental songs, and there are musicians who use both. A song is loved by all people except those that are deaf. Even those who cannot sing, love listening to songs sung by the musician or listen to the instruments beaten by them.

Songs act as a unifying force within the specific community. All classes of people are accommodated in singing. It caters for people whether rich or poor, young or old and educated or illiterate.

Chernoff (1979:35) views music as a means for tradition to be organized and communicative. He considers music as a formal institution which enables people to distinguish themselves from each other. It acts as mediator between person’s activities and that community at large.
Songs have the power to convey messages. They act as a chemical that helps to express love, sorrow, anger, happiness and sadness. They are a tool to communicate within a specific society. They are the apparatus to educate generations. Since these indigenous groups could not read and write, their music was recorded later by the Whites. The Europeans who taught the indigenous people based everything on their own culture. According to Stone (2000: 328) missionaries:

... tended to disparage African customs and African music, which they believed not only inferior, but also sinful.

The missionaries looked down upon the customs and music of the African people and that discouraged the Africans from practicing their own life style. These missionaries viewed the indigenous people as sinful and regarded them as evil. That is why missionaries decided to eradicate indigenous culture and customs. Khabela (1996: 29) writes that:

Traditional doctors and diviners, ancestors, African traditional forms of clothing, charms, traditional dancing, beer drinking, initiation rites, polygamy, lobola, were rejected as Anti Christ.

The missionaries, in so doing, hindered the indigenous groups from carrying on their normal life. They were forcing the indigenous groups to drop their cultural life.

An English Christian name was a prerequisite for a child to be admitted to the mission schools. This was gradually driving the African child away from his or her own culture. They were told to stand still while singing. The mission pupils copied the Western values and customs but retained their own musical sensibility to some extent. They sang poorly translated hymns, but in a traditional polyphonic style. The Westerners redefined and integrated their music. This Western belief went to the extent of even segregating the indigenous people. The traditionalists were termed *abantu ababomvu*
(Red people) and the Christianized ones were called *abantu basesikolweni* (School people).

**FORM AND THEMATIC MODES**

**Precentor (Umhlabeli)**

The indigenous songs have a leader or a leading group i.e *umqambi* (inventor), *umhlabeli* or *iqela elihlabelayo*. This leader is called a precentor whose function is not only to start the song but to control its speed, rhythm and the expression of its theme. There is also a follower or followers i.e. *umlandeli okanye abalandeli*. The leader, who starts the song, i.e *umhlabeli*, says something that needs a reply which is done by the following group which is referred to as *umlandeli* or *abalandeli*.

Mcmeli in his book *lintombi zinecebo* (1992) introduces us to the orphans, Nomhle and Mvuzo. Nomhle is pregnant but she does not know who the father of the child is. They are struggling to make a living because they are poor. In the same area, there are two girls, Lizeka and Nomvuyo, who are of the same age as Nomhle. They are both singing and Lizeka is the precentor and Nomvuyo is the follower.

Lizeka: *Uwo yiiza ye Malolo*

*Uwo yiiza ye Malolo*

*Uwo woph’owu yini Malolo*

*Uwo woph’owu yini Malolo*

(Yiayailandela naye ingoma uNomvuyo
  eqhwaba exhentsa evuma esithi)

Yintoni Malolo maama

Yintoni Malolo maama

Yintoni na Bhombo maama

Yintoni na Bhombo maama
Lizeka: Uwo come you Malolo
Uwo come you Malolo
Uwo woph owu what Malolo
Uwo woph owu what Malolo

(Nomvuyo follows in the singing, clapping and dancing):
“What is it Malolo mother
What is it Malolo mother
What is Bhombo mother
What is Bhombo mother”

Liziwe and Nomvuyo are singing because Lizeka is telling her friend that she has been at Gcibhala where there was a wedding ceremony. She is telling her friend that she has joined the mtshotsho group and she was singing the above song and Nomvuyo follows as shown above.

Repetition (Ukuphinda-phinda)

One of the characteristics of the indigenous song is repetition. Repetition is used to lay emphasis or stress the song. By doing so, the singer is attracting the listeners so that they can wait patiently for the next part that is going to be sung. By repeating the song, the listeners can also join in the singing because they have heard the words. Mcimeli in Intombi zinecebo (1992: 5) shows this type of song when Liziwe tells Nomvuyo that she was enjoying herself at Gcibhala at her uncle’s kraal. She sings this song:

Lizeka: Ndilele ndinethembaa
hay’ mantombazana
Ndavuka ndingenathembaa
hay’ mantombazana;
Zikhala njan’ iintsikizi mama he mama;  
Zikhala njan’ iintsikizi mama he mama;  
Uqathwa yinyooka mama he mama  
Uqathwa yinambezulu mama he mama.  
(Uyayilandela uNomvuyo nale ingoma eqhwaba esina naye esithi):

Iyo haa yiyhoo haha  
Iyo haa yiyhoo haha  
Iyhe mama ndakuxela kumama  
Iyhe mama ndakuxela kumama  
Iyo-ho: Tsom’ aliwelwa  
Iyo-ho: Tsom’ aliwelwa  

(Bayayicula nale ingoma ixesha elide baqhwabe bexhentsa bade bathi nqam aqhube ngokuthetha uLizeka) (5)

Lizeka: I sleep having no hope girls  
I woke up having no hope girls  
How do ground hornbill cry mother hey mother  
How do ground horn bill cry mother hey mother  
You are cheated by a snake mother hey mother  
You are cheated by the lesser garter-snake mother  
hey mother  
(Nomvuyo follows in this song clapping and dancing also saying)  
Iyo haa yiyoo haha  
Iyo haa yiyoo haha
luye mother, I am going to report you to my mother
luye mother, I am going to report you to my mother
lyo-ho Tsomo river is not crossed
lyo-ho Tsomo river is not crossed
(They sang this song for a long time clapping and dancing until they stopped and Lizeka continued speaking).

Turn the song (Ukubuya / ukujikwa kwengoma)

This is a certain type of repetition where the first part of the song is sung for a long time before changing to the second part. With the indigenous songs, if the leader has decided to stop singing the first part and changed to singing the second part, they cannot go back and sing the first part again, this is called ukubuya (come back or return). Dargie (1988:67) explains ukubuya in this fashion:

It frequently happens that a song is in two or more sections, this can be because in effect it becomes another song, or because it undergoes some rhythmic change and so on. To change to the next part of a song is described as follows. Ukujika ingoma means “to turn the song”, which is what the leader does at the ukujikwa kwengoma, “the turning of the song”, the leader will say “ndibuya”, “I am turning or coming back” to describe what he is doing at this point.

This process of shifting from the first part or section of the song to the second one is ukubuya or ukujika (turn the song) is without any doubt a very intriguing part of a
particular song. It, therefore, demands a great measure of discipline and order on the part of those involved.

Jolobe gives a song showing *ukubuya* in his book *Elundini loThukela*. It is the ceremony for the initiation of chief Dlomo’s sons to manhood. The sons are Ngwekazi, Manyaza, Jozi and Ntsele. Other tribes are invited to join in the ceremony. During the celebration, there is time for giving gifts (*ukusoka*) and various groups start dancing. The group from emaNgweni also sing and dance.

“*Lingena eli qela lazilungisa lema ngezintlu umgca ngamnye unesibhozo abafana badale uqilima lodonga emva phaya. Lithe lakulunga yatsho intombi yakomkhulu ngomtyangampo opholileyo otsolileyo kanjalo isithi,*

“*Wee ma! uLundi lunombizane,*

“*Wee ma! uLundi lundithimbile,*

*Itthe yakutsho zayiganga ezinye iiintombi ziphinda kwala mazwi, babe bona abafana betsho ngento ephantsi yebhesi bemana ukuthi “Wee ma! uLundi, wee ma! uLundi,” bebetha amakhaka namagqudu ukugcina ixesha...”* (25-26)

“The group entered and prepared themselves by standing in rows with eight young men at the back standing against the wall. When the group finished preparing,
the chief’s daughter sang sweetly and sharply, saying:

“Wee mother! Lundi is attractive,
Wee Mother! Lundi has captured me.”

When she sang other girls joined repeating the same words, and the young men were singing with a low bass saying “Wee mother! uLundi, wee mother! uLundi, beating their shields with knobkerries to keep the time…”

This song, which is led by Nobusi, the daughter of the emaNgweni chief, shows that she is attracted to one of the chief’s sons. She sings this song to reveal that her eye has been enticed by Ntsele and she loves him. This is also in line with the short speech by Ntsele who prepared a poem on uLundi and the river uThukela. The youth from emaNgweni were enjoying themselves while Nobusi’s eye was captured by the sight of the son, Ntsele.

The first part is sung for a long time - as many times as they feel like. When the song is turned, the other words are sung. Satyo (1996:77) supports that:

“Kanti ke iya kuthi sekungasenini kuthiwe iyabuywa xa umhlabeli eyibuya…”

“And after a long time it will be said that the song is turned when the precenter turns it …”

Lonke eli xesha inzawakazi leya iwugcine esibhakabhakeni umtyangampo lowa
During this time the beautiful girl kept her soprano raised changing her voice and ultimately she turned the song with the words:

“Wee mother! In the Lundi of Thukela
Wee mother! In the Lundi of Thukela

The second part is aimed at stressing what the first part said. This is the second part which is also sung until the group is tired or they decide to stop.

THE THEMATIC USE OF SONGS

Reflection on social unity and or disunity

In Ngani’s Umkhonto kaTshiwo the song sung by umfazana shows that there is disunity concerning Dubugeleqa (the diviner) who has come to the great place to solve or reveal the cause of the sickness of Nonkosi, the daughter of Chief Tshiwo. Because they cannot criticize in public, the song is there on their behalf.

Emva phay’abantwana bayalila
Yaphel’imizi leli gqirha liyanuka
Tyhini yaphela ligqirha liyanuka
Yhu ndahleywa ngulo mntu ndihamba naye.
Yhu ndiyahleywa ngulo mntu ndihamba naye.
The words of the song reveal clearly that not everybody is happy with what is happening. This song indicates that whilst the parents are here, children at home are crying because no one is taking care of them. The song even indicates that those who are labelled as witches are not witches but Tshiwo told Dubulegeqa to point them out. Therefore lies are being said in this gathering. People are not satisfied with the way things are happening. That is why
even Dubulegeqa tells this singer to stop singing this song:


“Stop this one about crying. You repeatedly remind me about crying children. You think you are not going to be smelled out when you are bewitching”.

His conscience tells him that he is not doing the right thing.

**Flouting of traditional law and order**

Some books have songs that are against the traditional laws and order. Tamsanqa in *Buzani kubawo* has such a song which is sung by Ntombise during Gugulethu’s wedding. Everybody was happy dancing and was drinking African beer.

*UNtombise:* Nya-a-akathis‘uyawakhand‘amayeza

*Nya-a-akathis‘uyawakhand‘amayeza*

*Uxolo bhuti ndiza kuvuma*

‘Sukundikhandel‘amayeza. (71)

*UNtombise:* Nya-a-akathis’ you squash medical herbs

Nya-a-akathis’ you squash medical herbs

Sorry brother I am going to agree

Don’t squash medical herbs for me.
According to the AmaXhosa tradition, there is nothing wrong in using the herbs. Even when a young man wants to be loved by a female who does not agree, medical herbs are used in order to make the man loveable by the girl. There is a belief that this herb will bring luck to the man. This song is flouting this and is against the AmaXhosa tradition.

THE ROLE OF INSTRUMENTS IN THE CONSTRUCTION OF PLOTS

Originally the AmaXhosa had their own music and musical instruments which were used to accompany their singing. Stone (1988:767) argues that:

Songs and chants are usually accompanied by some form of musical regulation (instrument beaten or plucked at regular intervals or rhythmic background such as humming or clear division statements by break groups).

Makuliwe (1995:17) lists these instruments as follows:

*Ezemveli*: Reed flute, ingqongqo, inkinge okanye umrhube, uhadi, amagubu, amasengwane.

*Ezibolekwe emlungwini*: Ikostina, isiginkci, isitolotolo, ifleyiti, iimpempe ezithile.

Original instruments: Reed flute, drum, mouth bow, gourd resonated bow and masengwane.
Borrowed from Europeans: Accordion, guitar, isitolotolo, flute and certain whistles.

The original list of instruments refers to the traditional musical instruments and supports the idea that the AmaXhosa had instruments even before colonization. The ezibolekwe emlungwini depicts clearly all those instruments that came with the Whites.

**The use of horns**

The horn is the instrument that was used by men to summon or call others to the royal palace. It was also used in the declaration of war, but in Tamsanqa’s book this horn is blown by a boy. He uses it as a morning bell and secondly as a tool to call the cattle to follow their herder to the veld. Thole had a small reed horn which his father, Khohlela, made for him. Tamsanqa (1979:35) observes that

*Le nthwana yayinexilongwana lombhobho eyayilenzelwe nguyise elithanda kakhulu.*

*Ubusiva ngeli xilongo ekuseni kungekavukwa ngabantu belali, laliselifana nomgqala wokuvusa abantu elalini.*

*Ubusiva ngeli xilongo ixesha lokuvuka, usiva ngeli xilongo ixesha lokuphuma kweenkomo, neenkomo zakwaKhohlela seziyazi ingoma yokuphuma kwazo uzibone zikroza ukulandela uTholelegqwirha ukuya edlelweni.*

This young lad had a reed horn which his father made for him and he loved it so much. You will hear this horn at dawn when people are still asleep; it was like a bell to wake up people. You will know the
waking time when you hear the sound of the reed horn, hear this horn when it is time to drive cattle to the fields, even Khohlela’s cattle knew the song summoning them to come out of the kraal, you will see them forming a line following Tholelegqirha to the veld.

This reed horn did not only help the boy, but all the people of the area. It was used to wake them up, during ploughing time as a clock, and even for hoeing women, it was their bell.

The use of voice

The voice is a musical instrument that is used by every singer. Tracey (1948:2) suggests that the most common instrument is the human voice. The voice is classified as a wind instrument which is used in nearly all African songs. Voices are used in making musical notes and also in expressing thoughts in words. Notes and words combined make the voice such a wonderful wind instrument. Our voices can be used in many ways such as humming, whistling and yodeling.

In Bennie’s book, the princess is playing with her golden ball next to the river. The ball falls into the river and the princess cries. A frog comes out of the water and helps the princess by bringing the ball to her on condition that she agrees to marry the frog. The girl agrees and when given the ball she runs home. She does not tell anyone about her encounter with the frog and the promises she has made. In the evening the frog comes. Bennie in “incwadi zesiXhosa zabafundi: Eyebanga lesibini” (1974:51) states that:

\[
\begin{align*}
\text{Kwalile ngokuhlwa, xa umzi wakomkhulu} \\
\text{usesityweni sangokuhlwa, lagaleleka isele,} \\
\text{lavakala linkqonkqoza emnyango, livuma} \\
\text{lisithi} \\
\text{“Vula, vula, nkosazana,}
\end{align*}
\]
In the evening, when everybody in the palace was having supper, the frog came, and they heard it knocking at the door, singing

Open, open, princess
Open for your frog
Open, open, princess
Remember your promise.

The girl is afraid and rushes to close the door. The chief questions the girl and she narrates the whole story. The chief tells the princess to keep her promise and she opens the door for the frog to come in. The frog stays and sleeps with the girl who is frustrated. On the third day the frog changes into a prince. The girl is excited and marries the prince. The prince narrates the story of how he became a frog.

The use of hands (Izandla)

Hand claps are an important structural device. The indigenous groups used their hands for clapping as musical accompaniment. Clapping is regarded as an important function in traditional music. Jones (1952:7) says that:

…the clapping is the backbone of the song.

This clarifies that in traditional music, if there is no clapping, there is no singing and rhythm. Makuliwe (1995:72) also adds that:
Iintombi zamaXhosa beziimvumi, zingamachule okuqhwaba. (Xhosa girls were singers and experts at clapping).

Girls were meant to clap amongst the AmaXhosa. They clapped while either standing or kneeling. When singing, the AmaXhosa maintain rhythm and the time is also kept through clapping. Satyo (1996:77) states that:


Bantu songs when sung are always accompanied by hand-clapping. The speed and steadiness in hand-clapping depends on the lead vocalist…clapping of hands is not done alone, even the foot is in motion. They are stamping with them…they are not done simultaneously. First it is clapping and then follows stamping.
Hand-clapping is an essential tool to accompany music. According to the indigenous groups, this clapping is also accompanied by the stamping of the foot. Clapping is called *ukwenza imiphetho* which means to make edges or borders. Hansen (1981:617) also observes that:

…a basic principle of the Xhosa is that all music is accompanied by some form of physical activity, whereby the basic metre and tempo of music is expressed or else indicated. The presence of the hands clap permits a continuous creation of melodic or rhythmic vocal patterns within the prescribed limits of the basic metrical pattern.

Clapping therefore maintains the rhythm and speed and lastly creates melodic vocal patterns. Tamsanqa in *Ithemba liyaphilisa* uses this instrument when the school boys asked Thole to dance for them. They ask him the song he would like to dance for. He told them to sing:

> Wabonakalisa etyeda umfo omkhulu eyithi
tyuu emahlahleni loo ngutyana yofele
wayeyambethe esima ze esithi yithani xa
nisombela.
“We-e-na nobujeje!
Khaw’uthath’amanz’uhlambe,
We-e-na nobujeje!
Khaw’uthath’amanz’uhlambe,
Ziyiphuthume kwangoko ezi ntwana le
ngoma ziqhwaba (85)
He took off his skin blanket and put it in the small shrub, left naked and he said they should say when singing and clapping.
Hey you nobujeje!
Take water and wash,
Hey you nobujeje!
Take water and wash,

They started singing the song and clapped hands

When Thole had told them the song he wants to dance for, the school children knew that it will be incomplete without clapping, that is why they sang and clapped. This song has a hidden meaning which tells Thole to wash off the ochre and go to school because there is something hidden in him.

RHETORICAL PATTERNS
Ironical use of songs
Alston (1969:56) defines irony thus:
An irony is a trope, in which one contrary is signified by another, or, in which we speak one thing and design another, in order to give the greater force and vehemence to our meaning.

In Tamsanqa’s Buzani kubawo, the song sung by Nozipho at the opening of the book, that love must demolish, is symbolising what is going to happen to his brother, Gugulethu.

UNozipho (evuma) Dili-i-ka Thando,
Dili-i-ka Thando lwam,
When singing this song Nozipho does not have any love which is going to demolish.

  UNozipho (sings)  Demolish love  
  Demolish my love,  
  Demolish my love,  
  Demolish my love.

Gugulethu, who is in love with Nomampondomise, is forced to marry Thobeka, for whom he feels no love. The irony of the whole thing is that Gugulethu, whenever asked a question, would refer them to his father. Even on the wedding day he does not sign anything. When asked he repeatedly says Buzani kubawo. His father does everything for Gugulethu. Gugulethu's love for Nomampondomise is demolished and Thobeka's also ends up disastrously. At the end nobody gets Gugulethu's love.

Mock Encomium

This refers to the song that is sung pretending to be praising meanwhile it is used mainly for blaming

Tamsanqa in Ithemba liyaphilisa uses a mock encomium. Since Thole is a good fighter everyone wants to fight him and he is challenged. But in all these fights he wins and becomes a hero. Simphiwe who is staying with Thole, even on this day of the fight, is singing a song to encourage Thole to defeat the opponent.

  “We-e-ena Nobujeje  
  Khawuthath'amanz'uhlambe,  
  We-e-ena Nobujeje  
  Khawuthath'amanz'uhlambe.” (107)
“Hey you Nobujeje
Take water and wash,
Hey you Nobujeje
Take water and wash.”

Although Thole is a hero from Gcaleka, he should wash off his ochre and go to school (see speech above). He should leave all these fights because he is the anointed. He is referred to in the song as uNobujeje who should wash. In him, God has hidden something. He is a born leader. He has been leading the cattle and now he is leading the boys. He must also lead at school and at last he is going to lead the people of the Lord.

The Mask-Persona Form

Feinberg (1967:194) states that the mask-persona form is a device that is favoured mostly by writers because it deals with the pretence of being another person. He adds:

The mask is particularly useful to the satirist, providing him with greater freedom, an alter ego, and protection from possible attack.

Tamsanqa is also good at using the mask-persona form in his works. In Buzani kubawo, the song sung by Ntombise at Gugulethu’s wedding reveals this:

UNTombise:  *Lo mfana ka Nqothula*
Undilobola ngeehagu
Usiy’iinkom’ebuhlanti,
Tyhini wenza ngabom
Wenza ngabom
Ngomso ndinohambo.
This young man of Nqothula
Pays lobola for me with pigs
He is leaving the cattle in the
kraal
Hail he does not care
He does not care
Tomorrow I am going.

This song means that Gugulethu refuses to marry Thobeka. He does not pay any
lobola for her but instead Gugulethu’s father does. Gugulethu would prefer to use pigs
as lobola if he were forced to pay for Thobeka. He will not use his cattle. This shows
that he does not love Thobeka and he looks down upon her.

CONCLUSION

When looking at IsiXhosa literature generally, very few writers included traditional songs
in their writings. When dealing with this topic, I consulted very few books because they
are very scarce. Even those consulted did not abide by the rules and regulations that
govern the style of writing the AmaXhosa songs as shown by traditional writers like
Mbovane, Makuliwe, Satyo, Manentsa, Moropa, Bongela, Ntshinga and Zeka in their
various books.

Therefore, I appeal to the AmaXhosa that they should be themselves and not pretend
to be what they are not. They should not imitate cultures of other people. Although
they live in a fast changing South Africa, the indigenous groups must not be influenced
by those changes and get lost in the mist.

If one does not know one’s indigenous music, one does not know who he or she is,
where he or she comes from and where he or she is going to. One must not be the
victim of the situation. The AmaXhosa are a sinking ship which must be quickly rescued.
The indigenous groups are degenerating culturally and cultural regeneration should be
encouraged. All activities that would preserve their past should be promoted.
# REFERENCES


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CHAPTER 1

GENERAL INTRODUCTION

1.1 ABSTRACT

The relationship between the performed indigenous songs and the written forms of such songs is a very interesting field of research which bears all the hallmarks of enriching the body of knowledge in isiXhosa literature. AmaXhosa indigenous song performance is naturally tied to the socio-cultural events for which it is created. There is even a saying which goes like this, “Ngaphandle kombhiyozo akukho kwambela” (“Without the events, no music is produced”). By implication this means that songs are not thought of as independent and separable units with distinctive titles but rather as sound entities which are identified as part of the interrelated set of activities that constitute an occasion. I have observed that some Xhosa writers are fond of citing and / or including Xhosa songs and the use of indigenous instruments in the expression of their themes. There are also reference books written in isiXhosa such as Intlalo kaXhosa (Soga, 1937) Amagontsi (Bongela, 1991), Inkubeko yethu (Makuliwe, 1995), Ndinqula izihlwele zasekhaya (Makuliwe, 1997), Isicakathi (Mbovane, 1996), Sasinoncwadi kwatanci (Satyo et al, 1996), Kusadliwa ngendeb’endala (Moropa and Tyatyeka, 1995), and Sakh’isizwe (Makhubalo, 1971). These books explain the nature of AmaXhosa indigenous songs, instruments and dances and are therefore an invaluable source to any person who embraces the idea of the African renaissance.

The influence of other South African indigenous songs as well as European music is an ineluctable area of attention since some of the indigenous songs borrow extensively from these sources. For example, the arrival of missionaries and the Bible from the eighteenth century onwards which resulted in the adoption
of Christianity and the Christian life style played a significant role in changing AmaXhosa societal practices. The musical chants picked up from the contacts enabled indigenous composers to include those that appeared to be attractive in their songs. However, the downside of this cultural exchange was that the introduction of the new world view was not done without disdain. The interpretation of the indigenous songs became a focal point of criticism due to the fact that the performance of the songs was mostly done in an environment which was not conducive to Christian teaching. The ignorance of the social life of AmaXhosa by those who were eager to sow the seeds of Christianity, education and European civilization is aptly described by Dargie, (1988: 1) who says ‘Primitive people were regarded as godless … superstition, magic, ancestor cults and sacrifices were seen as totally evil and in some way the work of the devil’

This statement expresses the view that the early missionaries used IsiXhosa for political, religious and social nomenclature to communicate the needs of the new civilization and their new religion. The musical changes introduced by the missionaries, came through the church service, in which singing was an integral part. When these missionaries came to work among the Cape Nguni, they brought with them the liturgical and musical essentials of their church: their congregational hymns. In this way the missionaries influenced the AmaXhosa to drop their ways of belief and worship and copy theirs. Their influence marked a turning point in the cultural and, especially, in the musical history of the Cape Nguni. Kirby (1953: 17) adds his voice:

The work of the missionaries did a vast amount of damage, more insidious as they did not realize it to be such. They attempted to put down systematically what they regarded as merely heathen practices which they did not realize were essentially a part of the natural development of the native.
The tragedy of missionary activity among the Cape Nguni was that missionaries lacked all appreciation of what was good, useful and valuable in the Nguni culture they met. In fact many songs are directly functional, either regulating physical actions, as in dancing or a collective task, or being educative by regulating behaviours. These songs may express group ideas or popular or personal opinions. They may serve as an essential constituent of a ceremony or social event and are performed by various indigenous groups transmitting different tribal practices and social themes (Bebey, 1975). In addition, AmaXhosa have songs for different age-groups organized along sex lines or mixed or sometimes related to various activities and occasions. Children are musically active and game playing frequently involves the singing of songs. They are also used as a vehicle for poetry and hence lyric poetry. This poetry is greatly influenced by the musical requirements. Music is played and sung for definite aims and many of these purposes are issues that emerged during the 20th century and cover such topics as oppression, colonialism and homeland independence. Some songs decry apartheid and oppression in various subtle ways and so mention must be made of the fact that those songs are not just sung to while away time but have a meaning. Reference to musical instruments in respect of their naming, groups using them and meaning thereof is very important and writers are fond of alluding to such information. Regrettably, it must however be mentioned that most of these traditional instruments are almost extinct, surviving only in some of the remoter rural areas. Thus the few writers who are able to write about these are commendable.

1.2 CONTEXT OF THE RESEARCH

The main aim of the researcher is to examine the manner in which AmaXhosa writers use lyrics from traditional songs in their creative works. Deducing from the definition given by Tracey (1948:1) about folk music being the “music of the world which has never been written down”, this attempt is in no way claiming to write down music nor suggesting that AmaXhosa writers create music in their fictional
works. Rather it is set to observe the use of musical lyrics as literary techniques in the expression of literary aspects such as theme, plot, motif etc. Just like other human related activities from traditional AmaXhosa societies in particular, Tracey, (1948: 1) correctly puts it that “folk music is handed down from father to son, from musician to musician”. In fact, I may say that Tracey is too restrictive in his observation. AmaXhosa traditional songs, like folk-tales, have always been the domain of women. So, one may then add that it was passed from mother to daughter. There was, of course, no reason why this passage of heritage would not be exchanged between sexes, mother to son or father to daughter. Of importance was the fact that it had to be preserved. According to Tracey (1948:1), “Folk music is always alive in the minds of the people, for if it was forgotten, it would never be heard again. It would die and become spirits like our ancestors”. Though I reserve my comments on the latter part of the statement dealing with “the spirit of our ancestors”, Tracey’s observation and injunction about the mode of its preservation during the olden days is true. I therefore hold the view that the availability of written resources and the reduction of the spoken language into writing enabled writers to use their skills by making music alive in the written material of the modern world.

1.3 RESEARCH PROBLEM

The researcher believes that songs like other human related artistic forms express ideas and thus cannot be successfully transmitted or have genuine meaning without being associated with its people. It is given that all traditional songs emerge as organized sounds and their structures are not arbitrary but reflect the organization of the societies, culture and minds of its creators. It is also understandable that through inculturation and acculturation, these songs have undergone changes due to natural evolutionary processes. Shifts and stresses of the changing social order have been both beneficial as well as devastating to the preservation of the genuine heritage left by our ancestors. However, the scale falls heavily on the positive side. There are presently many
options and opportunities available where the retention of the invaluable aspects of the traditional AmaXhosa societies could be guaranteed. Writing as well as electronic technology is accessible to preserve such valuables and it would seem that isiXhosa writers have used this phenomenon of recording through fiction writing the societal practice of their times. However, the questions are: How much is lost from the original messages of the songs? Are there any dialectical differences and/or intrusion into the genuine indigenous songs in terms of word construction? How far do these songs influence the thematic presentations of the texts?

The practice of keeping songs in the mind was and is still done by present day AmaXhosa. In fact this habit is observable in story telling as well where AmaXhosa are fond of keeping their literature in the head and narrate or relate it to the young ones by word of mouth. Gerard, (1983: 74) tells us that:

> Xhosas often tell each other stories in the course of daily life. These stories that they relate to one another will in most cases have to do with what they have experienced in their daily lives.’

The traditional songs were created from day to day and were shared by participants and handed down orally from generation to generation. In fact, some fascinating songs were also included in the story telling sessions. This habit demonstrated that the story tellers were not shy to exhibit their background, experiences and general environment from which they came. When narrating their stories, fitting songs were composed to reflect a particular view of daily life and in so doing, augment the theme and plot of the narrative.
1.4 AIM OF RESEARCH

The main goal of the research is to investigate how AmaXhosa writers allude to indigenous songs in the expression of their themes. It is also intended to demonstrate the manner in which by tapping into this artform, the writers add their voices to the development of an idealistic myth of their nation’s reality. When reading some isiXhosa texts there emerges a style of using an indigenous song as a tool of communicating ideas on a variety of subjects including the economic, social life, cultural and historical dimension of life. The retention of such an important element of a nation’s heritage is, though not much projected in some isiXhosa texts, very significant in the sense that it plays a vital role as a source of reference for those interested in the field of creative writing as well as practitioners of indigenous knowledge systems. The impact of the African renaissance as a societal philosophy has had a profound influence on the writing of isiXhosa fiction during the demise of the apartheid system and became more prevalent at the advent of democracy with its accompanying constitutional right of freedom of speech. Thus the proscription placed on isiXhosa writing by the missionaries and government laws of nineteenth and twentieth centuries no longer dictate what to write about. It must be said that a great deal of information derived from indigenous songs was lost due to the missionaries who naturally represented their own western culture. D. D. T. Jabavu as quoted by Mkonto (1988:52) referred to them as razing to the ground some of the African’s best values. This is evidenced by the Nguni experimentation with Western musical forms which began with the first settlement of the Europeans, the mining and manufacturing industries and migrant labour. When thousands of men were absorbed by the emerging urban centres, they unknowingly exterminated the AmaXhosa cultural songs because on their arrival in these centres the men imitated Western music. This is aptly observed by Kaemmer (1977:367) when he says, “Sometimes Africans have rejected their ancient music in favour of foreign styles, but more often new influences have caused adaptations in ways of making music”. Therefore this study shall also attempt to examine the way in
which writers use adapted versions of indigenous songs in their texts and or as thematic modes of arousing the reader’s conscience towards his or her cultural background. We are hovering on the verge of catastrophe in losing our music: we should know where we belong and keep our originality.

1.5 METHODOLOGY

The data for this research will be gathered from a variety of published isiXhosa texts that present indigenous elements of isiXhosa songs. Relevant isiXhosa books describing or narrating isiXhosa songs will be consulted and will be buttressed by reference sources dealing with African music in general and isiXhosa indigenous songs in particular. More ideas will be gained by engaging in reading works of particular authors. Oral literary texts will be used as tool to transfer knowledge across cultures and within and beyond cognate natural and literary realizations. The oral literary texts approach that basically deals with oral traditions will form the core theoretical base. Because these writers come from different tribal and linguistic backgrounds, interviews and other data collecting mechanisms characteristic of a qualitative approach will not be undertaken.

1.6 THE STRUCTURE OF THE STUDY

This study consists of six chapters in which every chapter will discuss a different topic related to the main title of the research.

Chapter one will focus on the abstract, context, the aim of the study, the methodology to be applied, and structure of the study.

Chapter two will deal with the theoretical framework of the study. Theoretical assumptions based on the rationale for the chosen theories namely, autochthonous theory, deconstruction and other supporting theories such as contextual, structuralism and functional will be discussed.
Chapter three will explore form and thematic modes found in isiXhosa texts. Songs covering themes such as the flouting of traditional law and order, reflection of societal disunity, depiction of aggressiveness, usurping of authority and the resultant reduction of traditional authority will be attended to.

Chapter four will analyze the role of instruments in the construction of plots. Classification of songs according to age groups as well as the role of the songs in the creation of suspense will form the core of this chapter.

Chapter five will focus on the rhetorical patterns adopted by writers and will cover the narrative style of presentation, authorial comments, ironical use of songs and instruments, the mask-persona form, the mock encomium, diction and connotative constructions.

Chapter 6 is the concluding chapter which will evaluate the writers’ presentation of the songs in respect of its use in the narratives by giving highlights of each chapter and also flaws observed in the employment of songs as literary device. Remarks will also be made in respect of the question of positioning indigenous songs into the philosophy of the African renaissance by looking into the present trends as well as making some suggestions as to how best to preserve the indigenous music of amaXhosa as a national heritage in isiXhosa literature.

1.7 SUMMARY

It has been mentioned that the aim of this study is to investigate how AmaXhosa writers added indigenous songs when expressing their themes. This study will provide students of traditional literature, especially those interested in songs, with an overview and whole knowledge about how the IsiXhosa writers have managed to include songs in their writings. Some concepts which have been defined will facilitate the understanding of the study. The method of research is
based on several IsiXhosa texts which describe or narrate IsiXhosa songs and sources dealing with African music in general. The researcher feels the need to use oral literary text approach to support the study.
CHAPTER 2

THEORETICAL FRAMEWORK

2.1 INTRODUCTION

Oral literary texts are used as a tool to transfer knowledge across and within cultures beyond cognate natural and literary realizations. This knowledge helps scholars to view an African as a valuable being. These oral literary texts have oral traditions, that is, they show customs and beliefs, which act as a cornerstone of every nation. Songs are also among these valuable African treasures. These genres of oral African literature were studied by both African and non-Africans like Finnegan (1977) who was the first student to study African oral literature. Chernoff (1979:32) explains music thus:

It beautifully expresses and communicates ideals and emotions and that they return again and again to find again the fulfillment and revitalization they may have at a concert, in church, or wherever they as individuals were touched and moved to a different feeling life.

This shows that songs are a profound art because they are essential to people’s lives. Their lives are enriched by music. Songs are necessary and useful in people’s daily lives and each and every occasion goes hand in hand with singing.

Mbovane (1996:34) further adds that:

\textit{Ingoma yintlokoma eyenziwa ngumntu okanye abantu bekhwaza amazwi evakala okanye bavungame amazwi bewakhupha ngeempumlo. EyesiNtu ke ingoma iba nencasa noyolo xa ikhatshwa}
A song is a sound made by one person or people shouting with words or humming words released through their nostrils. An African song is harmonious when it is accompanied by the clapping of hands and the rhythmic stamping of feet.

These quotations reveal that music can be sung with the voice coming out or sometimes the song is hummed. There are also instruments that may accompany this singing like the stamping of feet or the clapping of hands. All these make the song harmonious and appealing to the listener.

Music can be defined as any communicational practice which organizes sound in terms of pitch, duration, timbre and loudness.

Branford (1994:627) supports the above by adding that music is the:
Art of combining vocal or instrumental sounds in a harmonious or expressive way.

Therefore, a song is used to communicate ideas. The composer uses singing as a tool to express emotions. He or she may either use the voice or an instrument or may use both. The sounds produced in entertaining the listeners are neatly arranged and organized in such a manner that the listener's ears are fed with something harmonious and entertaining. Songs are organized noise.
2.2 APPROACHES TO THE STUDY OF AFRICAN ORATURE

There are twelve theoretical approaches to the study of oral literature. They are Functional approach, the Historical – Geographical approach, the Historical – Reconstruction approach also called the Diachronic approach, the Cross Cultural approach or Darwinian approach, the Folk Cultural approach, the Mass Cultural approach, the Ideological approach, the Psychoanalytic approach, the Hemispheric approach, the Oral Formulaic approach, the Structural approach and lastly, the Contextual approach.

A brief explanation of each of the above approaches is to be given so as to be able to choose those that are suitable and necessary for this study.

2.2.1 THE FUNCTIONAL APPROACH

This approach studies the cultural uses of folklore in a society. It is associated with American Culture Anthropology. This approach is suitable for this study because various songs are sung during certain events. Each and every song is sung for that special occasion in a specific society only. You cannot sing a lullaby at an initiation ceremony. Makuliwe (1995:8) gives us a vivid picture when he states:

Xa ndicacisa ingoma ndiza kusebenzisa inkcazo ka –
S.E.K. Mqhayi ethi, ingoma asiyyo into yokonwaba,
nokuzigcobisa, noxolo kushela, ingaphezu koko …
zikho iingoma zemihla yokufunza neyosizi neyokufa.
Ukutsho oko ingoma sisixhobo esisetyenziswa
ngumntu ngemihla ngemihla yovuyo, yolonwabo,
yosizi nexhala.
When explaining a song I am going to use S.E.K. Mqhayi’s explanation saying a song is not sung solely for pleasure and happiness and peace, it is more than that….there are songs for the declaration of war, lamentation and death. This shows that a song is a tool used by people in days of happiness, pleasure, lamentation and depression.

Life would be boring if it was one and the same thing, but because it is full of ups and downs, people experience and gain a lot. There is a time for everything in this world. There is a time to cry and also a time to smile and laugh, a time for declaration of war and a time for making peace. Songs are there to accommodate all those days. People live within a community which is affected by social forces as stated by Blacking (1976). People are forced to respond to these forces. Singing is another apparatus that is used by people when responding. When they are not satisfied with their chief, a song can be composed to show their grief or pain because they are not allowed to criticize their chief.

Fyzee – Rahamin (1925:5) proposes that:

Music is an expression of the feeling and emotions in a series of melodies, these being woven with the legends and traditions of the poetic fancies and reveries of the human soul and spirit of the country.

A song is an herb that heals, soothes, treats or eases the pain. It can also be used as an instrument to glorify, encourage, worship, please and even pledge. Therefore songs and dance play a major role in cultural activities of the people.

Songs have both a sociological and a historical significance within the culture of a certain society. They act as a medium of expression and education.
Music is something that provokes each and everyone from all generations. Regardless of whether they are traditional or modernized people, whatever the mood, there is a song suitable for that. There are vocal songs and also instrumental songs, and there are musicians who use both. A song is loved by all people except those that are deaf. Even those who cannot sing, love listening to songs sung by the musician or listen to the instruments beaten by them.

Songs act as a unifying force within the specific community. All classes of people are accommodated in singing. It caters for people whether rich or poor, young or old and educated or illiterate.

Chernoff (1979:35) views music as a means for tradition to be organized and communicative. He considers music as a formal institution which enables people
to distinguish themselves from each other. It acts as mediator between person’s activities and that community at large.

Songs have the power to convey messages. They act as a chemical that helps to express love, sorrow, anger, happiness and sadness. They are a tool to communicate within a specific society. They are the apparatus to educate generations.

2.2.2 THE HISTORICAL APPROACH

This approach is identified with the Finnish School and helps in tracing folklore to its historical origins.

Man’s life is categorized into birth, infancy, puberty, adulthood and death. Each and every stage in African life revolves around its traditional songs.

Gebeda et al (1977:20) describes African songs thus:

*Kuthi mandivakalis’amazwi amaciko athi “Music was born in Africa!” Nene! Ingoma ngumnxilo wama-Afrika e-Afrika…*

I felt like quoting the words of wise people saying “Music was born in Africa!” Truly! Songs are addictions of Africans in Africa…

Surely the AmaXhosa, who also live on this continent, had their own songs even before intruders invaded their land. Africans liked and loved their music. The indigenous groups had their own songs hundreds of years before their colonization.
Satyo (1996:118) writes:

*Njengoko intloko yezi ncwadi isitsho, Sasinoncwadi kwatanci, ngamanye amazwi uncwadi olu sasihleli sinalo kwasendulo phaya. Ubani angaphazanyiswa kukuba thina kweyethu impucuko sasingenalo ubhalo.*

As the title of these books indicates Sasinoncwadi kwatanci. In other words, we had our own literature in the olden days. Someone should not be confused by the fact that in our culture we did not write.

Our music existed long ago although it was not written down but it was passed orally from generation to generation.

Selimovic (2002:17) supports this:

Of course it is impossible to pinpoint an exact date, but for about 1500 years mainly the Sotho people in the north and Zulu and Xhosa people in the east have populated the region known today as South Africa. Each of these people had their own dynamic music traditions, and the instruments developed long ago are still in use.

Although Selimovic does not know the exact date, he argues that the indigenous music existed long ago.

Agawu (2003:3) says further that:

Information about music in pre-colonial Africa is scanty. The earliest records stem from archaeological findings in which dance movements and musical instruments are featured. For example, in a 1956
expedition to the Sahara, Henry Lihote and a team of explorers discovered in the Tassili n’ Ajjer at Sefar a rock painting featuring eight dancers (five women and three men). Experts think that the painting comes from the period 6,000 BC… the dance depicted in the rock painting is like a contemporary Zulu stamping dance known as indlamu.

The archaeologist did some research and informs us that, AmaXhosa people had their own songs although the information to prove that is very scarce as Agawu (2003:4) further adds that:

Another musical finding, also a rock painting depicts a solo musician playing a six-string harp… the painting has been dated to the period 800-700 B.C.

This again supports the contention that the AmaXhosa had their own music even before Christ was born. The indigenous groups could neither write nor read, so their music was not written down or recorded, that is why it is regarded as folk music. The literature of the AmaXhosa, songs included, was carried from generation to generation by word of mouth. Satyo (1996:119) maintains that:

\[
\text{Ukuze sibe sibhalile kuye kwafika abefundisi belizwi bevela phesheya beze kusasaza iVangeli ka Kristu.}
\]

In order to be able to write, there arrived the Word missionaries from overseas coming to spread Christ’s Word.

The arrival of missionaries and the opening of the printing press to the AmaXhosa like D.D.T Jabavu, W.W. Gqoba, W.B. Rubusana and S.E.K. Mqhayi helped in the printing of the indigenous languages although they were not
allowed at first to print their traditional literature which was regarded as heathen. During Soga’s time, there was not even a single person who knew or would help researchers with the original songs of the groups.

Soga (1937:156) argues that:

\[
\text{Mna mbali wale ncwadi ndizame ngoko konke okusemandleni omntu oyinyama kwaphambili nakubeni ndingaphumelanga nangesuntswana elimbala kule njongo, ngesizathu sokuba amanyange abesazana nezona ndlela zokuvunywa kweengoma zasemaXhoseni ekudeni phaya akusekho nelokubika elinokufumaneka kule mihla yokhanyo nenkqubela.}
\]

I, the writer of this book, have tried by all means humanly possible, although I have failed in my aim, the reason is that of the veterans who knew how Xhosa songs were sung long ago, there is not a single one left in these days of light and civilization.

The reason for the problem encountered by Soga in his research was due to colonization. If one compares the time of the writing of his book (1937) and the arrival of the Whites in 1652 and their influence on isiXhosa songs, really one would understand that by this time everything which was originally indigenous was totally exterminated. What was left was an imitation.

Traditional AmaXhosa singers learnt by observation and by listening. The younger ones watched and listened to the elders to learn how the songs were sung. They started imitating those songs and some techniques were handed down from father to son and mother to daughter orally. Each one played or sung what one learnt from others and added more music of his or her own. T.B. Soga (1937:155) claims that:
All the joys are over today, and there were fantastic songs that were sung. Singing is part of enjoyment in activities where there are good singers. A good singer is always rewarded with a spear or even cattle. Intlombe, umyeyezelo, umdudo, umngqungqo were places for what we call a song. Even if umdudo has been for many days, the song that can be sung in it was customary but people say, umdudo!

Kaschula (1993:206) reveals that the indigenous groups did not use any instruments to accompany their songs. In maintaining a rhythm, whistling, humming, stamping of feet and clapping of hands were used. In support, Sadie (2001:73) adds:

Dancers always sang their own dance music, and although ankle rattles and hand clapping were sometimes added, the basic of the collective music-making was the unaccompanied dance song. War
shields were sometimes used percussively by warriors in earlier days, and ox-hides were beaten at Xhosa boy’s initiation ceremonies. Drums were not however entirely known.

This shows that in the olden days the Nguni specialized in developed vocal polyphony rather than instrumental ensembles.

2.2.3 THE HISTORICAL – RECONSTRUCTION OR DIACHRONIC APPROACH

In this approach, folklore materials are used for the reconstruction of the past history. Songs are part of folklore.

2.2.4 THE CROSS-CULTURE OR DARWINIAN APPROACH

This approach makes sweeping generalizations about cultures based on evolutionary uniformity.

2.2.5 THE FOLK - CULTURAL

This is associated with Dan Yoder. It emphasizes autochthony, the rural and rustic in the studies of folklore.

2.2.6 THE MASS – CULTURAL APPROACH

The effects of urbanization and technology in cultural evolution are emphasized.
2.2.6.1 THE INFLUENCE OF MISSIONARY ACTIVITIES AMONG INDIGENOUS GROUPS

Since these indigenous groups could not read and write, their music was recorded later by the Whites. The Europeans who taught the indigenous people based everything on their own culture. According to Stone (2000: 328) missionaries:

... tended to disparage African customs and African music, which they believed not only inferior, but also sinful.

The missionaries looked down upon the customs and music of the African people and that discouraged the Africans from practicing their own lifestyle.

When the Nguni races met the European settlers in the Eastern Cape towards the end of the eighteenth century, they also encountered the missionary activities of European Reformed Churches. On their arrival these missionaries brought with them their religion and their entire culture. They became the sole educators of the Bantu among whom they lived. This encounter marked a turning point in the cultural activities of the AmaXhosa, especially in their musical history.

The missionaries, on their arrival, did not learn the music of the existing groups nor taught these groups how to write their own music, but they brought with them the European written music which neither suited the customs of the groups nor agreed with their languages.

These missionaries, musically, did a great deal of harm. Hansen (1968: 10) gives a clear description of the missionaries when he quotes D. D. T. Jabavu who spoke of them as people who did not care and who were razing to the ground some of the best African values. Hansen (1968: 1) explains by quoting Kirby's words:
The work of the missionaries did a vast amount of damage, the more insidious as they did not realize it to be such. They attempted to put down systematically what they regarded as merely heathen practices, practices they did not realize were essentially a part of the natural development…

These missionaries criticized everything indigenous. They undermined the group's entire culture. They lacked the appreciation of what was valuable, good and useful in the indigenous people’s way of life. Satyo (1996: 11) clarifies further that:

*Phakathi kwezinyeliso zabefundisi bakwaLizwi ezichithezayo ezasetyenziswayo ukutshabhisa olu ncwadi, kwathiwa:*

1. *Zizinto zobuhedeni*

Amongst the missionaries, there were criticisms to destroy traditional literature, they said they are:

1. *Heathen things*
2. *Things that show that you are uncivilized. Western Civilisation was the only proper one.*

These missionaries viewed the indigenous people as sinful and regarded them as evil. That is why missionaries decided to eradicate indigenous culture and customs. Khabela (1996: 29) writes that:

*Traditional doctors and diviners, ancestors, African traditional forms of clothing, charms, traditional dancing, beer drinking, initiation rites, polygamy, lobola, were rejected as Anti Christ.*
The missionaries, in so doing, hindered the indigenous groups from carrying on their normal life. They were forcing the indigenous groups to drop their cultural life.

On their arrival, these missionaries set up mission stations in various parts of South Africa. They brought musical changes which were far reaching. They introduced these through church services in which singing was at the core. They brought with them the liturgical and musical needs of their churches, that is, the congregational hymns. They even translated the text of their hymns into the indigenous languages more especially into isiXhosa. They learnt these indigenous languages with enthusiasm but although the words of the hymns were in the vernacular, the thoughts and music were European. Education also became a source of musical change. These missionaries devoted themselves to education and soon each denomination managed its own school and the tonic solfa system in music was introduced.

Music was written so as to help one to remember it even if the composer had gone. Although the writing of music increased the store of some music, modern civilization caused the original music of the indigenous groups to be modified and in some instances almost completely replaced. According to Sadie (2001: 72) indigenous culture (including music) survives occasionally in some of the remoter rural areas.

2.2.6.2 OTHER FACTORS THAT NEARLY EXTERMINATED INDIGENOUS MUSIC

Although the arrival of the missionaries did harm to the music of the amaXhosa, there were also other factors that nearly washed away everything belonging to them. These factors also brought about a change in their musical style which resulted in the indigenous groups discovering themselves musically straddling
two worlds (the western world and the traditional one). Hansen (1968: 3) briefly explains:

   Of the transition from a Bantu to a Western musical style we know little. We have no musical evidence of this period of change, but we have four melodies which mark its beginnings. These are the melodies of Ntsikana...

The factors that nearly devoured the indigenous music of the amaXhosa are:

   (1) Establishment of mission schools,
   (2) Discovery of diamonds
   (3) Trade and voyages
   and
   (4) Discovery of gold.

2.2.6.2.1 THE ESTABLISHMENT OF MISSION SCHOOLS

Agawu (2003: 13) states that the mission schools were founded in 1843 to enable the Bantu to read the Bible. That is why they became centres for the development of a new kind of Christian music, a hybrid between hymns and traditional songs. Kaschula (1993: 76) states:

   This was the beginning of the native education fallacy.

The main aim of the missionaries in these mission schools was to convert the heathens (according to them) to Christianity which mostly meant wiping out the indigenous culture. They opened the educational institutions which became important sites for the acculturation of European or Europeanized music. The Blacks were taught everything Western, music inclusive. Their music was kept out of educational system. Satyo (1996: 120) adds:
Moreover the traditional literature was put aside even in schools which were in the hands of the missionaries.

This reveals that the missionaries excluded the traditional literature of the indigenous groups so as to destroy their culture. Music is also part of the traditional literature.

An English Christian name was a prerequisite for a child to be admitted to the mission schools. This was gradually driving the African child away from his or her own culture. They were told to stand still while singing. The mission pupils copied the Western values and customs but retained their own musical sensibility to some extent. They sang poorly translated hymns, but in a traditional polyphonic style. The Westerners redefined and integrated their music. This Western belief went to the extent of even segregating the indigenous people. The traditionalists were termed *abantu ababomvu* (Red people) and the Christianized ones were called *abantu basesikolweni* (School people).

Kaschula (1993: 76) argues:

> There was implanted in the Native mind that to be educated was to assimilate European standards without gradual absorption or discrimination.

In so doing these missionaries were misleading the people. Some people agreed but others disagreed with their education. That is why Khabela (1996: 31) clarifies:
When the Xhosas retaliated against the missionary education, Chalmers emphasized that the Xhosa nation will never rise to any level of greatness since "no mention can be great which ignores the steps to greatness." He bluntly stated that, "either this people (the Xhosa) are to rise in the scale of civilization and play an important part in the history of the colony, or else every year must witness their extinction until they at last, pass away and be forgotten for ever."

The AmaXhosa who were against this education were criticized and threatened that they will be regarded as those who did nothing for their communities.

These missionary efforts in the Cape and Transkei concentrated mostly on education. Their intention was to produce African teachers and evangelists who would serve the expanding mission field and also teach useful arts of printing and building. Rev. Tiyo Soga was educated at Lovedale and in Scotland and was the first to be ordained as a minister of the Presbyterian Church in South Africa. He collected isiXhosa fables, legends, praise songs and that did much to prevent oral traditions from going unrecorded. Rev. Gqoba, John Knox Bokwe and Ntsikana Gaba also helped a lot. Other missionary institutions that were built were at Healdtown and Zonnebloem.

2.2.6.2.2 DISCOVERY OF DIAMONDS

Diamond mines were discovered in Kimberly in 1867. A new meeting point for the indigenous groups arose because the diamond fields attracted labourers from the Eastern Cape (AmaXhosa), Natal (AmaZulu), and Transvaal (SeSotho) and from the Western Cape (Whites and Coloureds). These mixed races built slums around the mines and in these slums there were dancing and singing
competitions. In these new musical expression took shape. They performed their different traditional music during their leisure hours which resulted in exposure to a wide variety of musical influences. The Coloureds were skillful in music, piano playing, guitar and accordions. All other groups imitated these new methods of music. They did not only imitate, but also adapted them for their own lifestyle. Coplan (1985: 12) maintains that:

For African workers in early Kimberley, the absorption of some aspects of Western culture was part of a struggle for urban status.

This competition for urban status played a major role in washing away the original indigenous music of AmaXhosa. No one wanted to be identified as backward (iqaba): it was to be of importance for him or her to be seen as modern.

2.2.6.2.3 TRADE AND VOYAGES

The most important voyage of discovery was the sea route to India. The European and American countries were attracted by the spices. This voyage brought different groups of people to Cape Town which acted as a refreshment station. The sailors who landed there for fresh food and water brought with them their European and American musical styles and entertainments.

Minstrelsy, which was very popular in the United States, was introduced in South Africa. Minstrel groups were also formed in Cape Town and their formation also spread to rural areas where minstrel singing clubs were formed. During the 1890's many African musicians imitated the American style (their spiritual songs and music were full of yearning for freedom). In Cape Town there were military bands, instruments and musicians. Piano players emerged in Cape Town. Coplan (1985: 10) states that:
Music was among the most highly valued trades practised by slave artisans in early Cape Town. Some slaves sold for a higher price than others and if a good cook or musician, the settler was sure of an enhanced value.

This means that being a good singer; you were sold for a higher price. Durban was another sea port. AmaZulu developed new dances like isikhuze, isicathulo, isibhaca, umzansi and ingoma. The employers saw these dances as of great value to them; they co-opted the workers’ dance competitions, supplying uniforms, colours, banners, and transport and rehearsal time. This encouraged the development of new musical styles. In the late 1920’s a new form of singing emerged among the workers in the Natal Midlands. This music, having been borrowed from ministrelsy, spirituals, mission music, American Tim Pan Alley and Hollywood it was called isicathamiya or tiptoe guys. This kind of music meant cothoza or tiptoe music.

2.2.6.2.4 THE DISCOVERY OF GOLD

In 1886 gold was discovered by George Harrison in Witwatersrand and Johannesburg areas. The economic depression, cattle diseases, drought, land scarcity and colonial taxation encouraged the drift to the goldfields. Hundreds of Bantu men flocked to the Transvaal area to work in those mines and in other secondary industries that sprang up because a labour force was in great demand. Labourers came from all over and shanty towns like Jeppe, Ophirlon and Doornfontein were built. The patronage of the arts moved slowly away from rural to urban areas. Each group which came brought its cultural activities including music. These musical combinations were not just from traditional sources. Coloureds and Blacks, who served on farms, were also taught folk music, like traditional Boer songs, for entertainment. They visited farms to perform their song pieces. South African music was now a combination of Dutch,
English, traditional styles, American Spiritual and minstrelsy and even Malay music.

When the AmaZulu from Natal drifted to the Transvaal, they brought their language, culture, and customs and upheld them. On their arrival they were introduced to concert platforms. In these concerts they wore their traditional attire and poured out their hearts’ desires as they moved in line, backwards and forwards with much practised precision. They were called the Mbube teams.

This industrial revolution also aggravated matters and diminished the indigenous dignity. Most important was the mens’ desire for European goods, especially for guns with which African leaders were preparing for decisive struggles with the whites.

2.2.7 THE IDEOLOGICAL APPROACH

This approach originates from Marx and Engels. It uses folklore in expressing class struggle.

2.2.8 THE PSYCHOANALYTIC APPROACH

The Psychoanalytic approach owes its origin to Feud and it analyses folklore in symbolic terms.

2.2.9 THE HEMISPHERE APPROACH

This approach divides the world into new and old worlds in order to analyze folklore. Darson played an important role in this school.
2.2.10 THE ORAL FORMULAIC APPROACH

This approach sees the narrator, bard, grist, raconteur, in short, verbal artists and his performances as indices of their works.

2.2.11 THE STRUCTURAL APPROACH

It is associated with Propp, Levi-Strauss and Dundes. Practitioners of this approach bring the rigours of structuralism to bear on folklore studies.

2.2.12 THE CONTEXTUAL APPROACH

The approach stresses the centrality of context of performances to the folklore study. It was practiced by Dundes, Abraham, Goldstein and Dan Ben-Amos.

The study of folklore and oral literature will find all of these approaches complementary. The Structuralist, the Contextual and the Functional approaches allow the folklorist great scholarly insight and profundity of analysis. Most oral literature genres have been studied using more than one of these approaches. The autochthonous theory has been put forward and has been used mostly by indigenous scholars of folklore. Daniun Opata (2000:38) quotes Ben Amos (1977) when he says about this theory:

"In the study of folklore, we may discern various levels of analysis and construct complicated models but all those would be of no avail if they did not bring us closer to understanding the narratives, the songs, the riddles and proverbs the way the people who speak them do."

This autochthonous theory is the one dealing mostly with the songs this work is all about and it is the one that is to be used.
In order to arrive at a satisfactory generic determination in African oral literature, there must be a mix of all these theories but more emphasis must be placed on the Autochthonous, Functional, Contextual and the Structuralist approaches.

We must also remember the approach which is based on folklore taxonomic tradition, literary perception and evident linguist imperatives and remind ourselves that verbal art should be composed of the artist, the language, the delivery in performance, the audience and the *raison d'être* of the performance. Since the traditional artist is anonymous, the other four should be used in categorizing and assessing genres of verbal art.

There should also be knowledge of universals and it should also be borne in mind that not all genres found in a given African culture would be found in another African culture.

Lastly, it should also be noted that, not every genre which is identified in every culture has a specific non-descriptive and non-sentential name in the language of that culture.

**2.3 THEORIES**

A number of theories to be used in this study are going to be explained briefly.

**2.3.1 INTERTEXTUALITY IN LITERATURE: HOST AND PARASITE**

According to Still et al (1990:1-2) intertextuality is a term coined by Julia Kristeva, but, which we shall use to cover a somewhat broader range of theories than those which she expands in her seminal work of intertextuality *'word, dialogue, novel'* . This theory insists that a text cannot exist as a hermetic or self sufficient
whole. It does not, therefore, work as a closed system. The writer is a reader of the text before she or he is a creator of the text and this means that the work of art is inevitably shot through with quotations, references and influences of every kind.

Secondly, the text is available only through the reading process and what is produced at the moment of reading is due to cross-fertilisation of the packaged textual material.

Miller in Bloom (1986:225) states that a writer's work is surrounded by parasitical presences like echoes, allusions, ghosts of previous texts and they feed upon the host for survival. This relationship is called a parasitical relationship because there is a host and a parasite. A parasite is a species which lures and feeds on another one, namely a host. This parasitical relationship may not be deadly to the host but it is a way of making a parasite's life possible. When writing, a writer's works reflect something that has been said, written or appeared before. Therefore, a parasite is any writer who uses another as source or anyone who feeds on the precursor writer. This means that, there is no originality in anything that is written because what appears in this text might have been found in the texts of other times. The writer providing the work is called the host or the precursor writer. The host in this writing is used as an equivalent of an older writer who acts as a source of inspiration to new writers and is sucked on by this new writer. This new writer is named the parasite. The host makes the writing of a younger writer (parasite) more organised and possible. Ronald Barthes in Plottel and Charney (1978:129) says that:

"in order to speak or write, one must seek support from other texts."

The writer of the text will be influenced by a number of factors from previous texts. Leitch (1983:123) supports that:
"when it finds its way into current text, a chip or piece of an older monument appears as source, influence, allusion, imitation, archetype or parody."

This shows that in literary works a younger immature writer can be called a parasite because she or he has used some information from the precursor writer. This younger writer uses the host’s information as a supplement, that is, something that is added to complete his work.

### 2.4 DECONSTRUCTION

This is a post-structural phenomenon. It designates the philosophy of Derrida which is the strict analysis of the behaviour of language in philosophical texts. The events that are included in this approach are arranged differently because of the use of anachronies, that is, flashbacks and flash forwards. Flashbacks change the reader from single character realism to a real life situation whereby characters are conversing with one another. Therefore, the past is enacted and the exteriority of the text is included by the reader. Derrida (1976: 162) reinforces this exteriority by saying that one must begin wherever one is. He further indicates that language is replaced by writing but they do not carry the same idealistic connotations. Hartin in Ntuli (1988:46) states that, this approach views the text as being incomplete in that meaning is not presented but differs. Writing is not original but secondary and derivative. The main aim of this approach is not to discuss the originality of the text, discussing and analysing structure but to discover how the text disseminates, explodes and spreads itself. The texts evolve through the emphasis on action. Ntuli (1988:49-50) further explains that deconstruction describes the conditions marked by features like socio-political, scientific and technological.

Swanepoel (1990:32) says that as soon as the meaning of the work is determined, then one should start with its deconstruction, by tracing its endless
possibilities of being different from what one has decided. The text must be seen as an arrangement, adaptation or communication

2.4.1 DECONSTRUCTION OF INTERTEXTUALITY

Manyaka (1998:102) gives a brief explanation of the term deconstruction. He explains it as the relationship of the parasite and the host, which according to his thoughts signifies the interrelationship between texts and writers. So, it may happen that the writer of the new text completes the old one and gives clarity to what was left unclarified. Then the precursor writer becomes the parasite and the new writer becomes the host. The old writer's text has been helped by the new writer's ideas and that will make it more understandable, so attracting more readers. This intertextuality, host and parasite, can also be reversed or deconstructed where the host acts as a parasite and the parasite as a host.

Amongst the amaXhosa, the theory of intertextuality and deconstruction as explained above played a major role. Since they could not read and write, their folklore, including songs, was kept in their heads. The elders handed the information to the young ones orally. The elders were the hosts. They were educating the youth for the future and making sure that their customs were not destroyed, but kept in the minds of the young ones who listened carefully (Feeding like parasites) so as to make sure that they performed what they were told in the same manner or even better. Most songs that were sung at that time are still sung today although others have been improved by adding instruments that are modern.

Floyd (1999: 7) further states that:

African music has long-standing traditions and has produced a vast variety of beautiful and impressive music.... Music making such an important part of
African social and cultural life that it is performed regularly in a wide diversity of social settings.

Their organised songs are sung during their gatherings and each and every song is sung for a specific activity. Music is part and parcel of their daily social life. Their impressive songs attract many listeners.

Malan (1982: 269) has the idea that music in Africa varies from place to place. ... there are throughout the continent so many different kinds of musics made by so many different kinds of Black Africans, that no single one of them may be considered to be the typical music of Africa. And this is quite true. There is much African music.

Malan claims that there is no one type of music that can be regarded as African music. Since Africa is multiracial, so is their music. One should not expect one type of music when dealing with the music of the African continent as a whole.

Tracey (1948: 1) supports Malan when stating: Music is common to all races of mankind. In this respect it is like language; we all express our thoughts in words, but use a great number of different languages. So it is with music. There are a great many musics, but we are most at home when we sing or play our own mother-music, the music which we only are able to compose and which we can perform better than anyone else.

Since we have many languages in Africa, so the continent has multitudes of music.
Hansen (1968: 2) has also observed that:

Bantu languages are tonal languages in which tone is as important in determining meaning as consonants and vowels. In singing therefore, the rise and fall of speech must influence the melody...

With African music you sing from high to low and you sing as you say. Jones et al (1952: 5) also clarify that African music is cyclic or spiral because the order of melodic and rhythmic ideas of a fixed length are constantly repeated. Africans, according to them, use units of rhythm longer than two, three or four beats.

An example

*Thula bhabhana*
*Mus' ukulila*
*Umam' uyeza*
*Nedin' omntwana*

Quiet baby
Don't cry
Mother is coming
With baby's dinner

This is a lullaby which is sung to help the baby to sleep, promising that mother is coming with the food.

Merriam (1982: 141) further explains that:

African languages are tonal; that is, tone itself carries meaning. Thus, the meaning of a two syllable word with a high tone and a low tone can be completely different from the meaning of the "same" word pronounced with a low tone and a high tone.
An example of a word with the above tones is:

- Íthàngá (thigh)
- Íthàngà (pumpkin)
- Íṭhàngâ (cattle post)

Although these words are written in the same manner, the tone totally changes their meaning.

Traditional songs of the AmaXhosa were not confined to war and hunting topics. Inclusive in their songs were the lullabies, love songs, work songs, game songs, initiation songs, beer songs, wedding and funeral songs, hunting songs, war songs, songs of witchcraft and songs associated with the clan or tribe. Soga (1937: 155) explains:

Bezizodwa ezosapho. Zabe iingoma ezi zibe zodwa ezamaxesha ngamaxesha ezoxolo nezasemfazweni. Yaba kuwo onke la maxesha ingoma le ibifudumalisa igazi, abantu badude ngamandla nomsindo, zide nezimbo nezango ziphelele. Amadoda afunze naselutshabeni eshushe encamele. Ovel’ amaqhitala xa kulapha, xa sebebile benkcenkceza amanzi:-

1. Igwatyu, eyomkhosi
2. Umqolo wenamba, eyohlanga
3. Umashiyika nkosi
4. Ayigqobhoki na? Eyomkhosi
5. Ingxikazwe
6. Unomazanga
7. Eyonongabe
8. Umhlahlo, eyamagqirha
9. Ingula zibhaca, eyezisusa ezikhulu
There were family songs. All varied according to times of peace and war songs. During all these times, a song caused men to be in high spirits, people dance with anger, using all styles. Men will face the enemy in high spirits. At this juncture those who can't dance will be seen, when they are sweating:-

1. *Igwatyu, war songs*
2. *Umqolo wenamba, tribal song*
3. *Umashiya nkosi*
4. *Ayigqobhoki na? War song*
5. *Ingxikazwe*
6. *Unomazanga*
7. *Eyonongabe*
8. *Umhlalo, divine song*
9. *Ingula-zibhaca, large activities*
10. *Mhala's song*
11. *Ndlambe and Ngqika's song*

**Examples:**

**A. *Igwatyu and Ayigqobhoki na? (War songs)***

1. **Umhlabeli:** "Iyabaleka le nkosi!"
   Abalandeli: "Yinkosi yamaMpond'iyabaleka."
   
   Leader: "This chief is running away!"
   Followers/Chorus: "The Pondo chief is running away!"

2. **Umhlabeli:** "Kumzuzu ndingcangcazela."
Abalandeli: "Uyandibambezela."

Leader: "It's for a long time I've been scared."
Followers/Chorus: "You are delaying me."

B. **Umhlahlo, eyamagqirha (Diviner's song)**

*Umhlabeli:* "Oonomathotholo."
*Abalandeli:* "Bayeza kusasa, bayeza"

Leader: "Oonomathotholo."
Followers/Chorus: "They are coming tomorrow, they are coming."

C. **Ingoma ka Mhala (Mhala's song)**

*Umhlabeli:* “Ha yoho khanithandaze we ma watsh’umhala”
*Abalandeli:* “Ho o ho wayo we we Sinxaniwe masithandaze we ma ha we ma”

Leader: “Ha yo ho you must pray says Mhala”
Followers/Chorus: "We are thirsty, we must pray we ma ha we ma."

This is a diviner’s song from the ancestor cult. UMhala is a legendary figure to whom the isiXhosa speaking people refer certain important songs.

According to Mqhayi (1970:65-66) songs are usually named after the people who sung them or those who have been important like:

- **EkaRharhabe** → **uMdudo**
- **EkaNxele** → **iThabu**
This shows that music was used for a variety of purposes like entertainment, education and also helped in keeping track of historical events. When grandmothers were narrating folk stories, choruses were sometimes sung at critical points in a tale as a magico-religious means of calling the supernatural for the hero or heroine of the story. Therefore, they were sure that songs can be used in communication with other worlds. The singer did not have in mind a store of notes or intervals from which to select and combine.

In the folk story uNomehlomancinci, when Xhentsiwe and Nomahamle were to be axed by Nomehlomancinci they sang: (Bennie lincwadi ZasiXhosa zabafundi: Eyebanga lesibini: 1974)

"Sambon' uNomehlomancinci
ebeza kusixabela hi hi. "

"We see Nomehlomancinci
She is going to axe us hi hi."

These girls were saved by the bird called intengu.
The indigenous and traditional group singing and dancing did not begin until sunset when all the day’s work was finished. They danced when the night was clear and the moon and the stars were shining. Their festivities would continue till dawn. Soga (1937: 155) has this to say:

\[ \textit{Kuyo yonke ke intlalo kaXhosa ingoma le yabe incamisile ukuyola, yatsho nentlalo yamnandi kunene.} \]

Right through the Xhosa lifestyle a song has been so interesting and that made life to be mostly joyous.

This shows that music, in amaXhosa lifestyle, was their daily bread. Each and every occasion was accompanied by music and each song was composed in a manner that befitted the occasion.

### 2.5 FORMALISM

This is a form of criticism which emphasises form or artistic technique rather than the content of art works.

#### 2.5.1 RUSSIAN FORMALISM

In this criticism, the literature is analyzed by the formalist not according to its content, but in terms of organised language. The literariness is viewed in terms of a type of a language use. Literary language is seen as being used in fundamentally different way to ordinary language. In poetry, language and words used in the verbal art are not merely used for communication, but are objects or signs in their own right. The literary quality of a text is shown by using a technique or a method so that word, expressions and other devices often used in daily language, are defamiliarized in literary work so as to renew their sound and meaning for communicative aims.
Poetic language is understood by formalists as operating synchronically and autonomously. The internal mechanics of the poetic work over the semantics of extra-literary systems is stressed. Poetry is an utterance directed towards expression. The autonomous, self-referential nature of verbal art is emphasized. Scientific and objective methodology should be used as means of approaching literature.

2.5.2 CRITICISM

The formalists were criticised by critics such as Medvedev for refusing to address social and ideological concerns in poetic language and for failing to provide enough sociological and philosophical justification of their theories.

2.5.2.1 NEW CRITICISM

Attention should be drawn to language. The text is seen as a unique and privileged source of meaning and value and is distinguished from other texts or other language users. It concentrates on problems of interpreting individual texts; therefore, it looks at how readers actually read and what they understand. Poetry is a form of knowledge which should not be easily surrendered. It needs renewed attention to the meaning of poetry and its relation to poetic language. A close attention to the language of the text is the characteristic of this criticism. The work can show itself by close reading of the language, imagery, tone, stanzaic patterns, the metres and rhymes.

This criticism lays emphasis on the literary text as a discrete entity whose meaning and interpretation need not be contaminated by the intervention of the author, historical conditions or ideological demands. The poem can be analyzed to find its true meaning independent of the author's aim or emotional state, or the norms, values and beliefs of either its author or a reader. According to these
critics, the poem is an object in its own right, a text that can be understood by applying the standards of the public discourse, not simply the private experience, concerns and voice of its author. The reader's emotional response is not important. The meaning of the poem lives within its own structure. The poem's structure is coherent. Organic unity allows for the harmonization of the conflicting ideas, feelings and attitudes and that results in poem's oneness which suggests that form and content need not be separated. A poem's form and content are, therefore, inseparable.

The above theories are to be used in this study to examine the style of songs and to show the way in which these songs reveal the message. They are also used to show that though people's lives change, some other aspects of life should not be changed. If songs change totally, people will be destroying their culture because songs are basic to their culture.

2.5.2.2 THE EVOLUTION THEORY - A BRANCH OF SEMIOTICS

This is Darwin's theory. Darwin's approach tries to account for the change of living, biological entities and structures in their processes. This theory states that psychoanalysts use biology and evolution when searching for fundamental adaptive and learning structures of the human mind and human relatedness (Langs 1996:45). When culture changes, men have to adapt to new situations. Evolution theory is used in the adaptation processes and in new situations. The mind gains more and new experience is in the changing mind.

The evolution of the mind as referred to by Goertz et al (1986:782) states that there are four stages that prove a characteristic of the evolution of the living things. They are a movement in the direction of making life more enduring and secure, the organism may react at a distance through an immediate stimulus, the introduction of the element's control over the environmental which goes with choice making and the stage of symbolling, of articulate speech, the
emancipation of behaviour from limitations imposed upon it by the external world and the increased control over the environment. (Goertz et al, 1986:926).

Hebert Spencer (1820-1903) conceived that evolution was caused by inheritance of acquired abilities, but after Darwinism, he accepted the theory that natural selection was one of the underlying causes of biological evolution. He phrased it as the survival of the fittest. A scheme including the human society was worked out. He held that an unknown and knowable force was operating on the material world and coherence, integration, specialization, variety and individuation are produced.

2.5.3 STRUCTURALISM

Structuralism views the language and the text as a means of communication. It aims at the science of studying language as a system of signs. In literature structure shows how the text is organised by referring to each and every material unit that is used in the text formation. (Levitt 1971:7-12)

Swanepoel (1990:16) clarifies that a structural approach is the structural analysis which tries to determine the mutual relationship between patterns. It looks at how the patterns are distributed in the text and how they combine to become meaningful units.

In structuralism, there is a notion of social structure. The definition of social structure is given by Kaplan (1972:101) when he quotes Rad Cliffe -Brown. It is the continuing arrangement of persons in relationships controlled or defined by the institution, that is socially established norms of behaviour.
2.5.3.1 CRITICISM OF STRUCTURALISM

Structuralism is a kind of development that needs to keep things in their original order despite the changes that occur. It is indirectly against change. Fasenfest (1998:10) clarifies structuralism as a product of a historical life form that bridges the transition between the old and the new order. Lategan (1992:359) quotes Lante (1982) who views structuralism as trying to substitute the Marxist vision of evolution which is a closed system where order is privileged at the expense of change.

This study will use structuralism as it includes styles of writing a text like the style or the structure of the song. This study will look at which items led to the total changing of the structure of the songs rather than improving on what was already there to suit the changing times.

2.5.3.2 MARXISM

This theory was founded by Karl Marx as the name implies. Marxist ideas are still relevant as they refer to economic factors when explaining social structure. Haralambos (1980:536) states that the primary aspect of man's social being is the social relationships he enters into for the production of material life. These are produced in ideas, concepts, laws and religious beliefs and are seen as normal and natural.

This theory is to be used because it touches the historical change as a movement of men's thoughts and ideas. Secondly, it reveals that the aspects such as politics, economies and religious institutions brought about a change in the society, thereby including a change in songs. Marx stresses the fact that the source of social change lies in the contradictions in the economic system. These contradictions and conflicts in the economic system bring about social changes. Since Marxism leaves room for a comparison of the movement of men's ideas
and thoughts, the movement from a traditional way of singing to a modern way will be highlighted.

2.6 SUMMARY

Various approaches mentioned and explained briefly in this chapter will enable the researcher to look at the sources and apply them.

The mass-cultural approach indicates that the isiXhosa songs were and are still faced with many challenges. Since isiXhosa songs were not written down in the early days, it was easy for them to be easily influenced by missionary activities and their schools, the discovery of diamonds and gold and the voyages of discovery and trade.

Deconstruction and intertextuality play a vital role in explaining the term host and parasite in isiXhosa songs. Both the host and the parasite benefit from one another. The young one, when imitating the elder, is the parasite and the elder is the host when educating the youth.

Songs are composed according to sex and age. There are songs for boys and songs for girls. Respect is encouraged. All isiXhosa songs relay an important message.

Grievances and complaints can also be lodged in a song. Advances and reprimands can also be given through a song. That is why the next part is to give an overview of the form and thematic modes of the isiXhosa songs. AmaXhosa singers do not sit still when singing a song and an object or instrument accompanies the song to give it rhythm.
CHAPTER 3

FORM AND THEMATIC MODES OF XHOSA SONGS

3.1 INTRODUCTION

Each and every nation has its own cultural activities where they sing and use their own musical instruments in the expression of themes. When singing, they accompany their voices with any object which produces a sound and adds rhythm. This form of song production is very popular because it is accompanied by musical instruments. Allen (2003:221) shortly describes a musical instrument as “a device for making musical sounds”. By implication this means that any tool that produces a musical sound is a musical instrument. Wade Matthews (2000:14) explains by saying:

Instruments are the working tools of music; they are practical devices by which the acoustic properties of nature are managed for the artistic purposes of music that begin with the player.

The use of accompanying instruments augments the expression of themes as well as arousing the feelings and sentiments of the people involved either as participants / performers or as listeners / audience.

Moropa et al (1995:62) supports that:

“Izixhobo zengoma zongeza isongo engomeni mhlawumbi ebingenakufikelelwa lilizwi kuphela.”

“Musical tools add taste in the song, which cannot be obtained or reached by the voice only.”
Musical tools are seen as adding a pinch of salt that would make the song tasteful and can also be used to accompany the singer’s voice.

Merriam (1982:145) summarises:

“…it has often been said that almost any object which can be plucked, struck, shaken, beaten or rubbed, depending upon the context, can be absorbed into an African musical performance.”

Therefore a musical instrument, according to these writers, is any device which can be blown, hit, shaken, plucked or rubbed to give or make a musical note. The functionality of any chosen instrument is visibly and audibly noticeable in the manner in which it smoothly blends with the rhythm and the lyrics of the song.

Since the AmaXhosa knew that their music would be incomplete without any object or movement accompanying it, they invented their own instruments. They knew that those instruments would add rhythm to their music. However, most important is the meaning expressed in the lyrics of the songs. This chapter is therefore dedicated to the messages carried by these songs, some of which are not accompanied by instruments but rather by the clapping of hands. The most common form is that of a precenter who leads and others who come in.

The production of IsiXhosa songs has its own unique form. The songs do not have tonic solfa notes. The performers do not have to sing notes like doh, ray, me and the rest. There was and still is no need for these. The indigenous song is said to be iyombelwa because it is basically a spontaneous presentation. The pattern of the indigenous IsiXhosa song has been passed down from generation to generation with little or no changes. The discussion below will reveal the functional aspect of the form to the written literature of the AmaXhosa.
3.2 FORM AND STRUCTURE

3.2.1 PRECENTOR (*UMHLABELI*)

The indigenous songs have a leader or a leading group i.e *umqambi* (inventor), *umhlabeli* or *iqela elihlabelayo*. This leader is called a precentor whose function is not only to start the song but to control its speed, rhythm and the expression of its theme. There is also a follower or followers i.e. *umlandeli okanye abalandeli*. The leader, who starts the song, i.e *umhlabeli*, says something that needs a reply which is done by the following group which is referred to as *umlandeli* or *abalandeli*.

Satyo (1996:76) says that:


If someone starts a song, that one is referred to as a leader. Other singers who are singing the same song are following with their voices. The leader is saying something and the followers are answering with their voices. The singing and following is reflecting that someone starts with certain words and when one says something, all the followers agree or reply.
The indigenous songs have a leader who issues a statement or a question which forces the follower or followers to agree or reply. The leader may be a female or a male. This depends on the type of the song that is sung. If the song is for young girls, a girl will be the precentor. If the song is for boys, the leader will be a boy, but if it is for both boys and girls, usually it is a girl.

Moropa et al (1995:58) supports that:

“Amqela athabatha inxaxheba engomeni mabini,
lelihlabelayo nelilandelayo. La maqela asebenzisana
ngokuthi elinye lidlulise uluvo oluthile elinye laleke
apho, okanye elinye libuze ukuze liphendulwe.”

“Groups that participate in a song are two, it is the leading one and the one that follows. These groups are working together because the one passes a certain idea and the other one adds to that, or the other one replies.”

Mcimeli in his book lintombi zinecebo (1992) introduces us to the orphans, Nomhle and Mvuzo. Nomhle is pregnant but she does not know who the father of the child is. They are struggling to make a living because they are poor. In the same area, there are two girls, Lizeka and Nomvuyo, who are of the same age as Nomhle. They are both singing and Lizeka is the precentor and Nomvuyo is the follower.

Lizeka: Uwo yiiza ye Malolo
Uwo yiiza ye Malolo
Uwo woph’owu yini Malolo
Uwo woph’owu yini Malolo
Liziwe and Nomvuyo are singing because Lizeka is telling her friend that she has been at Gcibhala where there was a wedding ceremony. She is telling her friend that she has joined the *mtshotsho* group and she was singing the above song and Nomvuyo follows as shown above.

Mmango in his *Law’ ilahle* (1960:1) tells a story of the old man, Nkatha, who is very ill and is in bed. Nosiga, who is his sister, is taking care of him. The old man is worried about the bad behaviour of his sons who are always drunk and come home very late. While talking, they hear the song:

(\textit{Kwavakala kukho abantu abezayo behamba behlabela besithi})

“\textit{Thina singumlii ovuthayo!} \\
\textit{Watsha! Watsha! Watsha!!} \\
\textit{Lumka ke! Watsha!}
Lumka ke! Watsha!
Lumka ke! Watsha! Watsha! Watsha!” (P:1)

(They heard people coming and singing)
“We are the burning fire!
Burn! Burn! Burn!
Be careful! Burn!
Be careful! Burn!
Be careful! Burn! Burn! Burn!”

The singers are his three sons. They are Sidima, Sizo and Ziki. As usual, they are drunk and singing. They do not care about their sick father. This is confirmed by the conversation between Nosiga, Nkatha and Nzilo before their arrival.

The precentor (umhlabeli) can also be referred to as a leader in the song or a soloist and the followers are referred to as a chorus or accompaniments. This distinction is clearly described by Bongela (1991:69) when he writes that an indigenous song has the following characteristics:

i. Inesolo oko kukuthi umntu ocula yedwa.

ii. Inekhorasi oko kukuthi abantu abacula ngaxesha nye mhlawumbi bodwa okanye balandela emva komkhokeli okwangumhlabeli.

i. It has a solo that is to say, a person who sing’s alone.

ii. It has a chorus that is to say, people singing at the same time sometimes alone or following after the leader who is also a singer.
3.2.2 REPETITION (UKUPHINDA-PHINDA)

One of the characteristics of the indigenous song is repetition. Repetition is used to lay emphasis or stress the song. By doing so, the singer is attracting the listeners so that they can wait patiently for the next part that is going to be sung. By repeating the song, the listeners can also join in the singing because they have heard the words. The song will stick to the listener’s minds. Since the AmaXhosa could not read or write, repeating a song was the way of educating those who do not know the song. Certain words are repeated sometimes up to the end of the song. Bongela (1991:83-84) writes that:

“Ingoma nganye idla ngokuphindwa-phindwa kaninzi. Kuphindwa-phindwa imigca engomeni okanye ingoma ngokwayo…”

“Each and every song is usually repeated several times. Lines are repeated or the song itself is repeated…”

Each indigenous song is repeated or sometimes some lines are repeated. In the indigenous song there are few words which are sung and they are accompanied by dancing, movement and clapping. The precentor (umhlabeli) sings her or his own words and the followers repeat their words. Bongela (1991:84) further adds that:

Kuphinda-phindwa yona kudityaniswe nentshukumo nomxhentso iphume ingoma epheleleyo.”

“Repetition of lines in a song and repeating the song itself is one of the things that make the song excellent. Here, words that are said are few, and the soloist repeats them. Those who sing the chorus usually follow singing their own thing. That is why it is easy for the indigenous Bantu song to be composed, and to be followed easily. One line or two is enough. They repeat those lines adding movement and dancing so that a complete song is finished.”

The leader and the followers will repeat the same words and lines until the precentor signals them to stop.

Mcimeli in Intombi zinecebo (1992: 5) shows this type of song when Liziwe tells Nomvuyo that she was enjoying herself at Gcibhala at her uncle's kraal. She sings this song:

Lizeka: Ndilele ndinethembaa hay’ mantombazana
Ndavuka ndingenathembaa hay’ mantombazana;
Zikhala njan’ iintsikizi mama he mama;
Zikhala njan’ iintsikizi mama he mama;
Uqathwa yinyooka mama he mama
Uqathwa yinambezulu mama he mama.
(Uyayilandela uNomvuyo nale ingoma eqhwaba esina naye esithi):

Iyo haa yiyyoo haha
Iyo haa yiyyoo haha
Iyhe mama ndakuxela kumama
Iyhe mama ndakuxela kumama
Iyo-ho: Tsom’ aliwelwa
Iyo-ho: Tsom’ aliwelwa
(Bayayicula nale ingoma ixesha elide baqhwabe bexhentsa bade bathi nqam aqhube ngokuthetha uLizeka) (5)

Lizeka: I sleep having no hope girls
I woke up having no hope girls
How do ground hornbill cry mother hey mother
You are cheated by a snake mother hey mother
You are cheated by the lesser garter-snake mother
heey mother
(Nomvuyo follows in this song clapping and dancing also saying)
Iyo haa yiyoo haha
Iyo haa yiyoo haha
Iyhe mother, I am going to report you to my mother
Iyhe mother, I am going to report you to my mother
Iyo-ho Tsomo river is not crossed
Iyo-ho Tsomo river is not crossed

(They sang this song for a long time clapping and dancing until they stopped and Lizeka continued speaking).

To show how happy Lizeka was, this song is repeated and Nomvuyo also joins her friend. Lizeka is emphasizing how she enjoyed her stay there at her uncle’s kraal during initiation of his cousin to manhood and the wedding of their classmate, Nolitha. They both laugh because Nolitha is ugly.
3.2.3 TURNING THE SONG (UKUBUYA / UKUJIKWA KWENGOMA)

This is a certain type of repetition where the first part of the song is sung for a long time before changing to the second part. With the indigenous songs, if the leader has decided to stop singing the first part and changed to singing the second part, they cannot go back and sing the first part again, this is called *ukubuya* (come back or return). Dargie (1988:67) explains *ukubuya* in this fashion:

> It frequently happens that a song is in two or more sections, this can be because in effect it becomes another song, or because it undergoes some rhythmic change and so on. To change to the next part of a song is described as follows. *UkJika ingoma* means “to turn the song”, which is what the leader does at the *ukujikwa kwengoma*, “the turning of the song”, the leader will say “*ndibuya*”, “I am turning or coming back” to describe what he is doing at this point.

This process of shifting from the first part or section of the song to the second one is *ukubuya* or *ukujika* (turn the song) is without any doubt a very intriguing part of a particular song. It, therefore, demands a great measure of discipline and order on the part of those involved.

Jolobe gives a song showing *ukubuya* in his book *Elundini loThukela*. It is the ceremony for the initiation of chief Dlomo's sons to manhood. The sons are Ngwekazi, Manyaza, Jozi and Ntsele. Other tribes are invited to join in the ceremony. During the celebration, there is time for giving gifts (*ukusoka*) and various groups start dancing. The group from emaNgweni also sing and dance.

> “Lingena eli qela lazilungisa lema ngezintlu umgca ngamnye unesibhozo abafana badale uqilima lodonga emva phaya. Lithe lakulunga yatsho intombi
“Wee ma! uLundi lunombizane,
“Wee ma! uLundi lundithimbile,

Ithe yakutsho zayiganga ezinye iintombi ziphinda kwala mazwi, babe bona abafana betsho ngento ephantsi yebhesi bemana ukuthi “Wee ma! uLundi, wee ma! uLundi,” bebetha amakhaka namagqudu ukugcina ixesha…” (25-26)

“The group entered and prepared themselves by standing in rows with eight young men at the back standing against the wall. When the group finished preparing, the chief’s daughter sang sweetly and sharply, saying:

“Wee mother! Lundi is attractive,
Wee Mother! Lundi has captured me.”

When she sang other girls joined repeating the same words, and the young men were singing with a low bass saying “Wee mother! ULundi, wee mother! uLundi, beating their shields with knobkerries to keep the time…”

This song, which is led by Nobusi, the daughter of the emaNgweni chief, shows that she is attracted to one of the chief’s sons. She sings this song to reveal that her eye has been enticed by Ntsele and she loves him. This is also in line with the short speech by Ntsele who prepared a poem on uLundi and the river
uThukela. The youth from emaNgweni were enjoying themselves while Nobusi’s eye was captured by the sight of the son, Ntsele.

The first part is sung for a long time - as many times as they feel like. When the song is turned, the other words are sung. Satyo (1996:77) supports that:

“Kanti ke iya kuthi sekungasenini kuthiwe iyabuywa xa umhlabeli eyibuya…”

“And after a long time it will be said that the song is turned when the precenter turns it …”

Lonke eli xesha inzwakazi leya iwgcine esibhakabhakeni umtyangampo lowa imana ukuwuphetuphetu ude uye kujika kumazwi athi,
“Wee ma! eLundini loThukela
Wee ma! eLundini loThukela” (PG 26)

During this time the beautiful girl kept her soprano raised changing her voice and ultimately she turned the song with the words:

“Wee mother! In the Lundi of Thukela
Wee mother! In the Lundi of Thukela

The second part is aimed at stressing what the first part said. This is the second part which is also sung until the group is tired or they decide to stop. This precentor attracted Ntsele and Ngwekazi. This is where the theme lies because the two are to be rivals for the Chieftainship and secondly about Nobusi but Nobusi loves Ntsele as we have seen earlier when she sent a gift of “iintsijnane ezihlohlwe kakhle, amaso”. The beads (amaso) were returned to her showing that Ntsele has agreed that he also loves her. Satyo (1996:77) explains that:
“Nala amazwi aya kufhindwa-phindwa ide iyekwe ingoma leyo. Kodwa nokuba kuyintoni na yakuba ibuyiwe ingoma akanako umhlabeli ukuphindwa ayiqale ekuqaleni, abuye kulaa mazwi abeqale ngawo.”

“These words will be repeated until the singing is stopped. Under no circumstances will the singer sing the first part when the song has been turned, the leader cannot start the song at the beginning, going back to these words one has started with.”

There is a common mistake nowadays - that of repeating the song by starting from the first part. Satyo (1996:77) complains that:

“Sowukho ke lo mkwa mbi wokuthi ingoma yakwaNtu igxoya gxojwe ngokumana iphindwa-phindwa ngokuyiqala ekuqaleni. Abenjenjalo babulala ubuncwane beengoma zakwaNtu.”

“There is a bad habit of spoiling the indigenous song by repeating the song starting from the beginning. Those who do that are destroying the palatability of the Bantu songs.”

Indigenous singers should be careful not to destroy the style and rhythm of indigenous songs. They should stick to the style of the indigenous music composers and singers.

3.2.4. LONG TIME SINGING OF THE FIRST PART (UKUTSALA)

When an indigenous song is sung, there is a belief that the first part of the song should be sung for a long time before the second portion is sung. This extended
time singing of the first part is called *Ukutsala*. *Ukutsala ingoma* means the repetition of the first part of the song before the song is turned (*ingoma ibuywe*). Satyo (1996:77) explains that:


“The Bantu singers believe that the song should be turned after a long time. That long time turning is called long time singing of the first part. They are repeating the first words, before the song is turned and other words are sung.”

An example:

**Umhlabeli:** Ndithi nkqo-nkqo-nkqo

**Abalandeli:** Undibuza ntoni ngomzi wam?

**Umhlabeli:** Ndithi nkqo-nkqo-nkqo

**Abalandeli:** Undibuza ntoni ngomzi wam?

Leader: I say knock-knock-knock

Followers: What are you asking about my house?

Leader: I say knock-knock-knock

Followers: What are you asking about my house?

The above cycle will be sung for a long time, that is *ingoma iyatsalwa*, before it is turned, that is *ingoma iyabuywa*. When turning the second cycle is sung thus

**Umhlabeli:** Kubuhlungw’emzini, kubuhlungw’emzini.

**Abalandeli:** Watsh’umalilel’indaw’engasiyo yakhe.
Umhlabeli: Kubuhlunw'emzini, kubuhlunw'emzini.
Abalandeli: Watsh’umalilel’indaw’engasiyo yakhe.

Leader: It’s hard to be in this household, it’s hard to be in this household.
Followers: Thus says one who is crying for the place that does not belong to her.
Leader: It’s hard to be in this household, it’s hard to be in this household.
Followers: Thus says one who is crying for the place that does not belong to her.

The second portion will also be sung for a long time until someone commands them to stop. There will be no turning back to the first part.

The characteristic of the indigenous song is that extended repetition of the first part. The leader makes certain that when the song is turned, it is flowing towards the end. This style is still maintained even today.

3.2.5 STOPPING (UKUMISA)

The indigenous singers have a conductor who controls the whole group and is responsible for maintaining order. One of her or his tasks is to signal the start or the beginning of the song and when to stop. The signal to stop is referred to as ukumisa (to let it stop). Satyo (1996:77) clarifies that:

“Oku kumisa ke kukuvela komntu othile apha kwaba baxhentsayo ayalele abo bavumayo ukuba mabakhe bathi xha, bakhe banqumame.”
“This stopping is the coming out of someone from those who are dancing to tell those who are singing to stop for a while.”

There is someone who is responsible for the group to stop. This stopping is done when the dancing group has exhausted itself. If the dancing group that is involved shows no signs of tiredness, the stopper has to think of those who are clapping and singing. Tom (1986:30-31) supports that:

“Akukho xesha zinokuthi iintombi ziyeko ngalo ukombela, okanye anokuthi ayeko ngalo ukuteya amakhwenkwe ngaphandle kokuba athi umombelisi okanye enye yamadala, ithi ibalekisa njalo ikhwaze ithi, “Ama…the, ntombazana”

“There is no time when the girls can stop singing and clapping, or the boys stop dancing except when the precentor or an old boy, dancing shouts saying, “saliva girl!”

This is the umtshotsho dance of both boys and girls. It is usually held on Saturdays and lasts for the rest of the night until morning. The young man and women are happy, enjoying themselves, singing and dancing. This umtshotsho is referred to as the young men’s and young women’s dance. They have their rules to govern them so as to behave and be disciplined. The precentor or the older boys only have the right to signal a stop when dancing. The one who is signalling to stop is also a dancer.

3.2.6 SINGING IN A HOARSE/ GRUFF VOICE (UKUNGQOKOLA)

This form of singing is performed by girls, boys, men and women. Umngqokolo means a rough noise. Stone (2000:316) argues that
“Among Xhosa women and girls, a form of overtone singing is umngqokolo. This technique involves singing in a low fundamental tone while shaping the mouth to emphasise different overtones.”

Dargie (1988:56) also adds that:

“Ukungqokola is to whistle as boys do when herding cattle, and also “to sing in a hoarse bass voice, producing the sound far back in the throat, and keeping the mouth open”. The performer produces gruff tones well below the normal female register by using a forced voice well back in the throat.”

This umngqokolo focuses on the gruff quality of sounds. Girls and women do not use their normal voice but sing with their throats so as to produce a hoarse or gruff voice.

When performed by men and boys, this type of singing is called ukutshotsha. Dargie (1988:56) states that:

“Ukutshotsha is also a gruff singing, the voice being pushed into a lower than normal register by singing in a forced way in the back of the throat.”

Men and boys, when performing this ukutshotsha, lower their voices and sing through the throat. According to Dargie (1993:2-5) umngqokolo is a singing technique with the chief aim of producing a melody. During this type of singing, the nasal passages must be kept open and act as a supplementary cavity to enhance the mouth cavity. The forced bass rough tone is suitable for the production of overtones. The tip of the tongue is lifted over the teeth, holding the lips in a position as when pronouncing the vowel “u”, but the lips are thrust out a
bit more than normal. The tongue then touches the inside of the under lip. When lifting and lowering the tongue slightly, by shaping it and the lips, the singer will be able to resonate chosen overtones of each fundamental tone.

This *ukungqokola* singing style, which is liked by AmaXhosa women, is still practised even today and it is still popular. The hoarse voice or the gruff noise brings about a variety in music. Westerners have not copied this one; it is an excellent singing style which is characteristic of IsiXhosa music. *Ngqoko* women from Lady Frere are good at this style.

### 3.2.7 HUMMING

Humming is another form of singing. Mumbling (*ukumbombozela*) is humming in an ordinary way and muttering (*ukuvukutha*) is to hum in the same way as the rock pigeon. Kropf (1915:232) explains *ukumbombozela* as speaking in a mumbling manner so that what is said cannot be understood. Dargie, (1988:47) clarifies that:

> Another effective quality of voice can be made by closing the lips and singing through the nose. When many people do this together, it makes an excellent effect. This is called humming.

An example

*Bonke: He skhebereshe* (x5)

*Suk’emadodeni*

Humming:

mh – mh – mh – mh (x 5)

humming

mh – mh – mh – mh – mh – mh
Chorus:   Hey prostitute (x 5)
            Come back from men (x 5)

Humming:
            mh – mh – mh – mh (x5)
            humming
            mh – mh – mh – mh – mh – mh

Humming amongst the Xhosa groups is a way of turning the song (ukubuya). They sing the first part out loud and when they have exhausted themselves, they turn the song by humming.

3.3. THE THEMATIC USES OF SONGS

Although songs are sung sometimes to while away time they also play a vital role in one’s life. Jafta (1978:25) supports that:

“Song and dance has an important role in society. Like literature, they reflect on the society of which they are a product. They are regarded as dramatic because they have action, which communicates something to the participants and also provide a spectacle which characterises all art of this nature.”

Indigenous songs are dramatic, educative and also serve as a means of communicating ideas among that society. According to Merriam (1982:141) music is used everywhere in Africa for the purpose of entertainment, education of children and also helps in keeping track of historical events. Its use as a means of social control is widespread everywhere in the world. In Africa, people can speak in music or songs, if they are not allowed to speak in ordinary discourse, and songs of derision, as well as of advice to erring members of the society and to political leaders, are frequent.
An example

**Umhlabeli:**  uDe Klerk asimfuni  
**Abahlabeli:**  Hiye ha-a-a  
**Umhlabeli:**  Uhlala kwa Madala  
**Abalandeli:**  Hiye ha-a-a

**Leader:**  We don’t want De Klerk  
**Followers:**  Hiye ha-a-a  
**Leader:**  He stays in Madala (Hostel)  
**Followers:**  Hiye ha-a-a

This song was composed by the toyi-toyi group after the Boipatong massacre when the AmaZulu, who stayed in Madala hostel, marched to Boipatong and butchered people at night. This group claimed that those AmaZulu were sent by the De Klerk’s government. That is why they sang and danced, saying he is staying in the hostel.

### 3.4 REFLECTION ON SOCIAL UNITY AND OR DISUNITY

The role of traditional songs in the community is succinctly put by Tracey (1948:5) when he writes that music makes us want to dance or enjoy the way music seems to move, charms us with its voices, arrests us through its associations, either with our memories or with fancies (day dreaming) or with other activities such as worship, arouses our emotions and also attracts the interest of the people in the skill of the player or the way in which the music is made. The above points show how important music is to the AmaXhosa in their daily lives. Music is the food of the soul, it is everything. Without music, one is like the living dead. Kaschula et al (1988:520) also states that:

“Umsebenzi ongowona ubaluleke kakhulu wezininzi kwezi ngoma zasentlalweni yoluntu ngowokucina zilondoloze izinto ezilulutho eluntwini, ezifana
“The most important use of many of the people’s daily life songs is to retain and keep the important things amongst the people, such as the way one must behave, knowledge to differentiate between good and bad…oneness and unity and unification of a certain group of people is also retained.”

Education is done through music. People express their thoughts in words, which are grouped together and sung to relay the message.

Songs are not sung only for enjoyment as Moropa et al (1995:56) explains that they can be sung for:

“Ukuthuthuzela, ukwenza lula umsebenzi, ukunqula, ukufaka ihlombe okanye ukufunza kungenjalo ukomeleza, ukuvuyisana, ukuvelisa izikhalazo, ukunyemba…”

“To comfort, to lighten the work, to worship, to give emotional spirits or to encourage to face the enemy or else to encourage, to make one happy, to protest, to criticize…”

Music is used in every activity. It brings about unity as Erlman (1996:3) adds that:
“...something I have always considered to be one of the biggest unifying forces in the world, music.”

Mmango in Law‘ilahle has such a song which shows unity among the nation. When Nkatha’s sons tell the Mpondomise people about the disaster of the burning coal hovering over their land, they become afraid. The Mpondomise people decide to do what Sidima, Ziki and Sizo tell them. Those who are against the idea are killed by Nkatha’s sons and everybody believes that the burning coal has killed them. Even in gatherings, like mtshotsho dance, songs are composed so that everyone should be aware of this disaster:

Sitsh’isimbhonon’esa-apha!
Sitsh’isimbhonon’esa-apha!
Sithi madoda xhelan‘ihagu!
Law’ila-hle! Yhe molo nomha-a!
Law’ila-hle! Yhe molo nomha-a! (53)

Thus says the outcry nearby!
Thus says the outcry nearby!
Thus says, men slaughter pigs
The burning coal will fall! Yhe molo nomha - !
The burning coal will fall! Yhe molo nomha - !

This idea of burning coal is preached everywhere, even during their cultural occasions. This song is sung on this indlam day as it is described in the book. Sidima, one of Nkatha’s sons, is very happy when he indicates on (54) that “abantwana bahlonela into ehlonelwa ngabazali. Ewe abantwana boyika into eyoyikwa ngabazali”. This means that children respect what their parents respect and fear what their parents fear.
In Ngani’s *Umkhonto kaTshiwo* the song sung by *umfazana* shows that there is disunity concerning Dubugeleqa (the diviner) who has come to the great place to solve or reveal the cause of the sickness of Nonkosi, the daughter of Chief Tshiwo. Because they cannot criticize in public, the song is there on their behalf.

*Emva phay’abantwana bayalila*

*Yaphel’imizi leli gqirha liyanuka*

*Tyhini yaphela ligqirha liyanuka*

*Yhu ndahletywa ngulo mntu ndihamba naye.*

*Yhu ndiyahletywa ngulo mntu ndihamba naye.*

*Hayi ndiyahletywa ngulo mntu ndihamba naye*

*Hayi ndahletywa ngulo mntu ndihamba naye*

*Emva phay’abantwana bayalila*

*Emva phay’abantwana bayalila… (14-15)*

Behind there children are crying
Households are finished, this diviner is bewitching
Households are finished, the diviner is bewitching
The one I go with, tell lies about me
The one I go with, tell lies about me
No, the one I go with, tell lies about me
No, the one I go with, tell lies about me
Back there, children are crying
Back there, children are crying…

The words of the song reveal clearly that not everybody is happy with what is happening. This song indicates that whilst the parents are here, children at home are crying because no one is taking care of them. The song even indicates that those who are labelled as witches are not witches but Tshiwo told Dubulegeqa to point them out. Therefore lies are being said in this gathering. People are not satisfied with the way things are happening. That is why even Dubulegeqa tells this singer to stop singing this song:
“Khawuyiyeke ngoku le yabantwana abalilayo. Wokhondoza ukundikhumbuza ngabantwana abalilayo. Ucinga ukuba akuzunukwa xa uthakatha”.
(Ngani 1970:20).

“Stop this one about crying. You repeatedly remind me about crying children. You think you are not going to be smelled out when you are bewitching”.

His conscience tells him that he is not doing the right thing.

The National Anthem is a unifying force and it was arranged in such a way that it covers most languages of South Africa. In the book by Ndawo, uNomathamsanqa noSigebenga, Nomathamsanqa had a dream where she was told to sing this song but when the Whites arrive it will be sung in a different way and will be composed by somebody who will be asking for the blessing from the Lord for this country. This was written by Enoch Sontonga:

*Nkosi sikelel’i-Afrika!*
*Maluphakam’umphondo lwayo!*
*Yiva nemithandazo yethu,*
*Usisikelele, usisikelele*

**Chorus:**  
*Yiza moyo! Yiza moyo!*
*Yiza, moya oyingcwele!* (59)

Lord Bless Africa  
May her horn rise high up  
Hear Thou our prayers  
And Bless us

**Chorus:**  
Descend, O’ Spirit  
Descend, O’ Holy Spirit
This song, as dreamt by Nomathamsanqa, was used as a tool for bringing unity amongst those who were to fight for their liberation. It was indicated in a dream that it will later be changed and really in 1994 it was changed when South Africa obtained its independence. This is the new version of the National Anthem.

*Nkosi sikelel’i-Afrika,*
*Maluphakanyiswa’uphondo lwayo,*
*Yizwa imithandazo yethu,*
*Nkosi sikelela, thina lusapho lwayo.*

*Morena boloka setjhaba saHeso*
*O fedise dintwa le matshwenyeho*
*O seboloke, o se boloke setjhaba se Heso,*
*Setjhaba sa South Africa – South Africa.*

*Uit die blou van onse hemel*
*Uit die diepte van ons see.*
*Oor ons ewige gebergtes*
*Waare die kranse antwoord gee.*

*Sounds the call to come together*
*And united we shall stand*
*Let us live and strive for freedom,*
*In South Africa our land.*

### 3.5 FLOUTING OF TRADITIONAL LAW AND ORDER

Some books have songs that are against the traditional laws and order. Tamsanqa in *Buzani kubawo* has such a song which is sung by Ntombise during Gugulethu’s wedding. Everybody was happy dancing and was drinking African beer.
UNTombise: *Nya-a-akathis’uyawakhand’amayeza
Nya-a-akathis’uyawakhand’amayeza
Uxolo bhuti ndiza kuvuma
‘Sukundikhandel’amayeza. (71)

UNTombise: *Nya-a-akathis’ you squash medical
herbs
Nya-a-akathis’ you squash medical
herbs
Sorry brother I am going to agree
Don’t squash medical herbs for me.

According to the AmaXhosa tradition, there is nothing wrong in using the herbs. Even when a young man wants to be loved by a female who does not agree, medical herbs are used in order to make the man loveable by the girl. There is a belief that this herb will bring luck to the man. This song is flouting this and is against the AmaXhosa tradition.

Ngani in *Umkhonto kaTshiwo* has a song which reveals the actions that have been done to flout the law and order that had been laid down by the entire AmaXhosa nation and their chief, Tshiwo. When his daughter, Nonkosi, fell sick, Tshiwo visited a witchdoctor who had to come and tell the nation the cause of trouble. They suspected that witches are bewitching Nonkosi. Dubulegeqa, the witchdoctor, pointed out some men together with their families as the witches and they were given to Magwaza and Khwane who had to go and butcher them in the forest called Mngaza.

*Nisibona silapha nje, sivela ehlathini,
kwinkonye’mnyama, kwilizwe losizi.
Intlalo yethu apho yayiyeyabafileyo.
Sasilapho sigwetyiwe, sigwetyelwe ukufa.
Le nt’inceba yintwenkulu.*
Ngale ngoma siyambonga.
Ulungile kambe unyana womntu.
Ngale ngoma siyambonga
Ngale ngoma siyarhuzisa
Ngale ngoma sikwacamagushisa
Malixol’ilizwe! Malixol’ilizwe!! (P:83)

When you see us here, we are from the forest,
In the dark place, in the land of pity.
Our lifestyle there was of the dead,
We were there sentenced, sentenced to death
Pity is something very big
Friendly is the son of man
With this song we thank him.
With this song we are pleading
With this song we are propitiating
Peace in this world! Peace in this world!

After the death of Magwaza, Khwane felt that he could no longer carry on with the killing. He saved those sentenced to death and kept them in the forest. They started to build their own nation secretly there and had their own armies. When Tshiwo was threatened by umkhosi wamaLawu (Khoi armies), they decided to come out of the forest and go to Tshiwo’s assistance. They knew that Khwane, by saving them, violated IsiXhosa law and orders that were given to him that is why they are pleading in this song.

Again Ngani in Umkhonto ka Tshiwo (Ngani, 1970:83) a song sung by the saved people shows that Khwane, who saved their lives together with their families, has violated the agreement between himself and the AmaXhosa.

Ayaho-o-oha! Ayaho-o-oha!
Ayaho-o-oha! Yimivuyo!
Yimivuyo kwihlathi laseMngaza,
kuba thina sazalelwa umsindisi.
Ayaho-o-oha! Yimivuyo!

Sasikelwa ukufa laphela kuthi ithemba.
Kodwa ngay’uKhwane, namhla sisaphila.
Lalibekiwe ikrele komdala nakomkhulu
Kodwa ngay’uKhwane, namhla sisaphila,
Ayaho-o-oha! Yimivuyo!

Makabongwe uQamata! Ayaho-o-oha!
Makabongwe ngentlokoma! Ayaho-o-oha!
Makanikw’intlonipho, angalathwa nangomnwe,
Kuba wasikhuseluKhwane
Ayaho-o-oha! Yimivuyo!

Ayaho-o-oha! Ayaho-o-oha!
Ayaho-o-oha! It’s happiness!
It’s joy in Mngaza’s forest,
Because our saviour is born to us.
Ayaho-o-oha! Its joy!
We were sentenced to death, our hope vanished!
But in Khwane, today we are still alive.
A sword was put in the old and the honourable
But in Khwane, today we are still alive.
Ayaho-o-oha! Its joy!
God must be thanked! Ayaho-o-oha!
He must be thanked with a shout! Ayaho-o-oha!
He must be given respect, no finger to point at Him,
Because Khwane saved us.
Ayaho-o-oha! It’s joy!
When singing this song, Khwane was told to sit and they crowned him as their king because they knew that by saving them, he was putting his life in danger. They anointed him and called him Sobantu. Khwane had shown ubuntu and saved them.

According to the AmaXhosa, the flute is the instrument that is used by the boys and not older people. That is why Tamsanqa in Imitha yelanga complains that:

“Ewe yona ayibukeleki into yokubona umntu omdala eqhumisa uthuli endleleni ebhayizela, ebetha ifleyiti, selengathi uphambene.” (43).

“Yes it is not good to see an old person staggering on the road, beating the flute as if he or she is mad.”

This shows that certain instruments are categorized according to sex and ages. An old person cannot blow a flute because that is a boy’s instrument.

3.6 REFLECTION OR LACK OF SOCIO-POLITICAL ADVANCEMENT

Other songs that are sung by the AmaXhosa usually depict that there is a lack of socio-political advancement. This may be caused by wars or other unrest within the country. Ngani in Umkhonto ka Tshiwo has such a song which shows that there is no progress in their land because of Nonkosi, who is sick. There is no progress amongst the AmaXhosa because everybody must feel the problem the Chief is faced with. Everyone must come to the royal place so as to be cleared of witchcraft in public. Everything has come to a standstill:

Ndihamba ndodwa! Ndihamba ndodwa!
Ndifun’uMama noTata
Mama! Tata! Baphel’abafazi namadoda!
Tyhini hay’ hay’ madoda nani bafazi
Uphelil’umzi ngoku… (21)
I am going alone! I am going alone!
I want my Mother and my Father –
Mother! Father! Men and women are finished!
No, no men and you, women
The whole nation is finished now…

This song is a clear indication that men and women are killed and at the end there will be no one left behind. This is actually true because when Tshiwo is attacked by the Khoi (amaLawu) he is afraid because men have been killed in Mngaza forest. There are very few soldiers to defend their country and even those available are afraid.

3.7. DEPICTION OF AGGRESSIVE MALES

When something unbearable has happened in the country, a special song may be composed so that whenever that event is remembered, that song is sung. In Bangeni’s book, “Ukuwela kwamadodana nezikhumbuzo ezimbini”, there is conversation between Dlamini and Maduna about the French war in which Maduna was a soldier. Dlamini came to spend the night with Maduna so that Maduna could tell him the whole story. When Dlamini comes, Maduna is on the way to the Fingo Commemoration (Isikhumbuzo samaMfengu) at the church hall. They went to the church hall where they were commemorating the chasing away of the Mfengus from their fatherland. A song is sung commemorating those days of the Mfecane:

“Ngezo mini zilusizi
Xeshikwen’oobawo bethu
Babehamba koozintlango
Babeqwenga ngamarhwamnca
Hay’imfecane, hay’imfecane
Hay’imfecane, hay’imfecane
Hay’imfecane, hay’imfecane
Yabachitha-chitha, yabachitha-chitha.” (13)

“In those sad days
When our fathers
They were moving in the deserts
They were killed by the wild beasts
No Mfecane, no mfecane
No Mfecane, no mfecane
No Mfecane, no mfecane
It scattered them, it scattered them”

These people are not happy about what happened to their forefathers, that is why they are singing this song. The repetition of “Hay’imfecane’ shows that they are bitter about the Mfecane, This is further shown by the words:

“Kuthe besakuyiqibha ukuyivuma le ngoma,
asuka amaMfengu amadala aphelelwa,
zavakala imaz’ezindala zifixiza, iinkab’ezindala
zityizisa, akwaba kho unakho ukuqhwaba
izandla nje ngesiqhelo.” (13)

“After finishing singing the song, the elder
Mfengu had nothing to say, older women started crying,
older men also cried, there was no clapping of hands
as it used to be.”

They are more bitter because they know that according to history, their forefathers were killed by wild animals, and those who survived were made slaves by Hintsa, the chief of the AmaXhosa. Others were ill-treated and even
killed. This song and this repetition of certain lines shows their anger, wrath and aggression toward the AmaXhosa.

3.8 DESCRIPTION OF AGGRESSIVE FEMALES

An aggressive person is one who does not easily agree with what is said to him/her. Some writers make their characters sing so as to reveal their aggressive qualities. Ngani in the book *Umkhonto ka Tshiwo* makes a woman sing to show her aggression when Dubulegeqa is wasting their time, leaving their children at home while he does not know the actual cause of Nonkosi’s illness, Dubulegeqa’s last resort is to accuse people of witchcraft.

Umfazana:  *(ehlabela ngokuqinisa)*

*Emva phay’abantwana bayalila*

*(Kungena nabanye, uDubulegeqa sel’ exhentsa ethelela: Huntshu! Huntshu! Huntshu! Huntshu!*  

Huntshu! Huntshu!

*Emva phay’abantwana bayalila.*

*Yaphel’imizi leli gqirha liyanuka*

*Yaphel’imizi leli gqirha liyanuka*

*Tyhini yaphela ligqirha liyanuka*

*Yhu ndahletywa ngulo mntu ndihamba*

*naye…*

*(14-15)*

Umfazana:  *(Singing boldly)*

Behind there children are crying

*(Others joined in, Dubulegeqa joined in dancing )*

Huntshu! Huntshu! Huntshu! Huntshu! Huntshu!

Behind there children are crying
This song shows that this woman is not happy with the whole process. She explains that many family members are killed because of Dubulegeqa. The words ‘Yhu ndahletywa ngulo mntu ndihamba naye’ (The one I go with, tells lies about me) reveal that all those who are said to be witches are not witches. Somebody, Tshiwo according to the book, is telling lies to Dubulegeqa so that he accuses all those that have been listed by the chief. Dubulegeqa does not call them by name; he simply points them out using his spear.

_Ngulo nalo, nalowa_

_kunye nabafazi babo! (22)_

That is why Dubulegeqa accuses rich people so that when killed, their wealth is divided amongst Khwane, Magwaza and the Chief. Clever and intelligent people, whom Tshiwo knows may question this, are also sentenced to death.

### 3.9 DEPICTION OF AGGRESSIVE BOYS

Some Xhosa writers depict aggressive boys in their writing. These boys show this in the songs they sing. In Mmango’s *Law’ilahle* we are introduced to the old man, Nkatha, who is seriously ill. The worst part of it is that he is worried about the behaviour of his three sons, Sidima, Ziki and Sizo. They are always drunk and rove around at night. Although they are told to stop this, they do not care. Nosinga comforts his brother when he says:
“Mus’ukuzikhathaza ngokucinga ngaba bantwana
Akunakubanceda, bhuti, sebonakale.” (1)

“Don’t worry yourself by thinking of these
children because you cannot help the
situation, brother, they are already wrong.”

These words show that the sons of Nkatha were totally misbehaving and
everybody has given up. During this conversation, they came singing:

“Thina singumlil’ovuthayo!
Watsha! Watsha! Watsha – a!!
Lumka ke! Watsha!
Lumka ke! Watsha!
Lumka ke! Watsha! Watsha! Watsha – a!!” (1)

We are the burning fire!
Burn! Burn! Burn!!
Be careful, Burn!
Be careful, Burn!
Be careful, Burn! Burn! Burn!

These drunk boys do not listen to what their father is telling them. Even the song
they are singing says that everybody should be careful because they are the fire.
This symbolises what they are going to do or to tell the people so as to get
money. They are going to cheat people saying that there is a red coal floating
over their area and they are the ones who can melt it. They call themselves
abanyibilikisi (melters). They will kill those who are against them but at the end
they also paid for what they did and they died.
3.10 DEPICTION OF AGGRESSIVE GIRLS

Some writers use songs to show girls who behave violently towards men who have wronged them. It may happen that the man has disappointed the girl by not keeping his promise. Even Tamsanqa in *Imitha yelanga* tells of a girl who was sick and tired of the men in this world who are liars. She left the area and went to sit alone. Whilst she was sitting there alone, she saw a bird flying and she sang:

“Ndikhaphe nonqane
Ndibheke kwelephuzulu
Ndiye kufun’indod’entliziyonye
Kuba amadod’eli lizwe antliziyombini.” (3)

“This girl sings this song because the man who had told her that he loves her with all his heart, has loved somebody else. This girl wanted to be like *unonqane* who was flying up high in the sky because of the disappointment she had endured from the one she loved.

Again in *Ukuba Ndandazile*, MamTolo tells Nomazizi that it’s time to marry and she must not refuse when asked by someone. MamTolo tells Nomazizi that she is grown up and should not reject someone who wants to marry her. Nomazizi refused saying that she is still young. MamTolo advised her not to make a joke of the whole thing. Nomazizi sang thus:

“Lo mfan’uyandibambezela,
*lintanga zam zendile*,

...
Ezinye zinabantwana
ULEL’ULOVA,
U-U-ULEL’ULOVA
U-U-ULEL’ULOVA!”

“This young man is delaying me,
Girls of my age –group have married
Others have children,
He is sleeping,
He is sleeping,
He is sleeping!”

Nomazizi sings this song, making a mockery of the whole thing. She sings this song dancing and leaving MamTolo telling her, ‘Inene uze uyenze indlalo.’ (truly do make a joke of it). Nomazizi is so stubborn that no one could change her. It is not easy to change her when she has made a decision.

3.11 USURPING OF AUTHORITY

Bangeni in Ukuwela kwamadodana nezikhumuzo ezibini shows the Fingoes irritated and complaining about the way their forefathers were treated during the Mfecane. The Fingoes lost control and positions of power. They were driven to Xhosaland and their chiefs also lost their authority. Some were killed and others were devoured by the wild animals. The Fingoes were ill-treated by the Xhosas and some were enslaved. During the Commemoration of the Fingoes, they sang the song:

“Ngezo mini zilusizi
Xeshikwen’ oobaw bethu
Babehamba koozintlango,
Babeqwengwa ngamarhamncwa
Hay’imfecane, hay’imfecane
Hay’imfecane, hay’imfecane
Hay’imfecane, hay’imfecane
Yabachitha-chitha, yabachitha-chitha.” (13)

In those sad days
When our fathers
They were moving in the deserts
They were killed by wild beasts
No mfecane, no mfecane
No mfecane, no mfecane
No mfecane, no mfecane
It scattered them, it scattered them”

Their chiefs had no authority over anything in the land of the amaXhosa. Everything that had belonged to them was confiscated in a cruel manner. This song reveals their bitterness over the whole matter of the mfecane as it scattered them all over South Africa so they could not stay united as they used to be.

3.12 REDUCTION OF TRADITIONAL STATUS

AmaMfengu in Bangeni’s book were treated cruelly by Hintsa and the AmaXhosa. Their traditional status was reduced. They were looked down upon by the AmaXhosa. Cruelty and misery were heaped onto the Fingos and they had no shoulder to cry on. Since they lived among the AmaXhosa under Hintsa, they had to abide by his rules. They were treated like slaves. This song which they sang reveals their sadness:

“Ngezo mini zilusizi
Xeshikwen’ oobaw bethu
Babehamba koozintlango,
Babeqwengwa ngamarhamncwa
This shows that the Fingos could not retain a strong attachment to their traditional values, customs and beliefs because they were chased away and were scattered all over the land. Their traditional status was reduced since they had to do what did not belong to their customs and tradition. They are complaining that this Mfecane brought them many problems which they are faced with amongst the AmaXhosa.

3.13 SUMMARY

Although the AmaXhosa in the early days could not read and write they had their own special way of reacting against anything they could not bear. They composed songs to show their anger. If anyone violated their rights, the songs revealed their protest clearly.

When singing the AmaXhosa do not fold their arms; certain movements are performed and that is called *ukuxhentsa* (dancing). Their songs are also accompanied by either clapping or any object that can be beaten, rubbed or even
plucked to produce a sound. That object is called an instrument. The AmaXhosa instruments are differentiated according to age and sex. There are instruments for boys and those for men. Girls’ instruments differ from boys’ ones. Some instruments are going to be discussed in the next chapter, paying special attention to age and sex.
Chapter 4

THE ROLE OF INSTRUMENTS IN THE CONSTRUCTION OF PLOTS

4.1 INTRODUCTION

4.1.1 VIEWS ABOUT THE EXISTENCE OF THE TRADITIONAL NGUNI INSTRUMENTS

Originally the AmaXhosa had their own music and musical instruments which were used to accompany their singing. Stone (1988:767) argues that:

Songs and chants are usually accompanied by some form of musical regulation (instrument beaten or plucked at regular intervals or rhythmic background such as humming or clear division statements by break groups).

Stone supports the idea of the presence of musical instruments amongst the amaXhosa by stating that in their musical accompaniment they used anything that can be plucked or beaten to produce sound and sometimes humming was also used. Kirby (1953:24) also comments that:

These Zulus marched through the country chanting their battle songs and beating upon their shields. This occurred about the year 1830. Alberti who was in the Xhosa country between 1800 and 1804 recorded the striking of shields with knobkerries as the accompaniment to a chant or rhythm sung by hunters while praising one of their number who had been
successful in slaying a lion. Such shields were called ikawu or ingweletshetshe.

The word *ingweletshetshe* is used mostly by Christians when referring to Jesus as “*Ingweletshetshe yesixeko sakwaYuda*” meaning “the most high and respected One from Judaea”.

Shields and knobkerries were used as musical instruments because they were used by hunters when celebrating their victory. Wade-Matthews (2000:14) also asserts that:

> When primitive humans struck a piece of rock, stone or skin or blew into an old bone or hollow branch, they perhaps concluded that what they heard was the voice of the object...any object that early humans happened to pick up when singing or dancing could become sound producing "musical instruments".

This suggests that even the Nguni groups used anything at their disposal to accompany their music, as long as it produced a sound and added rhythm. Bebey (1975:7) maintains that:

> At this early stage in life, it is evident that the child is merely a listener, but as he begins to grow up, he very soon takes an active role in music. The average African child reveals a natural aptitude for music at a very early age. He is already making his own musical instruments at three or four, an empty tin becomes a rattle, an old window frame and a piece of animal hide makes a drum (which musicologists called a “fame-drum”).
The above quotation supports the idea of the presence of the musical instruments among the indigenous groups. Children learn through observation and imitation. They watched very carefully how older people sang and danced and imitated them. They observed how the instruments were made and they followed suit as early as three or four years old.

What is even more interesting is that Campbell as cited by Dargie (1988:42) writes that:

They likewise use instruments of music. One is a bow with a piece of quill fixed near one end of the string on which they blow, which makes an agreeable sound. The women have a calabash hung to a bow string, on which they beat and sing in harmony with beating.

The bow with a piece of quill referred to above is an *impempe* and a calabash hung to a bow is a resonator (*iselwa*). Moropa et al (1995:62) write that:

*Sele zininzi izixhobo ezidlalwayo ngoku ezipheleka ingoma. Ezinye zazo zinxulumene nentshukumo ethile okanye uhlobo oluthile kubantu abathabatha inxaxheba. Ezi zixhobo zingehlulwa zibe zesi ndidi.*

1) Ezesikhumba – igubu, ingqongqo
2) Ezeengcingo – umrhube, inkinge, uhadi
3) Ezophondo – isigodlo
4) Eziklakhazayo – amagaxa, iikloko, umhlambi, iinkanca (amaqoqa)

*Zezona zixhobo zisuka emvelini noNtu ezi.*

There are many instruments that are played now which accompany a song. Some of them are associated with a
certain type of movement or a group of people who are participating. These instruments can be divided into the following groups:

i) Skin or hide instruments – igubu, ingqongqo

ii) String instruments – umrhube
    inkinge, uhadi

iii) Horn instruments – isigodlo

iv) Rattles – amagaxa, iikloko,
    umhlambi, iinkaca (amaqoqa)

These are the original indigenous instruments.
All these instruments are a proof that the AmaXhosa accompanied their indigenous songs with instruments like igubu, inkinge, isigodlo and many others.

In summarizing this idea, Qangule (1970:24) in his poem, ingoma, shows the types of instruments that were used by the AmaXhosa when singing and dancing:

*Bekulinganisa ngekitare*
*Bekuzama ngamaxilongo*
*Bekuqhwabela ngamagubu*
*Bekombela ngamahadi.*

They imitate you with guitars,
They try with horns,
They clap using drums
They dance using organs

The words *ngekitare* (with guitars) *ngamaxilongo* (with horns), *ngamagubu* (with drums) and *ngamahadi* (with organs) depict the instruments that were available and used by the AmaXhosa during their dancing ceremonies. The poet tells us
that the singers accompany their singing with horns (*ngamaxilongo*), drums (*ngamagubu*) and organs (*ngamahadi*). They were used to add more rhythmic complexity to their songs. The words *bakulinganisa* (imitating), *bakuzama* (trying), *bekuqhwabela* (clapping) and *bekombela* (dancing) are verbs that add to the sound that brings about more rhythm when listening to an IsiXhosa song. The use of the instrument *ngekitare* "guitar" shows that the AmaXhosa not only used their traditional instruments but also those that are borrowed.

Due to the impact of political circumstances, the AmaXhosa were forced to borrow and adopt other instruments from the groups that surrounded them. The guitar was borrowed from the whites.

This poem gives readers a pictorial description of the production of songs and creates captivating imagery. Kaschula (1993:206-207) also observes that:

> The men stamp their feet, knock their shields, or whistle shrilly through their teeth. Women clap hands, or trill by stroking their cheeks with the thumb or pinching the lips together with the finger and thumb, or hum in harmonies. This humming and the rhythmical stamping of the men's feet which reverberates in the dry dung of the cattle kraal or the newly softened earth of the first rains are the most characteristic, as well as the most aesthetically beautiful forms of accompaniment.

According to Kaschula, anything that accompanied the human voice was an instrument. Not only were the objects labelled as instruments. Even the whistle through their teeth was classified as an instrument. Although the AmaXhosa had their own musical instruments, Coplan (1985:24) states that:
In the city, traditional instruments had a strongly negative image and were quickly abandoned.

This reveals that due to urbanization, traditional instruments were neglected in the cities and those who used them were seen as backward. The AmaXhosa had their own traditional instruments like shields, bows, rattles, knobkerries, horns and drums. To bring more rhythm they clapped with their hands, stamped their feet or even hummed. Since the AmaXhosa lived a rural life, they were exposed to various enemies such as wild animals, the Khoi and the San. Bows, arrows, shields and knobkerries were used as fighting or defending tools and that is why they used them when dancing for their victory during their celebrations.

4.1.2 VIEWS ABOUT THE NON-EXISTENCE OF MUSICAL INSTRUMENTS AMONG THE AMAXHOSA

Although a number of writers agree that the AmaXhosa had their original musical instruments which accompanied their songs, a few disagree with the existence of musical instruments. Potgieter (1973:643) maintains that:

Bantu singing, in both church and school, was for the most part unaccompanied.

This idea clarifies the idea of the non-existence of musical instruments because this was during colonization when schools and churches were formed. Coplan (1985:28) also adds that:

As with neighbouring people, highly organised unaccompanied song is the traditional basis of tradition Cape Nguni communal dance occasions. These occasions include virtually every event of social significance in Zulu and Xhosa life, including ceremonies for newborn children, puberty and age grade initiations, hunting, courting, ancestral
sacrifices, weddings, training and preparation for battle and funerals.

Coplan clarifies that the music of the Cape Nguni was not accompanied by any form of musical instrument and even during their cultural activities there were no instruments at all. Dargie (1988:41) citing Alberti and Lichtenstein also argues that:

One does not see musical instruments of any inventiveness among the kaffirs…the Koossas are much behind-hand with some of their neighbours with regard to music. Instruments proper to themselves they do not appear to have, for only those of the Hottentots are to be seen among them, and not so well constructed.

This claims that the musical instruments which were then used by the AmaXhosa owed their origin to the Khoi. It is even said that even those instruments they managed to have or make were not constructed in the way the Khoi made them. Coplan (1985:82) further indicates that like other instruments, wind instruments in South Africa originated with the Khoi who played their four or five - holed flute for Vasco da Gama on arrival at Mossel Bay in 1497.

4.2 DEFINING TRADITIONAL INSTRUMENTS

Each and every nation has its own cultural activities where they sing and use their own musical instruments. When singing, they accompany their voices with any object which produces a sound and adds rhythm. That object is referred to as a musical instrument. Allen (2003:221) shortly describes a musical instrument as:

A device for making musical sounds.
This clarifies that any tool that is used by the musician which produces a musical sound is a musical instrument. Wade-Matthews adds:

   Instruments are the working tools of music; they are practical devices by which the acoustic properties of nature are managed for the artistic purpose of music that begin with the player.

Instruments, therefore, are apparatus that are used in musical accompaniment. Moropa et al (1995:62) supports that:

   Izixhobo zengoma zengeza isongo engomeni, mhlawumbi ebingenakufikelelewa lilizwi kuphela.

   Musical tools add taste in the song, which cannot be obtained or reached by the voice only.

Traditional instruments are seen as adding a pinch of salt that would make that song tasteful and can also be used to accompany the singer’s voice. Makuliwe (1995:72) states that:

   Lintombi zamaXhosa bezizimvumi, zingamachule okuqhwaba, andithethi ke ngenkinge, le abanye bathi ngumrhubhe.

   Xhosa girls were singers, experts in clapping, not to mention the mouth bow, which others refer to it as umrhubhe.

   This depicts that amongst the AmaXhosa, their songs were accompanied by clapping and even any object that is beaten to act as an instrument.
Merriam (1982:145) summarizes that:

… it has often been said that almost any object which can be plucked, struck, shaken, beaten, or rubbed, depending upon the context, can be absorbed into an African musical performance.

It is clear that a musical instrument is any device which can be blown, hit, shaken, plucked or rubbed to produce or give a musical note or sound. A musical instrument, therefore, cannot be separated from a musician because it accompanies the singer’s song.

Nobody knows how man first thought and discovered that music could be made with instruments as well as with the mouth, but in all, the discoverer knew that instruments will give the singer more musical pleasure than they could attain by their voices alone. Wade Matthew (2000-15) argues that:

The human voice was certainly the first instrument.

The human voice is the first and foremost musical instrument that any singer or musician has been given by God. The AmaXhosa were clever enough to invent, make or create their own musical instruments using anything at their disposal. They used animal skins, horns, reeds, grass insects and clapped. Their instruments were not so well fashioned, but they had a great influence in their music. Makuliwe (1995:17) lists these instruments as follows:

**Ezemveli:** Reed flute, *ingqongqo, inkinge okanye umrhube, uhadi, amagubu, amasengwane.*

**Ezibolekwe emlungwini:** *Ikostina, isiginkci, isitolotolo, ifleyiti, iimpempe ezithile.*

**Original instruments:** Reed flute, drum, mouth bow,
gourd resonated bow and 

*masengwane.*

**Borrowed from Europeans:** Accordion, guitar, 

*isitolotolo*, flute and 

certain whistles.

The original list of instruments refers to the traditional musical instruments and supports the idea that the AmaXhosa had instruments even before colonization. The *ezibolekwe emlungwini* depicts clearly all those instruments that came with the Whites.

### 4.3 CLASSIFYING INSTRUMENTS ACCORDING TO AGE GROUPINGS

The AmaXhosa are people of respect and love. Young ones should always respect the elders. They do believe that if one respects the older one, one will be blessed. There are songs that are sung by the elders and those for the youngsters. It is the same with the instruments. The youngsters should respect the instruments of the old people, as is the case with the women who should respect the musical instruments that are meant to be played by men. But at times it is not always the case.

Men’s instruments are horns, ankle-rattles and *izikloko* (bells) but in modern days they play a bow which is called an organ in their churches. Women instruments are bows and drums but at times they wear ankle-rattles which we know are boy’s instruments just to add to their beauty when wearing their traditional attire.

Girl’s instruments are ankle-rattles, mouth bows and hands for clapping. Boy’s instruments are rattles, flutes, reeds, whistles, bows (*inkinge*) and at times some other books make their boy characters play the horn as does Tamsanqa in *Ithemba liyaphilisa* where Thole is presented playing a horn.
This classification of instruments according to age groups will be clearly dealt with under the following subheadings where they will be clarified in details and examples will be given to demonstrate their use.

4.4 BOY’S INSTRUMENTS AND CREATION OF SUSPENSE

4.4.1 THE USE OF DANCING RATTLES (IMIGUZA)

Dancing rattles are according to Malan (1982:282) also called autophones. Woodfort (2003:1033) describes a rattle as:

A wooden device that when turned round and round
produces a noise like a series of knocks.

These rattles were made of wood and produced a sound when turned round or shaken. Among the AmaXhosa, dancing rattles are divided into three groups. They are waist rattles worn around waist, ankle rattles worn around the ankles and hand rattles which are shaken with the hand whilst the performers are dancing. AmaXhosa call these waist rattles *imiguza*. These rattles, which consists of numerous dry gourds, are tied around the waist and they produce a rattling sound as the dancer moves.

These waist rattles are not only used as dancing instruments. According to Kirby (1953:43) there are also rattles that are worn by the boys around the penis. These rattles are made of a small calabash containing small stones and the sensitive area is protected by the goat skin. This type of a rattle is called *iqhagi*. In the essay book *Amaqhekezana ethu* by N.V. Mkonto, this type of the waist rattle is explained. In her essay about *Isinxibo sakwaNtu*, she explains that in the olden days, the attire for men differed from that of women, as was the case with that of boys and girls. She further clarifies that colours also played an important
role. There were colours that were not used by the Xhosa people. Among the boys attire were the waist rattles. She explains thus:

… umfana okanye inkwenkwe babenxiba isidla. Esi sidla sasinceda ekukhuseleni umfana kwizifo naxa kuliwa iimfazwe namadabi ukwenzela ukuba anganzakaliswa njengeko iyindawo ebalulekileyo yokuvelisa imbewu yomXhosa (16).

… young man or a boy wore the waist-rattle. This waist-rattle protected a young man from certain diseases and during wars and fights so as to protect him from injury since this is an important seed producing part in the Xhosa land.

Zotwana (1991:31) states that:

…Kunjalo nakwiinkabi zakuthi. Kugaxelwa iindabula, ezisandul’ukugaywa zinqumlez’amagxa kuhle, amaqath’akasabonakali yimiliza; kungamanqashela; amatshali; amandyilo ezidla afakwe iiklokwana ezitsho ngentsholwana emnandana njengokub’ehamba nje lowo ozifakileyo; balapha abafake bona amaqhaga arhaselwyo endaweni yezidla.

It is like that even in males. They wear the newly made attire, crossing neatly their shoulders; ankles are invisible because of imiliza; ankle rattles; amatshali; penis rattles with small bells making a sound noise as the one wearing it moves, there are those who are wearing amaqhagi arhaselwayo instead of izidla.
In December, the youth make preparations for Christmas. They buy food and attire for this important day. They buy food they are going to prepare when enjoying the day.

This clarifies that the AmaXhosa, when carving their dancing instruments, they did not look only at one angle. This waist-rattle which was used as a dancing instrument was also used to protect the penis against any disease or injury.

4.4.2 THE USE OF FLUTES, REEDS AND WHISTLES

Flutes, whistles and reeds are called wind instruments. Kirby (1953:88-89) asserts that whistles were made from materials like small antelope horns, hollow bones, quills or river reeds. Reeds, which were easily obtained, were also easy to cut and shape to the required size. Impempe, which was used by both AmaXhosa and AmaZulu, consisted of a short length of river reed, opened at one end and closed at the other by a natural knot. They also used the leg-bone of a goat or sheep. These groups also used a quill of an ostrich or a porcupine to make this impempe. The sound was produced by blowing across the smaller end and was used in every dance. The AmaZulu call it imfengwana. AmaMpondo have a similar instrument which they call udongwe because they used clay in making it and were made by inserting a short piece of thick grass into a hollow sphere of clay whilst it was still soft. When dry, they cut a transverse slip across the grass tube.

In Kwezo Mpindo ZeTsitsa, Jordan introduces a story of a young boy called Ntongenombane who left school because he loved umtshotsho dance and stick fighting.

> Waba ngumtya nethunga namakhwenkwe amaqaba,
> ebetha oozimpempe noozifleyiti apho kwezo mbutho
zawo neentombi zawo. Umtshotsho ke ube ubanjwa ngobusuku boMgqibelo... (27).

He became friends with the heathen boys, blowing whistles and flutes in their meetings with their girls. *Umtshotsho* was held on Saturday night...

Ntongenombane leaves the school for good because he is attracted by the whistles, flutes and *umtshotsho* dance held on Saturdays. Since these activities are not permitted for school children, he ends up illiterate and an expert in the blowing of whistles, flutes and stick fighting which are the activities that are enjoyed by the heathen boys.

Malan (1982:288) maintains that there was also a Zulu whistle called *igemfe* which was associated with the first fruits ceremony held when the chief had given people permission to partake in new crops. A lengthy wide boned reed was used in shaping this whistle. Other Nguni people used little stopped reed pipes or bones. When made from reeds, a natural node frequently forms the stopping, but if made from a bone, a paste of ashes mixed with fat was used and a single shrill sound was produced. *Ugwala* which was a stringed instrument was blown on a piece of a quill that connected the string to the stave. The AmaZulu had another tube reed instrument called *umsenge*. *Qamata* was a large mouth horn with reed tongues. *Ingcongolo* was a whistle made also from reeds.

Madala (1965:63) in his *Amavo amafutshane* explains various types of instruments used when singing and people who use these instruments are boys, girls, women or men. They are categorized according to their sex group. In his essay *Ingoma* he observes that:

*Nango amakhwenkwe amabini ethunywa evenkileni emgama, kuthiwe maze abuye kamsinya. Oqubula*
There are two boys who are sent to a far away shop, and are told to come back soon. They will take their fighting sticks and their flutes and trot slowly; being driven by the song they sing with the flute and come back soon.

This shows that the flute is suitable to be used by the boys. In this extract it reflects that the flute is not only a musical instrument, but it also helps the boys whenever they are sent to a far away place, to return soon.

Tom (1996:36) when explaining *umtshotsho* dance, says that during this dance, there are also boys from other areas who come and join this occasion. When the visitors come, nobody knows whether they are going to attack those who are having this dance. Everybody is ready for action by standing up when the visitors come. They hold their fighting sticks waiting for the attack by the visitors but the singing and dancing does not stop. When they see that the visitors are not attacking them and are joining in singing, then:

*Kuya kuthi ke iseso sankxwe seempempe, ukubethwa kweentonga, ingoma yeentombi nokuqhwaba kwazo, kuvakale izwi lenkwenkwe endala, neentonga zayo zaziwayo ngala afikayo… (36).*

During the noise made by the flutes, beating of sticks, song sung by the girls and clapping, a voice form an old boy whose fighting skill is known by the visitor will be heard…

During *umtshotsho* dance, boys and girls are so happy and the flutes are blown.
Although whistles are used as musical instruments, they have other duties to perform. Tom (1996:23) in his essay argues that the boys who are coming from Johannesburg are referred to as *Amanyuwana* because everything they are wearing is new. Since they have gone to work, they have bought new clothes. They have changed even their walking styles and everybody appreciates them. To add to their beauty they are wearing traditional attire:

*Besesitshilo ukuthi kugaxelwa amaphondo, imitseke, imibothoza, kujinga imikhomba, imigrenyane neempempe ezintanyeni, ibe kunxitywe iintshinga ezintlafunweni ngamanye.*

We have already said that they wear horns, *imitseke, imibothoza, kujinga imikhomba, imigrenyane* and whistles are hanging from the necks, and wearing *iintshinga* in their jaws.

Tom thus shows that whistles were also worn with other traditional attire not for dancing this time, but for beauty. The *Amanyuwana* wear these whistles to be seen as more beautiful than ever. Although they are wearing the clothes they brought in Johannesburg they have not forgotten their traditional clothes.

### 4.4.3 THE USE OF MOUTH BOW (*INKINGE*)

Not only girls used this musical instrument, but boys too. For girls, this mouth bow was used to accompany their music, that is, as a musical instrument. Boys also used this instrument and they made it from a reed. Madala explains the instruments that accompany IsiXhosa songs. Among those listed is the *inkinge* and those playing it. Madala (1965:62) argues that:
To while away time, you will see a boy playing his mouth bow made of reeds there in the fields when herding cattle.

According to Madala, this *inkinge* does not serve the purpose of being a musical instrument only; it is also used by the boys there in the veld for enjoyment. The lonely boys play *inkinge* to while away time.

According to Malan (1982:291) this instrument was made of a solid wood thinned towards the tips of the stave or with a thick central portion into either end of which the thin pliable pieces of woods are fitted. They used a string made of a giraffe sinew or a string of twisted sinew.

The string was drawn back towards the middle of the stave by means of a loop of sinew, though the two portions of the string were of unequal length and therefore of various pitches. The mouth here is used as a resonator.

Stone (2000:316) further adds that there is another mouth instrument that was created by boys. They usually catch a certain type of beetle which is popular for its loud musical humming when flying and impale it on a long thorn. As the beetle tries to fly away, the boys hold it in front of the mouth and resonates the overtones of the buzzing by shaping the mouth. Some AmaXhosa refer to this beetle as *umqangi* borrowing the name from the mouth bow played in a similar way. AmaXhosa call this mouth bow *inkinge* or *umrhube*, AmaZulu call it *umqangala*, AmaMpondo call it *inkinge* or *umqunge* and AmaSwazi call it *umqangala* or *umrhube*. 
4.4.3 THE USE OF THE HORN

The horn is the instrument that was used by men to summon or call others to the royal palace. It was also used in the declaration of war, but in Tamsanqa’s book this horn is blown by a boy. He uses it as a morning bell and secondly as a tool to call the cattle to follow their herder to the veld. Thole had a small reed horn which his father, Khohlela, made for him. Tamsanqa (1979:35) observes that

This young lad had a reed horn which his father made for him and he loved it so much. You will hear this horn at dawn when people are still asleep; it was like a bell to wake up people. You will know the waking time when you hear the sound of the reed horn, hear this horn when it is time to drive cattle to the fields, even Khohlela’s cattle knew the song summoning them to come out of he kraal, you will see them forming a line following Tholelegqwirha to the veld.

This reed horn did not only help the boy, but all the people of the area. It was used to wake them up, during ploughing time as a clock, and even for hoeing women, it was their bell.
When the boy disappeared everything became chaos. When people could not hear Thole’s horn, they did not know the time. When it was no longer heard, it left people confused and puzzled. Even before Thole disappeared, on that day there was something funny about his blowing of the horn. Tamsanqa (1979:53) portrays the scenario

\[
\text{Watsho isizungu ngxilongo lakhe engayeki okwentaka ithathelwe amathole ayo kangongokuba wada wamngxolisa uyise esithi uyafundekela.}
\]

The horn was blown for a long time like a bird whose chicks have been stolen to the extent that his father scolds him saying he is making a noise.

Thole used to blow his horn to help the people but today the reed horn is blown before time. This confused people and they woke up to do their chores like hoeing. The cattle followed him to the veld at dawn. Something funny was to happen. Even the blowing of his reed horn sounded funny. It was not only his father who was amazed by this, also two women were also surprised. They also noticed this and they asked one another the reason for blowing this reed horn for a long time but the other one responded by saying Thole is happy.

\[
\text{Wathi ukuba atshonele emlanjeni wee cwaka. Alizange liphinde livakale ixilongo lakhe. Azizange zibonakale iinkomo ukubuya emlanjeni. Akazange abonakale ukubuya uTholelegqwirha.}
\]

When he disappeared in the river he was no longer heard. This reed horn was never heard. The cattle did not come from the river. Tholelegqwirha was never seen coming back.
4.5 GIRLS’ INSTRUMENTS AND CREATION OF SUSPENSE

4.5.1 THE USE OF ANKLE RATTLES (IMIGUZA)

Girls also wore ankle rattles when dancing to add more rhythm to their singing and dancing. Tom (1996:46) in his essay on Umgidi gives a brief description of two types of imigidi. They are owokwalusa nokukhupha amakhwenkwe and owomdudo nowokuthombisa (Boys initiation to manhood and girls’ initiation to womanhood). On the initiation day, girls wear their traditional attire. He writes that:

*Iintombi ezingqungqayo, zima ngamabele, zinxibe inkciyo, zinkontshile. Imizimba iqatywe imbola ebomvu, zachokoza, zimbi zithiwe tshwe umlomo ngentshongo. Zitsho zingabi ntle iintombi mfondini, zinxiba namanqashela neentsinjana ezithile…*(46)

Dancing girls, show their breasts, wearing their underwear, and cover their heads. Their bodies are smeared with red ochre, their faces dotted, others lining their mouths with black traditional lipstick called intshongo. They are so beautiful, wearing rattles and other beads…

Girls wear these rattles to add sound to their dancing, but they also help in making the performer more attractive. They are worn by the dancing girls at the ceremony of a girl’s initiation to womanhood (intonjane). The same ankle rattles which are worn to add sound when dancing, add beauty to the dancing girls, they are also used as Wade Matthews (2000:188-189) explains:

*Rattles often have a magical and religious significance, and a rattle or a shaker is one of the accoutrements of drums used in rituals.*
The AmaXhosa used the ankle rattles in protecting their babies, that is why Mkonto (1995:17) in her book “Amaqhekeza ethu” when giving an essay on the *Isinxibo sakwaNtu* does not forget to mention this magical role played by the ankle rattles in the life of the young baby. She mentions all the beads (*iintsimbi*) that are used to beautify the baby, but she further adds that “*wumbi umntu ebengacinga ukuba yenzelwe nje ihombo, kanti akunjalo*”. (Someone may think that they are made only to beautify the baby, but is not so). She adds that:

\[
Amanqashela wona ayelusindisa usana kwiindawo
ezingalunganga elaye linyathela kuzo. (17)
\]

Rattles protected the baby in places which were not right when walking on them.

This shows that the AmaXhosa people did not look at one angle when doing anything. Instead of being a dancing instrument for girls, it was also there to help the baby against evil spirits.

Ankle rattles were also used by young girls as a sign of returning a young man’s love. Tom (1996:3-4) asserts that:

\[
Ezinye iintombi, zivele zithi cwaka, zize zikhulule kancinane inqashela, zilishye kulo ndawo. Umfo omkhulu, uya kulithi hlasi esenemincili, ange utsibela into enokuba ithatyathwe ngumntu wayo, abe ke ujibilikile.
\]

Other girls, they keep quiet, but take off slowly the ankle rattle, leaving it in that place. The young man will take it in a merry mood, as if jumping for something the owner will take, by so doing having withdrawn.
Tom clarifies that the ankle rattles were not only used as a dancing instrument, but it also acted as a symbol of falling in love or a symbol of this new agreement that the two have entered into and this ankle rattle is referred to as *isibonakaliso* or *isicaciso* (love token).

### 4.5.2 THE USE OF HANDS (*IZANDLA*)

Hand claps are an important structural device. The indigenous groups used their hands for clapping as musical accompaniment. Clapping is regarded as an important function in traditional music. Jones (1952:7) says that:

> …the clapping is the backbone of the song.

This clarifies that in traditional music, if there is no clapping, there is no singing and rhythm. Makuliwe (1995:72) also adds that:

> *lintombi* zamaXhosa bezimvumi, zingamachule okuqhwa. (Xhosa girls were singers and experts at clapping).

Girls were meant to clap amongst the AmaXhosa. They clapped while either standing or kneeling. When singing, the AmaXhosa maintain rhythm and the time is also kept through clapping. Satyo (1996:77) states that:

> *lingoma* zakaNtu zivamisa ngokuthi xa zivunyayo zikhwezelelelelele ngokwenzelelele ngokuhamba nezango zokuqhwaywa kwezandla. Ukukhawuleza nokuzekelelelele kokubethwa kwezi zandla kuxhomekeka phaya kumhlabeli… azihambi zodwa *izandla*. Ziqhwatywa nje nonyawo luyasebenza kungqishwa ngalo phantsi… azihambi ngexesha
Bantu songs when sung are always accompanied by hand-clapping. The speed and steadiness in hand-clapping depends on the lead vocalist...clapping of hands is not done alone, even the foot is in motion. They are stamping with them...they are not done simultaneously. First it is clapping and then follows stamping.

Hand-clapping is an essential tool to accompany music. According to the indigenous groups, this clapping is also accompanied by the stamping of the foot. Clapping is called *ukwenza imiphetho* which means to make edges or borders. Hansen (1981:617) also observes that:

...a basic principle of the Xhosa is that all music is accompanied by some form of physical activity, whereby the basic metre and tempo of music is expressed or else indicated. The presence of the hands clap permits a continuous creation of melodic or rhythmic vocal patterns within the prescribed limits of the basic metrical pattern.

Clapping therefore maintains the rhythm and speed and lastly creates melodic vocal patterns. Tamsanqa in *Ithemba liyaphilisa* uses this instrument when the school boys asked Thole to dance for them. They ask him the song he would like to dance for . He told them to sing:

*Wabonakalisa etyeda umfo omkhulu eyithi tyuu emahlahleni loo ngutyana yofele wayeyambethe esima ze esithi yithani xa nisombela.*

"We-e-na nobujeje!"
He took off his skin blanket and put it in the small shrub, left naked and he said they should say when singing and clapping.

Hey you nobujeje!
Take water and wash,
Hey you nobujeje!
Take water and wash,

They started singing the song and clapped hands

When Thole had told them the song he wants to dance for, the school children knew that it will be incomplete without clapping, that is why they sang and clapped. This song has a hidden meaning which tells Thole to wash off the ochre and go to school because there is something hidden in him.

Madala in *Amavo Amafutshane*, when discussing his essay *Ingoma* also adds that a song should be accompanied by clapping. After mentioning some few instruments like horns, drums and many others, he even tells us that these instruments together with the song are used and clapping is the time keeper. Madala (1965:64) argues that:

*KwaNtu ingoma yolonwabo ivakaliswa ngelizwi lomlomo, ixesha ligcinwe ngokuqhwa izandla…*

Among the Bantu people, a joyful song is sung by the word of mouth, time is kept by clapping hands…
Madala explains clearly that clapping plays a major role in AmaXhosa songs. Clapping is used as an instrument to accompany music and moreover it is used to set pace, brings rhythm and keeps the time.

Tom (1996:32) also gives an essay on *umtshotsho* where he explains this type of ceremony. They will dance the whole Saturday night. Young men and young women enjoy their dance. He maintains that:

> *iya kwala yakubuya ingoma, ingatoliki intombi kanantsi intyiloze, iintombi ziqhwabe ngamandla.*

When the song is turned, a girl sings so much, girls clapping strongly.

Each and every song is accompanied by clapping amongst the AmaXhosa. Girls are the ones who do the clapping mostly. They sing and clap while young men dance.

### 4.5.3 THE USE OF A MOUTH BOW (*INKINGE*)

This type of a bow is smaller and does not have a resonator. A certain part of it is placed in the mouth and the sound and harmonies of this mouth bow can be varied by shaping the mouth. This instrument can also produce a sound of friction when the player uses a stick which is dragged across the string. Makuliwe (1995:72) states that:

> *lintombi zamaXhosa bezizimvumi, zingamachule okuqhwaba, andithethi ke ngenkinge, le abanye bathi ngumrhube.*

Xhosa girls were singers, experts at clapping, not to mention the bow, which others refer to it as *umrhubhe*. 
So the mouth bow was also used as an instrument by the girls and it was called *inkinge* or *umrhubhe*.

### 4.6 MEN’S INSTRUMENTS AND CREATION OF SUSPENSE

#### 4.6.1 THE USE OF DANCING ANKLE-RATTLES

Not only girls but also boys and babies wore rattles; young men wear ankle-rattles with other indigenous attire during a special occasion. Zotwana in *Imficamficane* explains this use of dancing rattle especially in the essay *Ikrisimesi nezayo* where he explains the preparations that are made prior to Christmas. Even those who are working in far away places, come home during this time. Older and younger people prepare for this time. Zotwana (1991:31) says that:

> *Intshukumo yeKrisimesi...kunjalo nakwiinkosi zakuthi. Kugaxelwe iindabula ezisandul’ugaywa zinqumlez’amagxa kuhle, amaqath’akasobonakali yimiliza, kungamanqashela, amatshali, amandyilo ezidla afakwe iklokwana ezitsho ngentsholwana emnandana njengokub’ehamba nje lowo uzifakeleyo, balapha abaface bona amaqhaga arhaselweyo endaweni yezidla.*

Christmas movements…it is like that even in males. They wear the newly made attire, crossing neatly around their shoulders. Ankles are invisible because of *imiliza*, ankle rattles, *amatshali*, penis rattles with small bells making an interesting music as the wearer moves and there are also those who are wearing *amaqhagi arhaselwayo* instead of waist rattles.
Zotwana further explains that included in the Christmas preparations was the action called *umjamo*, where the young men met with their girls. The shop owners liked and supported this act because they knew that during this *umjamo* the young men and their girls would buy things like sweets from their shops.

Malan (1982:282), Dargie (1988:43), Kirby (1953:5-80) and Sadie (2001:51-53) name these ankle rattles according to their make. These rattles are made from cocoons filled with small stones or pebbles. They are attached to long riems which are wound round the ankles of the dancer. The rattles are divided into two groups, *amafohlwane* which are made through the organisation of neat little boxes woven from *ilala* palm. A few small stones are put inside, tied to a fibre cord and wound round the ankles of the dancer.

The second group *umfece* consists of cocoons of the moth *Argeman Mimosae* which breeds on the wattle and thorn trees. Stones are bunched together upon a base of a plaited fibre, with strings attached for securing the instrument to the dancer’s legs. That is why these ankle rattles are also called cocoon rattles. The AmaZulu used cocoons which are arranged in thick clusters instead of long strips. The AmaXhosa called these ankle-rattles *amahahlazo, amanqashela* and *amafohlwane*. The AmaXhosa groups also wore ankle bells which are called *izikloko* or *amagedemsi*. Zotwana (1991:31) also shows that:

```
... kungamanqashela, amatshali, amandyilo ezidla
afakwe iklokwana ezitsho ngentsholwana
emnandana...

... ankle rattles, amatshali, penis rattles with small bells which make an interesting musical sound...
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These small bells called *iiklokwana* or *amagedemsi* are musical instruments that were used by younger men.
4.6.2 THE USE OF THE BOW

According to the modern version, this bow is referred to as the organ or is associated with the organ. That is why you will find men playing the organ. In Tamsanqa’s book *Ithemba liyaphilisa*, this bow is explained and is played by a man. In the olden days it was played by girls and women:

> Ukuhlala babakhe isangqa esenze unyawo lweshe bengqonge uMnumzana owayechope eluhadini, elucofa mfondini, ephuma into nangomlomo, esitsho ngesindyondyondyo sebhasi, ubuso buzele luncumo.

(43)

In their sitting, they made a horse shoe circle surrounding a man who was playing his organ, accompanying it with his bass singing, his face smiling.

This modern version reveals that the organ is played by men and is used even in churches.

4.6.3 THE USE OF HORNS (UPHONDO)

Horns are classified as wind instruments. Wind instruments are those instruments whereby a tone is generated by means of air set in vibration. They are also called the aerophones. Merriam (1982:146) defines:

> Aerophones (any music instrument in which tone is generated by means of air set in vibration) are represented by horns, flutes…
This quotation is supported by Tracey (1948:22) who also reveals that common wind instruments for indigenous groups were flutes, whistles, horns and pipes. They depend upon the vibration of a column of air which is inside the instrument.

Kirby (1953:79) states that the indigenous groups used animal horns as one of their musical instruments. Antelope horns were used and the AmaXhosa used ox horns when the antelopes were scarce. In IsiZulu, the antelope is called Phalaphala and that is why this instrument was named after the antelope and called impalampala. Malan (1982:285) supports that:

The wind instruments of the Southern Bantu consist of horns and trumpets made chiefly from the horns of animals, and whistles and flutes of various kinds.

This statement supports the idea that the Bantu made their horns and trumpets from horns of various animals. Sadie (2001:73) states that the side blown horns were used by the AmaZulu men for signaling. The isigodlo was also used amongst the AmaXhosa, to summon people to the chief’s private enclosure called isigodlo and that is why the instrument is called isigodlo. This instrument, although a musical one, was also used to summon people to a gathering and the declaration of war. The enemy blows its horn to signal that they are ready for war and the defenders respond in the same way. In Ngani’s book Umkhonto ka Tshiwo (1970:85) Tshiwo’s people are attacked by the Khoi and Tshiwo is ready to defend his land because Khwane has come to his rescue. Khwane saved people who were sentenced to death by hiding them in Mngaza forest. Now they are coming home from the forest at the right time. Tshiwo is not afraid to say:

Akusekho kubuza, niyabona konakele (Luvakele uphondo lwamaLawu isihlandlo sesithathu) wuhlabeni umkhosi. Malife, khon’ukuze siphile! Vuthelani isigodlo, memezani imfazwe.
No more questions, you see we are dying (The khoi horn is heard for the third time!) declaring war. The Khoi must die, so that we live! Blow the horn, shout the war cry.

The horn that is blown by the Khoi is used to signal the declaration of war. They are ready to attack the AmaXhosa who are frightened by this because they do not have soldiers. Tshiwo also asked his *impsi* to respond in the same way, blowing the horn as an indication that they are also ready. Tshiwo further asked them to shout the war cry. Although the horn is a dance instrument, it can also be used to summon people to the chief’s place or in the declaration war.

**4.7 WOMEN’S INSTRUMENTS AND CREATION OF SUSPENSE**

**4.7.1 THE USE OF BOWS (UHADI)**

Bows are stringed instruments (*izixhobo zeengcinto*). They are classified as chordophones and are derived from a shooting bow. Therefore, bows have an ancestor which is a shooting bow. Merriam (1982:45) describes chordophones as:

> … any instrument having strings as tone producing elements, the pitch of the instrument being dependent on the strings.

Bows depend on the string to produce a sound and the string is made from any material that can produce a musical sound when it is held under tension and plucked, bowed or struck. Selimovic (2002:17) describes:

> The music bow, the most common traditional instrument in Southern Africa, has a long history.
The music bow being an old South African instrument can be traced back to the era of our forefathers. Madala (1965) in his essay *Ingoma* explains the instruments that accompanied a song amongst the AmaXhosa. He even clarifies who played those instruments. Among those instruments he mentions the bow (*uhadi*) which is an instrument that is played by women. Madala (1965:62) states that:

_Uthi umfazi wasemboleni akudliwa sisithukuthezi umbone equbula uhadi lwakhe olusaphetha apha esigotywe ngojiko, kwabotshelelwa iselwana eligqoziwyo aman’ukulibeka elisusa ebeleni lo gama abetha ngomcinga kolu jiko, eman’ukulubamba eluyeka ngobuchule obuvakalisa ingoma. Wova naye eyikhapha le ngoma ngelizwieilibubula kamnandi._

When a traditional woman feels lonely, she takes her musical bow which is shaped with a string, a holed calabash tied to it, removing and placing it on her breasts, whilst beating with a wheat straw on the string, holding and letting it go at times with art which brings a musical sound. You will hear her accompanying this song with her sweet voice.

This musical bow is regarded as a traditional instrument associated with a traditional woman. They are shaped like hunting bows so as to hold a band of horsehair, lamb gut or silk under tension. This band is drawn across the strings of an instrument to set up a sustained vibration. The lonely woman uses the bow firstly as a musical instrument to accompany her singing and secondly as an instrument which helps her while away time because she is lonely.

Nowadays, the word *uhadi* is associated with the organ. It is commonly used in religious circles during services. In Tamsanqa’s book it is stated:
Iguquka lithi lakufika ecaweni kubethwa uhadi lungayiqondi loo nto, lithi lakuphuma apho ulive limbombozela lihamba lithetha lodwa lisithi “Yicawa etheni na le kubethwa uhadi kuyo?”

The convert when attending a certain church and a bow is beaten does not come to terms with that, when coming out of church you will hear him/her mumbling, speaking alone saying “What type of church is this where the bow is being played?”

This shows that the ordinary person regards the bow as an instrument which is associated with their life. To Christians, an organ is used in the church though the newly converted does not understand its use since this kind of sound is associated with the so called heathens, the traditional people who do not embrace Christianity.

Merriam (1982:146) explains that musical bows are found in most countries of the world in a great variety of forms. They are classified into three groups namely: bows with separate resonators, bows with attached resonators or gourd bows and lastly those that depend on the player for resonance or mouth bows.

The AmaXhosa use different names for this instrument. AmaXhosa refer to it as ugwali, uhadi, inkinge or umrhubhe. AmaZulu call it igubu and AmaSwazi call it ligubu. The AmaXhosa classify these bows according to their shapes like uhadi which is gourd resonated, inkinge or umrhubhe is a plucked mouth resonated bow.

Thole was skilful when playing his reed horn. He used the reed horn when singing the song and sometimes sings with his voice. It is then that the actual words of the song were heard.
4.7.2 THE USE OF A RESONATOR (*ISELWA*)

A resonator is usually an open-ended calabash which is named “iselwa”. This calabash is tied to the bow itself and the open part points towards the body of the player and the string faces away from the body. Harmonics may be altered by either pressing the gourd against the body or by lifting it away.

Malan (1982:289) proposes that:

… a resonator of some sort is used to amplify the feeble sounds produced by the bow-string, and the resonator may be either the mouth of the performer or a hollow object, such as a calabash, which may be temporarily or permanently attached to the stave of a bow.

Not only calabashes can be used as resonators, but also one’s mouth and that is why we also have the mouth bows.
According to Tracey (1948:34) there are two kinds of resonators. There are those which are called contact resonators because they enlarge all the notes of an instrument by being in direct contact with the vibrating medium. There are also those which enlarge only one note at a time by indirect contact through sympathetic vibration and these are called sympathetic resonators.

### 4.7.3 THE USE OF GOURD RESONATED BOW

This bow is also played by women. Malan (1982:290) and Sadie (2001:74-75) explains that this instrument consists of a shorter and a lighter bow. It is larger than the mouth bow. The string is tied back near the middle by a loop of sinew. At the point where this loop surrounds the stave of a bow, an open calabash is secured and it is insulated from the stave by a fibre pad. When performing, the player will hold this instrument vertically near the middle in his left hand and either portion of the string is tapped with a twig or grass stalk. In this process two varied harmonic cords are yielded. If the player stops the lower portion of the string near the loop with the knuckle of the hand holding the instrument, another harmonic cord is produced. Madala (1965:44) maintains that:

_Eyona ngoma ithandwa kakhulu ngabantu yingoma yolowabo… le ngoma ivunywa ngumntu omnye ophelekwa luhadi._

The song that is mostly loved by people is the song for enjoyment… this song is sung by a single person (solo) accompanied by a bow...

Even if it is solo, the singer can be accompanied by an instrument or instruments. Madala further adds that not only is this bow an instrument, but it is also bringing enjoyment to the one who uses it.
In Tamsanqa's *Ukuba Ndandazile*, Nobandla comes to the church and disrupts Nomazizi and Lindikhaya's wedding. That leads to the death of MaHlathi, Nomazizi's mother. Lindikhaya is so hurt that everybody thinks that he is also going to die. Others think that he may either hang himself or go mad. After the funeral, Lindikhaya goes home morosely. After some few days, one of the subjects, Xabiso, calls an *imbizo*. They are to meet at the royal palace to comfort their chief. On the *imbizo* day, everybody is surprised to see the chief in a merry mood.

...yabamangalisa abantu ingakumbi uXabiso owahlukana nenkosi isentlungwini enkulu, suka namhlanje afike kumntu owonwabe ngolona hlobo lungathethekiyo echophe eluhadini, kunganeli kukhala luhadi kuphela koko nomnini kulubetha ephuma into ngomlomo, ehoboloza ngathi uhleli yedwa endlwini. (P.205)

...that surprised the people especially Xabiso who left the chief in great pain, but today he is so happy, playing the organ and accompanying the music with his voice, singing loudly as if he is alone in the house.

Everybody is astonished by the chief’s behaviour. Xabiso thinks of dismissing the *imbizo* because he is afraid that by talking to the chief maybe they will be bringing back the pain. But they decide to talk to their chief and ask him to forgive Nobandla. The chief agrees.

4.7.4 THE USE OF ANKLE-RATTLES

Although ankle-rattles were mostly used by boys to add more sound to their dancing, women also wore them with their traditional attires as is stated by N.V. Mkonto (1995:15):
Kwiintsimbi zabafazi singabalula nje ezi: ithumbu, isenge okanye iphoco, amajikazi, isidanga, amanqashela eenyawu, intsimbisento lokho okanye ugingqi, eyomqala okanye ingqombo, imitseke okanye ezengalo, izacholo, izipeliti zokuxakatha kunye neengacu.

Amongst women the beads we can specify are these: intestine, isenge or iphoco, ear rings, isidanga, ankle rattles, head beads or ugingqi, neck beads or ingqombo, imitseke or arm beads, izacholo, pins for ukuxakatha and neengacu.

Women wore these rattles to add to their beauty since they were not their musical instruments. They did not wear them when dancing.

4.7.5 THE BEATING OF DRUMS (INGQONGQO)

According to Wade-Matthews (2000:188) drums are the world’s oldest musical instruments. Merriam (1982:146) states that drums belong to the musical instruments category called membranophones. A drum is any instrument which produces the sound by vibration of a stretched membrane brought about by striking, friction or sound waves.

Drums existed long ago among the AmaXhosa but were in the form of shields which acted as drums and were made from elephant or buck skin. Their military shields of ox-hide acted as drums as they beat them with either assegais or knobkerries or dashed them down upon the ground. Makuliwe (1995:10) claims that the AmaXhosa do not always use drums (azisebenzisi gubu maxa onke) but the drums were used for ritual and ceremonial significance. He states that:
A drum is used when dancing, beating ox hide or by the witch doctors when ekhwahla.

Wade-Matthews (2000:188) proposes that drums were used for making thunder, chasing away the devils, frightening the enemy, during war times to mobilise the soldiers, in dangerous times and during drought to bring rain. Beating a drum also helped in keeping time, pace and rhythm.

The beating sticks are called amaqoqa. The hide which was used represented the shield and the engraved sticks represented a certain type of assegai. Tom in Ndithungile Selani clarifies the use of amaqoqa when he explains the essay “umgidi”. There is a clear picture of the intonjane ceremony, which is the initiation of the girl to womanhood. On the ninth day, the cow is slaughtered and there is a lot of kaffir-beer (utywala) which is distributed among those who have come to the ceremony. During this ceremony, girls perform their traditional dance when drums are beaten. Tom (1996:46-47) maintains that:

\[
\text{Ezandleni ziphatha amaplanga aqinqwe buntongartha baza baqaqelwa kakhule. Zithi xa zingqungqa zimise ngawo zinikwa isingqi ziingqongqo nokombela kwabafazi.}
\]

In their hands they hold planks shaped like sticks and decorated neatly. When they dance they point with them, given rhythm by drums and singing of women.

This “ingqongqo” is beaten by women and accompanies their singing. Women don’t dance but girls dance to the music that is played for them. The analogous drum is called “ingqongqo” which is made of a stiff ox hide either supported upon
several upright sticks or held round its edges by women. This *ingqongqo* is also beaten by women during a boy’s initiation to manhood.

Jolobe in *Elundini loThukela* (1958:19-23) describes this ceremony of the boys’ initiation to manhood. He describes this ceremony with regard to the sons of Chief Dlomo who have undergone this initiation. At their passing out parade the seclusion hut is set alight and the initiates are naked leaving old things to burn. This is a sign that symbolizes that they are grown up and are leaving boyhood behaviour to burn in the “*ibhuma*” (seclusion hut). After that boys run to the river to wash. This race is important because men are interested to know who came first. When coming from the river they go to the cattle kraal. There is slaughtering of cattle and the initiates drink blood mixed with herbs. This is done by the witchdoctor. They wear clothes and this is done before sunrise. When the sun rises they are ready to stab the sun, “*ukugwaza ilanga*” and after that they are told how to behave (*ukuyala*).

“…*walikhokhela iqela lakhe uDlanga kancinane lada laya kungena enkundleni phambili komhlekazi apho umfana ngamnye anikwa khona umkhonto nekhakha asuke aye kuhlala endaweni yake benze izintlu ngezintlu bejonge empumalnga umkhonto bewubambe ngesokunene isandla, amehlo ejonge ekuveleni kwalo ilanga. Lalise litshisela ngoku isibhakabhaka phezu kwentaba sesibomvu kanobom. Kuthe ukuvela komtha wokuqala atsho ngazwinye loo makhulu mabini esithi “saligwaz’ilanga!” aye ngesokunene ebugwaza…” (22)

...Dlanga slowly led his group home before the honourable where each and every young man was given a spear and a shield, to go and sit in his place forming lines looking to the east, holding the spear
with the right hand and eyes looking at the sun rising. The sun was about to rise and its rays were shining on the mountain. When the first ray appeared, the two hundred boys shouted simultaneously saying “we stab the sun! While acting as if stabbing with the right hand…

After the ceremony of ukugwaza ilanga, the food was served to the people.

*Kungenwe ngoku kwindima yezidlo…
Emva kwezidlo ibe ngumsino (25)*

Then followed the feeding process…
After that dance followed.

During the dancing process women beat the drums, girls are singing and the young men form circles, dancing, keeping rhythm with shields and knobkerries. They are moving backwards and forwards and sometimes to the left then to the right… People are so impressed. Girls also join in dancing.

In some African countries like the Ivory Coast and Cameroon, drums are treated with great care and respect. Bebey (1975:14) writes that:

*Because the drum is, in certain circumstances, equated with a man, women must consequently treat it within the same respect that they show towards their men folk. No woman would dream of beating her husband in public (even…) nor may she beat the drum in the village square. In some African societies, women are not even permitted to touch a drum under any circumstances.*
According to these African societies, women must respect their husbands. Since they were not allowed to touch their husband’s shields which were used at war times, that respect was also given to drums. According to their traditions women must not beat their husbands and must show respect at all times. Even those who were powerful enough to overpower their husband should do that in private because the man is a respectable citizen. That is why according to their culture, drums were equated to their men so women were not allowed to beat drums. The AmaXhosa are different because a drum is mostly beaten by women. Tom (1996:46) states that:

\[
\text{Ezandleni ziphatha amaplangana aqingqwe buntongarha baza baqaqelwa kakuha. Zithi xa zingqungqa zimise ngawo zinikwa isingqi ziingqongqo nokombela kwabafazi.}
\]

In their hands they hold small planks shaped like sticks and decorated neatly. When dancing they point with them and are helped by the rhythm which comes from drums and the singing and clapping by women.

Amongst the AmaZulu, the drum consisted of a clay beer pot over the opening of which a piece of goat skin was secured by means of thongs. This drum, called \textit{ingungu}, was sounded by a reed which was held vertically over the skin, and caused to vibrate by being hit downwards by the moistened hand of a player. It was played during the \textit{omula} ceremony, that is, the initiation of a girl to womanhood and was played by the girl, herself, with a stick.

\section*{4.8 THE USE OF THE VOICE}

The voice is a musical instrument that is used by every singer. Tracey (1948:2) suggests that the most common instrument is the human voice. The voice is classified as a wind instrument which is used in nearly all
African songs. Voices are used in making musical notes and also in expressing thoughts in words. Notes and words combined make the voice such a wonderful wind instrument. Our voices can be used in many ways such as humming, whistling and yodeling. Humming is the process whereby the singer closes the lips and sings through the nose. When the singer alternates true notes with false notes, they make a yodeling sound and this is common in African songs. Whistling is when the singer changes the vibrating medium from the vocal cords to the lips and the air that pass through the small hole between the lips produces a whistle. In Tamsanqa’s Ukuba Ndandazile, the song that is sung on the wedding day of Lindikhaya and Nomazizi is not accompanied by anything. The musical instrument that is used there is only the voice. Tamsanqa (1967:194) describes the scene:

“Kunyekeindlela bengenile abantu zavakala zitsholoza intombi nafana ngengoma zitshayelela umcimbi ozukileyo owawuza kwenzwiwa: “Rosebell” uzhale kakuhle kwelo phepha lakho kuba liya kude phesheya kolwandle”.

A short time after people have arrived young boys and young women were heard singing making an introduction for this great and holy activity which was to be done: “Rosebell” write neatly in your paper because it is going far beyond the sea.

The word “ukutsholoza” also refers to the humming sound of the water in the kettle when it is heated. That sound alerts you that the water is about to boil. When young boys and young women are singing like that, they are also alerting everyone that the hour has come. Lindikhaya and Nomazizi are to exchange the wedding vows.
Although this passage shows that people are in a merry mood they do not know that their happiness in just a few minutes will turn to cries and sorrow. Nomazizi, who is to sign the wedding vows with Lindikhaya, is told to write neatly and clearly because they have a belief that these papers that are to be signed, will be taken overseas so as to be kept. When Nobandla comes and tells the reverend that Lindikhaya cannot marry, everybody is amazed. The wedding song changes into a mourning song because Nomazizi’s mother dies when she hears the news. These boys and girls are singing with their voices and there is no musical accompaniment.

In Bennie’s book, the princess is playing with her golden ball next to the river. The ball falls into the river and the princess cries. A frog comes out of the water and helps the princess by bringing the ball to her on condition that she agrees to marry the frog. The girl agrees and when given the ball she runs home. She does not tell anyone about her encounter with the frog and the promises she has made. In the evening the frog comes. Bennie in “lincwadi zesiXhosa zabafundi: Eyebanga lesibini” (1974:51) states that:

\[
\begin{align*}
& Kwalile ngokuhlwa, xa umzi wakomkhulu usesityweni \\
& sangokuhlwa, lagaleleka isele, lavakala linkqonqoza \\
& emnyango, livuma lisithi \\
& “Vula, vula, nkosazana, \\
& Uvulele isele lakho \\
& Vula, vula, nkosazana \\
& Ukhumbule idinga lakho”
\end{align*}
\]

In the evening, when everybody in the palace was having supper, the frog came, and they heard it knocking at the door, singing

Open, open, princess
Open for your frog
Open, open, princess
Remember your promise.

The girl is afraid and rushes to close the door. The chief questions the girl and she narrates the whole story. The chief tells the princess to keep her promise and she opens the door for the frog to come in. The frog stays and sleeps with the girl who is frustrated. On the third day the frog changes into a prince. The girl is excited and marries the prince. The prince narrates the story of how he became a frog.

The performance of folktales serves as a means by which children and adults directly share musical experiences and activities. The enjoyment of the folktales lies in the extent to which the audience interacts with the narrator by music.

In Futshane's book *UJuju nomhlangenqaba*, Jujuju and Gqwangushe are rivals at first, but later become friends especially when Gqwangushe's life is saved by Jujuju during the wars between the AmaXhosa and the Mfengu. They go to school together and are always together. During the war, Gqwangushe and Jujuju have to stop school and for the rest of the year they stay at home. They remember their teachers, school boys and some of the songs they used to sing at school. Futshane (1960:60) shows that:

*Ubungamva u Gqwangushe esitsho ngomlozi ingoma ebethanda kakhulu ukuyivuma esinaleni xa babodwa:*

*Ngezo mini zilusizi,*
*Ngezenkcithakal'enkulu,*
*Xeshikwen'obawo bethu*
*Bebedliwa ngamarhamncwa.*
*Babechithwa nguy'uTshaka …*

You will hear Gqwangushe singing with a whistle a song they loved singing in the high school when they were alone
During those sad days,
During the widespread,
When our fathers,
Were devoured by wild beasts
Were scattered by Tshaka...

This song sung by Gqwangushe is sung using a whistling sound (*umlozi*) and this is the traditional way of singing. This song symbolizes that the AmaXhosa and AmaMfengu were scattered all over the place during the *imfecane* and were killed by the wild animals. Again in this book the AmaXhosa and AmaMfengu are fighting against each other and although this song was sung at school, this shows that history repeats itself because although these are not Tshaka’s wars, the results are similar to those of *imfecane*. People are killed, some have to leave their homes and run for their lives, and others are left behind when they are injured to die by themselves or to be eaten by the wild animals as is the case with Gqwangushe who was left alone to die, but was saved by Jujuju. Secondly Jujuju and his mother, Nowayithi were scattered when it was said that Nowayithi was a witch. During her escape, she lost her son, who also moved up and down and ultimately got a place to stay. They were running away from the wrath of the AmaXhosa who burnt their house because they said she was a witch. But at the end of the book they are no longer running away but are returning home. They were welcomed with open arms.

### 4.9 THE USE OF MODERN MUSICAL INSTRUMENTS

When the whites colonized Africa, they exerted a strong influence in the performance of songs. This means that they colonized her music, instruments and even her dance styles. Traditional instruments were seen to be retrogressive by the missionaries. Kofi Agawu (2004:5) explains that:
The most obvious sign of colonial influence is the material presence of foreign musical instruments in Africa.

The symbol of the white intervention in this African continent is the presence of their musical instruments. Makuliwe (1995:17) classifies them thus:

*Ezibolekwe emlungwini*: ikostina, isiginkci, isitolotolo, ifleyiti, impempe ezithile.

Borrowed from Europeans: concertina, guitar, isitolotolo, flute, certain whistles.

*Ezibolekwe emlungwini* (borrowed from Europeans) refers to the instruments that were brought to the AmaXhosa by the Whites. On seeing these instruments, the AmaXhosa adopted them and used them when singing.

As listed above Moropa et al (1990:62) also supports Makuliwe when he puts them as follows:

…*kambe nezifika bumini ezifana nekostina, ifleyiti, ikhodiyanе nezinе. Nazо sezafika zazinza kumaXhosa*.

…even the newly arrived like concertina, flutes, accordion and others. They also are used by the Xhosa.

The above listed instruments were brought to South Africa by the whites. On their arrival they viewed, inspected and finally regarded the indigenous music and instruments as showing backwardness. Although they brought their instruments, the whites had problems because there were not enough of them. Malan (1982:269) argues that:
... the invention and wholesale manufacture of the harmonious and American organ type, which date from the early years of the 19th century, soon eased the instrumental side of the problem.

In *Kwezo Mpindo ZeTsitsa*, Jordan gives a short story “*Umfana WasemaTolweni*” where he tells about a young boy who leaves school because he wants to go to *umtshotsho*. Ntongenombane is so mischievous and he is always punished. He is an expert at stick fighting and after circumcision he changes his name and he is called Dubhayibantwana. He does not stop being naughty, but to a lesser extent. Wherever he is, everybody laughs because he likes joking. At wedding ceremonies he likes playing the concertina and everybody enjoys that.

> Komnye umtshato uthe kusahleliwe, wathatha ikostina komnye umfana weqaba, wayibetha wayibetha, edanduluka ehlabela, kwada kwabuya umntu wonke, waza kubukela. (30-31)

During a certain wedding ceremony while everybody was still waiting, he took a concertina from a certain heathen young man and played it singing, until everybody came to listen and see.

Dubhayi is leaving school so as to be free to practice heathen activities, because teachers do not allow him to be at school and go to *umtshotsho* dances. In the end he is converted and always goes with Dlamini who is the leader in the church.

Although manufacturers tried to curb the problem of the indigenous instruments being exterminated, they introduced a hybrid type of musical instruments by making improvements on the existing ones. Kofi Agawu (2003:6) asserts that:
A partial inventory would include violins, violas, cellos, double basses (including the one stringed bass) and harps. There are clarinets, oboes, flutes, saxophones, fifes, and piccolos. One also finds a whole slew of brass instruments including trumpets, horns, tubas, trombones, bugles and euphoniums. Percussion instruments include the side and snare drums. Of special significance are keyboards instruments such as pipe organs, pianos and harmoniums. And there is the ever prominent guitar.

This reveals that AmaXhosa musical instruments, styles and culture did not die out at all, but were integrated and redefined. Bows were improved to make violins, guitars, pianos, harps, lyres and lutes. Acoustic guitars were supplemented by electrical guitars where the sound was produced electronically. Wade-Matthews (2000:32) support the above statement:

In the second half of the 18th century the bow underwent a number of radical changes, principally to suit the development of the violin, a solo, virtuoso instrument.

Drumheads were also improved by replacing the animal skin, which they regarded as reacting to atmospheric changes, with a plastic. Ropes were replaced with screw nuts. Sticks (amaqoqa) were modernized by using woven yarn, hard rubber and plastic. Rattles were improved thereby creating jingles, shakers, xylophones, cymbals, tambourines and the wind instruments were replaced by clarinets, organs and trumpets. The original flute was replaced with the penny whistle. Tracey (1948:72) classified the modern instruments thus:

The newly brought instruments were classified into two categories namely: the easy ones like mouth organs, guitars, concertinas and autoharps. The
difficult ones were brass instruments, trumpets, trombones, keyboard instruments, organs and pianoforte.

The introduction of the new instruments led to the availability of recording machines, gramophones that can pick up sounds and store them on discs and cassettes which were introduced to the indigenous people. According to Tracey, (1948:73) these whites indoctrinated the Nguni people by saying that playing foreign music showed progress while playing original indigenous music using original instruments revealed that the player was still behind the times. Since the indigenous groups did not want to be labeled as backward, they adopted and inherited new musical styles and instruments.

In Makubalo’s book “Yakhani Isizwe Senu”, Maduna is visited by Mabhozo and they are busy talking about the wedding that is going to take place at Nyidlana in Gubevu’s house. In their conversation, they talk about the converts who are to attend this wedding and who will be criticizing their traditional style of music. Makubalo (1971:2) indicates that:

*Uza kubona nala magqobhoka asesikolweni siza kugilana nawo pha, kodwa xa athethayo ungafika esithi awuyolanga umtshato wangaphandle kuba kaloku bona bayolelwa zikostina ezi bazimfiyozisayo kweyabo imitshato.*

You will see these school converts they will also be there but when they are talking, they say the indigenous type of wedding is not interesting because they are interested in the concertinas which they play in their wedding ceremonies.
Maduna and Mabhoso are criticizing the converts and their concertinas but, due to the change of times, the use of concertinas was accepted. The AmaXhosa used anything at their disposal to carve or shape their instruments, but now there is drought, no more reeds and no more cattle. Those who carved the instruments had to resort to the new ways of making them. Most people are modernized and they had not seen how the indigenous instruments were made. That is why they resorted to the instruments that were brought by the Europeans.

Again Makubalo (1971:36) introduces us to the new style of musical machine, the gramophone. Thamie, Khubsie, Lindelwa and Nosisa wanted to watch the film about Julius Caesar. But because it was early, they decided to go and listen to very nice music.

\[ \textit{Kubanjwa ibhasi eya elokishini lulutsha laza laya kuhla esiGingqini, apho bafika bakha bamamela iipleyiti ezihlwabisayo zaGramafoli.} \]

They boarded a bus and they came out at \textit{esiGingqini}, where they listened to the interesting musical records played on the gramophones.

Because they are school learners and are educated, the use of gramophone is right for them because they are being driven to modernism by the mere fact that they have been sent to school. Secondly, they are in town, East London, where the gramophone is relevant. All the modern instruments amongst the AmaXhosa symbolize a change: the old order yielding to the new order.

4.10 SUMMARY

When AmaXhosa writers add music to their works, they always have a motive behind it. They may have something that worries them, and then they want to emphasize by voicing it in the form of a song. Tamsanqa in \textit{Ithemba Liyaphilisa}
(1979) the song sung by Thole called “Wena nobujeje” relays a message that Thole must go to school. Instruments that are used also prove something as is the case with Thole when he sang using his reed horn. The writer proves the point that Thole’s mother is a witch. Khohlela’s wives referred to Nofundile, who is Thole’s mother, as a witch. The responding of the cattle to the reed horn proved beyond doubt that Tholelegqwirha, as his name indicates, is the son of a witch.

The classification of instruments according to the sex and age helps to create respect among the AmaXhosa. An old man must not play instruments that are meant for boys because he is a grown up and has left everything that is associated with boyhood during his initiation ceremony.

Besides bringing respect, music is used by the AmaXhosa people to educate their young ones. By listening to the words, the young ones learn the words by heart and they are taught certain norms and values. They are able to categorize songs, and that a certain song is associated with a certain activity.

Essay writers are fond of describing the musical instruments that accompany songs while some fiction writers use musical instruments as a literary device to augment their writing technique.

The writers sometimes write songs that make a mockery of or are ironical about some situation. At times songs that reprimand someone of his actions are used. Instruments can also be used ironically by the AmaXhosa. Writers also favour mask-persona form which deals with the pretence of being another person especially when the satirist wants the mask to serve his aim. That is why a brief discussion of some of these rhetorical patterns is to be looked at.
CHAPTER 5

RHETORICAL PATTERNS

5.1 INTRODUCTION

When the writer includes a song in his writing, one does not put in a song merely for enjoyment, but also to relay a message. The message varies. It may either be a warning, a criticism or praise. The AmaXhosa are good at inventing songs that suit any situation or occasion whether good or bad. That is why Cohen (1973:195) states that satire involves:

The criticism of a person, human nature, events, movements or situations by the use of exaggeration, ridicule, sarcasm, and irony in order to ridicule the subject of absurdity.

This shows that the singer may target a person, human nature, an event, movements or situations and use any of these devices: ridicule, sarcasm, irony and exaggeration.

AmaXhosa composers are skilful and clever enough to make use of rhetorical devices when relaying their messages. They do not attack a person face to face. Songs may be composed to address sensitive issues. They may aim at exposing the chaotic society, correcting or reforming a foolish idea or attitude. And again AmaXhosa songs may be used to comment on and criticise political affairs. All these situations should be presented in an indirect manner by using satire, irony, mask-persona or a mock encomium. A person may be rebuked, reprimanded or criticised, but that should be done in a humorous and harmonious manner. Puns, parody, satire, irony and jokes are used by the AmaXhosa when creating a comic situation. In this chapter, attention is to be
given to the patterns mentioned below and songs demonstrating these patterns from various books are to be viewed.

5.2 NARRATIVE STYLE OF PRESENTATION

The satirist is free to use the narrative as a vehicle for his/her commentary. This makes the plot not the most important component. Both the Forsterian method of chronological order of events and Aristotelian rule of casual progression are not observed and are violated because the emphasis is laid mainly on satirical comment. The satirist may adapt a plot structure that suits a specific purpose in his satire but even in such a case he/she is rarely interested in accurate reproduction since his/her basic technique is distortion. Any narrative pattern that is used will be disorderly. Feinberg (1967:227) explains that:

The disorder of satiric structure is sometimes justified by sympathetic critics on the ground that it is intended to be an accurate reproduction of a disorderly world.

According to Muecke (1969:27)

Satire treats the ridiculous. The ridiculous may be accepted as standing for life’s corrigeble deformities. Satire solves the universe mysteries.

Rice et al (1993:241) shares the idea that:

Satire employs ridicule to jab at callousness, pomposity, hypocrisy, false prophets, rip-off artists, and the law delay. Some satirists flail out at miscellaneous abuses, but much effective satire takes clear aim at its target. It measures offenders against an implied standard of righteous or humane behaviour and find them wanting.
In *Amathunzi Obomi*, the song sung by the beer drinkers whilst drinking beer is used to keep the reader’s interest. What is mostly the subject of the book is the selling of liquor and drunkenness. MaDlomo, who sells liquor, used to have the Bible put on the table, but now she does not even go to church. The singers sing this song in a disorderly way and make a mockery of the Christian song.

*Enye indoda: Galela Dlomo, siyekesi sidengana sakho asazi nokuba kuthethwa ntoni na xa kuthiwa kubomvu (Bayavuma bonke becula besithi)*

*Mfazi sihlangene,*

*Phantsi kwebhekile,*

*Yiza nayo siqabule,*

*Olu nxano lwethu. (P: 24)*

The other man:

Pour Dlomo, leave your fool because he does not know what is the meaning of it is red. (They all agree and sing and saying)

Woman we are gathered

Under the tin-can

Come with it, so as to refresh Our thirst

Everyone who knows the song as a Christian song will laugh at the singers, first, who are drunk and then at the words that have been changed to suit the situation, that is, in the shebeen. This is against the law and it is also against God’s will.
5.3 AUTHORIAL COMMENTS

Kernan (1962:170) states that:

Somewhere in the midst of the satiric scene or standing before it directing our attention to instances of folly and vulgarity and shaping our responses with his language, we usually find a satirist.

Robert C. Elliot in the same book (1962:154) shares this idea about the involvement of the satirist in his work when he comments.

He is of society in the sense that this art must be grounded in his experience as social man, but he must also be part, as he struggles to achieve proper distance.

Bangeni (1978:35) in his song reproves certain people who like to drink *umqombothi*, Xhosa beer, in the meantime they are too lazy to prepare it in their households. He is against that act when the girl sings:

“*Wanyongoba! Wanyongoba! Wanyongoba!*

*Uthand’amazimb’ulivila kangaka.*

*Wanyongoba ukuy’etyholweni,*

*Ubizwa ngubani na? Demazan’uzubuye.*”

“You go slowly! You go slowly! You go slowly!
You like corn whilst you are lazy.
You go slowly, to the bush,
Who calls you? Demazana you must return.

Whenever the AmaXhosa people drink the traditional beer, their drinking is accompanied by dancing. When the AmaXhosa invent a song, the song does have a message. This message is passed on indirectly as in the above song to
those who do not brew Kaffir-beer but they are the first ones to drink. Songs are used as a tool to educate, reprimand and advise people. They are the part and parcel of traditional culture. Songs rather than merely entertaining also communicate ideas.

In Satyo’s *Sasinoncwadi kwantaci* (1990:79) the song sung by a woman who is sick and tired of those who are liars and has decided to invent a song.

Ye bafazi bale lali,
Ye bafazi bale lali
Olu lwimi lungaka
Naniluwe ngabani na?

Hey, women of this location.
Hey, women of this location.
Having so much lie
Who told it to you?

When this song is sung, it is entertaining but it conveys a message to the one who is doing that. Those women, who are taking the news from one to the other, are making the situation unbearable, because women are going to fight. That is why those who do this filthy thing are rebuked but in a very polite manner.

5.4 IRONICAL USE OF SONGS

According to Gill (1985:84) an ironic situation is created by either a discrepancy between words and truth, words and meaning, or intention and result. He further states that a gap between words and truth is created when the character says something that a reader sees as being a mistake.
Alston (1969:56) defines irony thus:

An irony is a trope, in which one contrary is signified by another, or, in which we speak one thing and design another, in order to give the greater force and vehemence to our meaning.

In Tamsanqa’s *Buzani kubawo*, the song sung by Nozipho at the opening of the book, that love must demolish, is symbolising what is going to happen to his brother, Gugulethu.

UNozipho (evuma) *Dili-i-ka Thando,*

*Dili-i-ka Thando lwam,*

*Dili-i-ka Thando lwam,*

*Dili-i-ka Thando lwam.* (P1)

When singing this song Nozipho does not have any love which is going to demolish.

UNozipho (sings) *Demolish love*

Demolish my love,

Demolish my love,

Demolish my love.

Gugulethu, who is in love with Nomampondomise, is forced to marry Thobeka, for whom he feels no love. The irony of the whole thing is that Gugulethu, whenever asked a question, would refer them to his father. Even on the wedding day he does not sign anything. When asked he repeatedly says *Buzani kubawo.* His father does everything for Gugulethu. Gugulethu’s love for Nomampondomise is demolished and Thobeka’s also ends up disastrously. At the end nobody gets Gugulethu’s love.
Muecke (1969:56) adds that:

The art of irony is the art of saying something without really saying it. It is an art that gets its effects from below the surface, and that gives it a quality that resembles the depth and the resonance of great art triumphantly saying much more than it seems to be saying...it is an art closely related to wit, it is intellectual rather than the musical, nearer to mind than to senses, reflective and self-conscious rather than lyrical and self-absorbed. Its virtues are those of fine prose rather than those of lyric poetry.

Again in *Buzani kubawo* the song sung by *abafana neentombi* on the wedding day is not suitable for the occasion. Tamsanqa (1967:69) indicates the song:

*Abafana neentombi bayacula:*

*Tyala lam, tyala lam likhulu lilindel’ijaji*

*Tyala lam, tyala lam likhulu lilindel’ijaji*

Young men and girls are singing
My offence, my offence is big and waiting for the judge
My offence, my offence is big and waiting for the judge

*Abafana neentombi* who are singing do not have any court case and even Gugulethu is still innocent. This song at the moment does not reflect anything that has already happened. But at the beginning of the story Nozipho had a dream where she dreamt Gugulethu was going to be hanged (P.6). At the end of the book Gugulethu is going to be hanged for killing Thobeka and the children.
Rice et al (1993:249) explain that:

Ironic produces a wry humorous effect by bringing in a part of the truth that we might have preferred to hide.

Also Tamsanqa (1979:36) shows this ironical use of songs when Thole is herding the cattle. The way he drives the cattle to the veld differs from the normal way. Traditionally, cattle are driven from behind by someone carrying a stick but Thole leads them with a cornet. They will follow him while singing:

Khaphel’inkomo kwedini,
Zokusela kwedini,
Emanzini kwedini,
Abandayo kwedini.

Drive the cattle boy,
To drink boy,
In the water boy,
Which is cold boy

The irony of the whole situation is that as he leads the cattle to the veld, not even a single one will stop and eat the grass. They will wait until Thole sits down. When he runs, they would also run and this make MamNtakwenda sure that Thole is a witch. She used to say “Yinto ezimbo ngathi zezegqwirha kanye le nto” which means “This boy has actions like those of a witch.” Even the name Tholelegqwirha means the son of the witch. Thole was named by MamNtakwenda and MaNdungane who were the wives of his father.
5.5 IRONICAL USE OF INSTRUMENTS

Kropf (1915) explains irony as *ukugqebela*. Kropf (1915:127) explains thus:

To speak ironically, sarcastically one thing and meaning another, to banter.

Thompson (1973:9) clarifies irony generally when he states that:

In general, the word irony, historically and at present, points to some basic discrepancy between what is expected or apparent and what is actually the case. As a literary term, irony implies some deception, which becomes clear with the perception of discrepancy between the immediately apparent intention, or meaning, or circumstance, or stated belief, and a half-hidden meaning or reality.

Some writers use instruments ironically. Tamsanqa (1967) uses a flute that is blown by Mandla ironically. Mandla uses a flute to play church songs which he knew his father and mother loved very much. Mandla’s parents do not like the flute. They refer to it as “yinto yabahenedi” (P: 45).

*Ndathabatha ifleyiti yam andaya kude namhlane,*
*ndajikela nje emva kwendlu ndahlala engomeni,*
*Khangelani nizibone*
*Izibele ezingaka…”*

I took my flute and did not go very far today, I just went behind the hut and I sang
“Look and see
So many blessings…”
This song was loved by his father and also played the one loved by his mother saying:

“Phambili, makholwa
Yiyani kulwa.”

“Go forward worshippers
Go and fight”

When hearing these songs, both parents are so happy and the idea that the flute is for the non-believers is banished from their minds. They end up helping their son when singing, saying that:

“Ngenxa yokuba ifleyiti ibethwa ngamakhwenkwe,
uwabone edwanguza ebhayizela, selengathi athe phithi nengqondo, kubantu abalinzi seyitsho yanyeliseka bayibalela ekuthini isisono.”

“Since the flute is blown by the boys, and you see them walking with clothes spread out, as if they are mad.For most people the flute is disqualified and referred to as a sin.”

God has made miracles for Mandla because he can sing using the flute, which is regarded as a sin, church songs which his parents love very much.

Meucke (1969:34) indicates that:

The object of irony may be a person, an attitude, a belief, a social custom, or institution, a philosophical system, a religion, even a whole civilization, even life itself.
Again Tamsanqa in *Ithemba liyaphilisa* (P.35) shows the way Thole uses the cornet to herd the cattle. In the olden days, the cornet was blown when summoning people to the chief’s palace or when there was declaration of war. But Thole invents something new: herding the cattle using it. Secondly, this cornet also acts as a morning bell for everyone in that location. It is used by people as their clock. When Thole disappears with it, most things go wrong and everybody is late because they are waiting for the cornet.

This boy had a small cornet which his father made it for him and he loved it very much. You will hear this cornet in the morning while people are still asleep, it was like a morning alarm to wake people up. You will hear this cornet during waking time, when cattle are driven to the veld, and even Khohlela’s cattle knew the song sung to drive them to the veld and they will follow Thole to the veld.

This seemed miraculous but that was the use of the instrument (cornet) to drive cattle to the veld and help people know the time. This shows that an instrument used or carved for something in Tamsanqa’s books can be used for another thing.
5.6 THE MASK-PERSONA FORM

Feinberg (1967:194) states that the mask-persona form is a device that is favoured mostly by writers because it deals with the pretence of being another person. He adds:

The mask is particularly useful to the satirist, providing him with greater freedom, an alter ego, and protection from possible attack.

Tamsanqa is also good at using the mask-persona form in his works. In Buzani kubawo, the song sung by Ntombise at Gugulethu's wedding reveals this:

UNTombise: Lo mfana ka Nqothula
Undilobola ngeehagu
Ushiyiinkom'ebuhlanti,
Tyhini wenza ngabom
Wenza ngabom
Ngomso ndinohambo.

This young man of Nqothula
Pays lobola for me with pigs
He is leaving the cattle in the kraal
Hail he does not care
He does not care
Tomorrow I am going.

This song means that Gugulethu refuses to marry Thobeka. He does not pay any lobola for her but instead Gugulethu’s father does. Gugulethu would prefer to use pigs as lobola if he were forced to pay for Thobeka. He will not use his cattle. This shows that he does not love Thobeka and he looks down upon her. The song further states that Gugulethu will leave and take a long journey. He will leave Thobeka to the one who paid lobola for her, his father, Zwilakhe.
Again in *Ithemba iyaphilisa* (1979:172), the song sung by the group of Wesleyan people, shows this form. Thole is having a dream. In his dream he sees MaNtuli, Nofundile, Fikizolo, Thozama and other people who ask him if he is leaving them. Again in this dream, he sees himself and Thozama saving people who are drowning. When he wakes up, he is so worried and decides to go to church. After the church service he writes a letter to Thozama informing her that he will do what she has asked him to do: go back to school. On his way to work a girl comes and sits next to him in the bus. Thole falls in love with this girl, Ivy, and he visits her often. He does not visit Thozama anymore. One day she visits Ivy as usual but after a long conversation, they move down the street to Ivy’s house when the song is sung.

*Noziyolo uyabizwa!*
*Noziyolo uyabizwa!*
*Ngumzi kabani na*
*Lo niwenjenje?*

Noziyolo you are called!
Noziyolo you are called!
Whose household is this
Whom you treat like this?

This song refers to Thole who is seen as Noziyolo. He is with Ivy, the new girlfriend. He had had an appointment with Thozama but decides to visit Ivy. The song is calling him to come back from iziyolo (nice things) because the devil you know is better than the angel you do not know. The song shows that Thole is being called by God to come and leave everything of this world and go to Him. As a result, he is saved twice from the robbers that same night. The song is advising him not to go into Ivy’s room because danger is lying ahead of him and uyabizwa was calling him. Although this song does not have a meaning at that
moment, later Thole is to turn away from iziyolo that same night and he goes to the church to thank God who saved him.

5.7 MOCK ENCOMIUM

This refers to the song that is sung pretending to be praising meanwhile it is used mainly for blaming

Tamsanqa in Ithemba liyaphilisa uses a mock encomium. Since Thole is a good fighter everyone wants to fight him and he is challenged. But in all these fights he wins and becomes a hero. Simphiwe who is staying with Thole, even on this day of the fight, is singing a song to encourage Thole to defeat the opponent.

“We-e-ena Nobujeje
Khawuthath’amanz’uhlame,
We-e-ena Nobujeje
Khawuthath’amanz’uhlame.” (107)

“Hey you Nobujeje
Take water and wash,
Hey you Nobujeje
Take water and wash.”

Although Thole is a hero from Gcaleka, he should wash off his ochre and go to school (see speech above). He should leave all these fights because he is the anointed. He is referred to in the song as uNobujeje who should wash. In him, God has hidden something. He is a born leader. He has been leading the cattle and now he is leading the boys. He must also lead at school and at last he is going to lead the people of the Lord.
Again in *Buzani kubawo*, a mock encomium is used during Gugulethu’s wedding. Mzamo, Gugulethu’s friend, asks Nobesuthu to sing his song as she sees his head.

UNobesuthu: *Xhalanga lidal’intlwk’inamatshanda,*

*Xhalanga lidal’intlwk’inamatshanda.* (P:71)

The vulture is old, it’s having patches on the head

The vulture is old, it’s having patches on the head

This song is sung by Nobesuthu, who is Mzamo’s sister. This song is literally referring to his head but figuratively this song is referring to his age. Mzamo is old enough to have married but he is not. His mother, Makhumalo, has even asked Gugulethu that:

*Naxakeka Gugulethu yimitshato yabanye abafana,*

*eyenu sode siyitye nini?* (P.9)

Gugulethu you are very busy with other young men’s weddings, what about yours?

Gugulethu and Mzamo are old bachelors. Even Nozipho states this when talking to her mother.

UNozipho: “…*Uyazi ukuba iintanga zakhe zonke*,

*Zinabafazi, kungoku nje ushiywa*

*Ngamakrwala…”* (6)

UNozipho…Do you know that all men of his age group have wives, he is even left behind by young men…!

This clearly indicates that they should marry. But it is Gugulethu’s wedding day and Mzamo does not care although he knows that he is old.
Satyo, in Sasinoncwadi kwatanci, shows this clearly when the Jackal, who has eaten all lion's cubs, cheated the baboons into singing a nice song for the lion. He helps them practise the song and arranges the day suitable for visiting the king of the animals.

*Lihamba ngolu hlobo:*

*Iqela lokuqala (ezibhinqileyo)*

*Kazi ngubani na oty’abantwana bengonyama?*

*Iqela lesibini (ezingamadoda)*

*Sithi, si-i-th’abaty’abantwana bengonyama*

*Si-i-i-i-ithi (P.27)*

The song goes thus

**First group (Females)**

Who has eaten the young ones of the lions?

**Second group (males)**

We, we have eaten the lion’s cub

We-e-e-e.

The baboons do not know the meaning of the song but they are singing innocently for their king. This makes the lion very angry and he kills nearly all of them. These baboons are taking the blame for killing of the cubs on themselves.

**5.8 THE GROTESQUE AND THE PRINCIPLE OF BEAUTIFUL DEFORMITY**

The singer or the writer can describe the character in a distorted manner. Muecke (1969:5) clarifies that:

“Irony is also obscured by the frequent and close conjunction of irony with satire and with such phenomena as the comic, the grotesque, the humorous and the absurd”.

151
Bennie (1975:10) in *lincwadi zesiXhosa zabafundi: Eyebanga lokuqala* proves this by narrating a story of the knocking beetle, *uqongqothwane*. This beetle got this name from its walking style and when young boys and girls see *qongqothwane* walking, they sing a song thus,

\[
\begin{align*}
Wofika \text{ ebetha phantsi ngomzimba} \\
lo \text{ ungasemva, ebetha nqo-nqo-nqo,} \\
nqo-nqo-nqo. \\
Mombeleni uQongqothwane, \\
Mombeleni u Qongqothwane, \\
Gqirha lendlela nguqongqothwane,
\end{align*}
\]

You will see it knocking the ground with its abdomen, knocking *nqo-nqo-nqo*,

\[
\begin{align*}
Nqo-nqo-nqo. \\
Sing for Qongqothwane \\
Sing for Qongqothwane \\
Witchdoctor of the path is the knocking beetle \\
Witchdoctor of the path is the knocking beetle
\end{align*}
\]

When hearing the song, the knocking beetle will start dancing. If there are many, they dance in pairs.

Bangeni in *Kuphilwaphi* (1978:35) also shows this style:

\[
\begin{align*}
\text{“Kweli thuba kuthelel ’into kaMbandenzi,} \\
\text{uNdabangayo, nakuba omnye umlenze} \\
\text{wawungasekho, sekwaphiselwa ukhuni. Wathi kuba} \\
\text{eligcisa kakade engekalimali; watsho umfo} \\
\text{kaMbandenzi waqhaqhazela, kwavakala isithonga} \\
\text{sokhuni ukungquba phantsi, unkabi eman….Kuvakale} \\
\text{into enkulu kaMngomeni, uSinxuza, esithi,}
\end{align*}
\]
“Nantso ke into yakho, mfana kaJoyi.
Yehl ‘intlekeke ekade ndiyixela kudala,
Ndisithi ungaqhwayi isiqalane ngabom,
Kuba ngumzi weentubi ezineengcwangu.
Kwedini kaMbandeni, uyayon ‘intlombe,
kub ‘uma phakathi kwizizwe ngokhuni lozwethi …”

At this time Mbandezi’s son also danced, although his other leg was cut off and was only a stick. Because he was an expert before affected, he danced rattling, and the sound of the wood touching the ground could be heard, he …Sinxuza, son of Mngomeni was heard saying:

There it is son of Joyi.
This is what I have said before,
Saying doesn’t disturb the anthill because angry ants live there. Son of Mbandezi, you disturb the dance because you stand between people of the nations with your wooden leg…”

Bangeni describes Ndabangayo as the one who had a wooden leg. Because he used to be a folk dancer, he becomes excited on hearing the song and joins the dancing group. This wooden leg is also making another sound when he is dancing. The description of the victim, Ndabangayo, goes beyond reality and generates a caricature which is the exaggeration of the appearance. The reader’s attention is drawn to the physical features of Ndabangayo and sees the grotesque caricature.
The song in *Buzani Kubawo* sung by Nobesuthu shows that Mzamo’s head used to be covered with hair but because he is growing old, it has changed from the way it used to be:

*Xhalanga lidal ‘intlokw ‘inamatshanda,*

The vulture is old, its having patches on the head,

Although Mzamo has indicated to Nobesuthu

*Kodwa ke uayazi ingoma yam nanje ngoko intloko yam uyibona.*

Then you know my song as you see my head.

**5.9 ANAPHORIC CONSTRUCTION**

A skilful ordering of the same word in a passage or incident is in most cases meant to achieve a certain effect or to serve the purpose of emphasis and this repetition of the key word is a rhetorical device called anaphora.

Bangeni in *Kuphilwaphi* gives a song. In Jamangile’s household men are drinking beer which has been prepared for his brother who has visited him from another area. Men and women are enjoying this traditional beer (*umqombothi*)

“Wena Nokiyo! Wena Nokiyo!

Ndimnandi, ndimnandi, ndiphaya.

Zatsh ‘izilila kamnandi zakowethu.

Azi namhla ngumhl ‘onjani madoda

Wena Nokiyo, Nokiyo, Nokiyo

Ndimnandi, ndimnandi, ndiphaya.

Ndimnandi, ndimnandi, ndiphaya.

Ndimnandi, ndimnandi, ndiphaya.
Ndimnandi, ndimnandi, ndiphaya.
Ndimnandi, ndimnandi, ndiphaya.” (33)

Hey Nokiyo! Hey Nokiyo!
I am nice, I am nice, I am there
Said the singers of my place.
I wonder what type of the day is it today.
Hey Nokiyo, Nokiyo, Nokiyo.
I am nice, I am nice, I am there
I am nice, I am nice, I am there
I am nice, I am nice, I am there
I am nice, I am nice, I am there

During the drinking process, Jamangile brings a wether to welcome his brother as the AmaXhosa used to do. The brother says a few words and Dumaphi thanks the brothers for the good relationship they are keeping. The wether is slaughtered and the dancing continues. Everyone is happy. The expert sings this song because he is regarding himself as blessed when drinking so much beer and this day really differs from other days. There is a lot of umqombothi and nobody is jealous of it and that is why he says ndimnandi (laying emphasis).

In Tamsanqa’s Ithemba Liyaphilisa, the song sung by Zazulwana Choir made the women cry because Thole sang exceptionally well.

“Uhambo lwam lusinga eYordane,
Ndotti ndakufika kuloo mlambo
Ndiphos ‘iliso lam ngapesheya,
Ndobona umzi onabantu abaninzi,
Bonke bevethe iingubo zoloyiso
Phakathi kwabo kumi iMvana indibiza,
Indibiza, indibiza, iMvana
Ndoya ndivuya ndivuya kwiMvana (P.114)
My journey to Jordan River
When I arrive in that river I
Will look on beyond
I will see a household with many people
All wearing the clothes of defeat
Amongst them stood the Jesus calling me
Jesus calling me, calling me
I will go happy, happy to Jesus

The words *iMvana, ndivuya, indibiza* are stressing that Thole will be called and as the story goes on he will answer the call and become a reverend. This song is also a reminder to him of his old dream of the man who has a crown which always saves him whenever he is in trouble.

Alston (1969:207-208) refers to anaphora as epanaphora and clarifies it as:
“a figure, in which the same word is gracefully and emphatically repeated, or in which distinct sentences, or the several members of the same sentence, are begun with the same word”.

Ngani in *Umkhonto kaTshiwo* gives a song that stresses that witchdoctor, Dubulegeqa is a liar. Most people are killed because he is told by Tshiwo to point out the rich as the witches.

*Emva phaya abantwana bayalila.*
*Yaphel 'imizi leli gqirha liyanuka.*
*Tyhini yaphela gqirha liyanuka*
*Yhu ndahleywa ngulo mntu ndihamba naye.*
*Yhu ndahleywa ngulo mntu ndihamba naye.*
*Hayi ndiyahleywa ngulo mntu ndihamba naye.*
*Hayi ndiyahleywa ngulo mntu ndihamba naye.*
Back home children are crying.
Households are finished, the witch-doctor smells out.
Hail households are finished, the witch-doctor smells out.
Oh, the one I go with, talks about me
Oh, the one I go with, talks about me
No, the one I go with, talks about me
No, the one I go with, talks about me
Back home children are crying.
Back home children are crying.

Since Tshiwo's daughter, Nonkosi, is sick, Dubulugeqa, who is called to help, is used by Tshiwo to smell out all those that are rich so that he can take their belongings. Khwane and Magwaza are appointed to kill all those regarded as witches and are killed with their entire families. This whole song emphasizes that children are crying. (referring to relatives whose family members are killed). It also emphasizes that Dubulegeqa is a liar because he listens to the chief.

Budaza (1978:77) in *Ivuso Lamandla* gives a folkstory called *Mhlanganyakanyaka*. In this story he introduces a monkey named Nkawu which is sitting near the anthill, basking in the sun. Nkawu is singing happily while playing his guitar when the jackal named Dyaki arrives and listens to the song.

Wayevuma ingoma amazwi athi:

“Thina singabantu boxolo
Nkawu! Nkawu!
Saye sithembel' kul'uxolo
Xolo! Xolo!
Nja yodwa enenyakanyaka

Emva phaya abantwana bayalila.(14-15)
Njalonje ayinyangeki”.

He was singing a song with these words:

“We are the people of peace
Monkey! Monkey!
And we rely in peace
Peace! Peace!
Only the dog is troublesome
And it is incurable.”

The jackal who is listening attentively is asked by Nkawu if he knows trouble (inyakanyaka). Dyaki responds saying he does not know trouble and does not even care about it. While talking, Nkawu sees a pack of dogs hunting and he climbs up the tree. Dyaki who is unable to climb the tree is chased by the dogs. Nkawu laughs at Dyaki saying that he has met trouble. The dogs catch Dyaki and kill him.

5.10 DICTION AND CONNOTATION

Two people cannot talk alike, think alike or write alike. This is due to their words and their selection and arrangement which are meant to express thought not only with precision but also with grace. Each writer seeks the language that is appropriate to his own reasoning and logically turns to the relationship between words and things as the matter of importance. Hight (1962:18) list problem areas in satiric writings such as

i) Vocabulary and texture are most concentrated and efficient

ii) The writing contains cruel and obscene words

iii) The writing contains trivial and comic words, and
iv) The writing contains colloquial anti-literary words

Rice et al (1993:143) explains that:

When we concentrate on poet’s choice of words, we focus on the poet’s diction.”

Alston (1969:151) explains that:

The emotional overtones and attitudes that words carry are the connotations of a word”.

He further explains that poets use words rich in connotation and shades of meaning, words that carry the right overtones or emotional associations. (P.8)

In Tamsanqa’s Buzani Kubawo, the song sung by Nozipho at the very opening of the book, that love must demolish, symbolises the dark cloud that is hovering over Gugulethu.

UNozipho (Evuma) Dili-i-ka Thando,

Diliki Thando lwam,

Dili-i-ka Thando lwam,

Dili-i-i-ka Thando lwam.

UNozipho (singing) Demolish love

Demolish my love

Demolish my love

Demolish my love

The word dilika meaning demolish that is used by the writer, is a suitable verb to give a picture of the love that is going to end disastrously. It is foreshadowing Gugulethu and Nomampondomise’s love that is going to destroy them and they are both going to die accidentally. Nomampondomise is going to drown herself
and Gugulethu is to be hanged for killing Thobeka and the children. This is verbal irony where a word says one thing although meaning another.

### 5.11 SUMMARY

It is clear that songs play a vital role in the life of the amaXhosa. Writers, through their songs, not only express their personal feelings, but also the general feeling of their communities in which they live. They act as the voice for education; they help in communicating on taboo topics, control behaviour and morals. Songs are used as one aspect of everyday criticism of authority. These songs may also symbolise or foreshadow what is going to happen in the near future. The carefully chosen words whether in satirical or ironic form, may help cope with defeat and failure. Wise words can help to subvert the social order. That is why Mkonto (1988:5) quotes Cavanaugh on satire and states that:

> Satire is literature that ridicules human frailty. The ridicule may be kind or ruthless, but it usually has as its objective the improvement of man's character and institutions.

This shows that the use of these rhetorical patterns should aim at improving the reader. The greedy person must change. A thief must stop stealing. Reforms must be bought about in a chaotic society. Cultural changes should be made.
CHAPTER 6

GENERAL CONCLUSION

6.1 INTRODUCTION

If one does not know one's past, one does not know one's future. The indigenous music of the amaXhosa is in bits and pieces. It was torn apart by the invaders who not only invaded their land, but also their customs and traditions. Bongela, (1991: 86) complains that:

"Isizwe sikaXhosa ngakumbi esi sityikilwe ngemfundo sesilahlekile kumba wengoma kuba kaloku sikakazwe ngomculo waseNtshona kule mfundo yaso imxhelo mde. Kule mfundo yaso zilityelwe iingoma zakwaNtu. Seyiziintombi zooNokhanyo nomgweny' obomvu kuphela osazigcinileyo ezi ngoma nosazaziyo nkqu nezo ziculwa ezintsomini kuba kaloku nguwo osenonxibelelwano noNtu uqobo".

“The Xhosa nation, especially the educated ones are lost as far as the indigenous song is concerned because they have been forced through their mouth the Western music in their education. In their education, the indigenous Bantu songs are forgotten. Very few old people are still keeping them and still know songs because they are still in touch with Bantu”.

Bongela’s words explain that the indigenous music of amaXhosa is at risk. Their culture, music included, is being erased from their minds by circumstances surrounding their lifestyle. Since the AmaXhosa do not have the courage,
strength and backbone to stick to their cultural habits, they are, therefore, approaching the edge of the great disaster. This disaster will lead them nowhere. Therefore, the AmaXhosa should be encouraged to be united and stand for their music and they have in this new South Africa a right to do so. United they will stand and divided they will fall.

6.2. EVALUATING AUTHORS’ STYLE OF PRESENTING SYMBOLIC MEANINGS OF LYRICS

When looking at IsiXhosa literature generally, very few writers included traditional songs in their writings. When dealing with this topic, I consulted very few books because they are very scarce. Even those consulted did not abide by the rules and regulations that govern the style of writing the AmaXhosa songs as shown by traditional writers like Mbovane, Makuliwe, Satyo, Manentsa, Moropa, Bongela, Ntshinga and Zeka in their various books.

According to the above traditional literature writers, a song should have a leader which is referred to as a precentor and a follower or followers. Most of the writers I used as referrals did not follow the style. The writer simply gives a song, not indicating whether there is a precentor and a follower. To me, it seems that all singers sing at the same time. I have observed that when singing, the group will not stop until someone who is responsible for that, signals them to do so. This shows a lot of respect for the one they have chosen as their leader.

IsiXhosa songs are used as a tool to educate their young ones to show respect to the elders. Since they had no schools and could not read and write, their music was handed down from generation to generation orally or by word of mouth. Their songs are classified according to age and sex. The younger generation learns through imitation. To express their feelings and emotions, songs are used. On wedding days, happy songs are sung and when declaring war, war cries are ululated to encourage even cowards to face the enemy.
Songs are also a form of communication. When people are not satisfied by the behaviour of their chief or anyone amongst them, a song is composed to criticize their wrong doers. They communicate with their ancestors through singing. Their *ulwaluko* and *intonjane* rituals are celebrated by singing educational song suitable for the occasions.

Other songs usually sung, foretell or prophesy what is going to happen in the story. This song usually refers to the protagonist. This type of song creates suspense. The song sung by Nozipho in the opening of the book *Buzani Kubawo* by Tamsanqa that love must destroy is an example of such a song. This song foretells that Gugulethu’s love for Nomampondomise is going to lead to ruin. Some writers are wise enough to compose songs that make a mockery of a person or of the situation one are faced with.

The songs of the AmaXhosa were, from the beginning, accompanied by instruments. Their voices and their hands are the first and foremost instruments that accompanied their singing. Instruments are also categorised according to ages and sex. Boys’ instruments differ from girls instruments. By differentiating and categorizing their instruments according to sex and ages, they are creating a lot of respect. They also carved their instruments, which were not used only for musical purposes. Their instruments served a dual purpose like the horn, which is used when declaring war in *Umkhonto ka Tshiwo*, is also used to heard or call the cattle to the veld and back home by Tholelegqwirha in *Itshemba liyaphilisa* as Thole leads them.

**6.3 CONCLUDING REMARKS**

The AmaXhosa should be encouraged not to forget the sophisticated art of their forefathers. Musicians and composers must be encouraged to see that their compositions (*ukuqamba*) should stick to their roots. They should be told to go
back to the state of nature and not to forget those good olden days. Erlman (1996: 6) pleads that:

Having said all that, this music is our heritage and thus it must be protected, it must be nourished and it must be taught. It belongs to us, all of us. Eurocentric music is taught at universities. This is Africa. Why not African music? I have come to the conclusion that with the help of God we can build a school or university that will cater to all types of our cultural music. We are blessed in this country with such a wealth of diverse musical influences; we must not let it all go to waste.

Therefore, I appeal to the AmaXhosa that they should be themselves and not pretend to be what they are not. They should not imitate cultures of other people. Although they live in a fast changing South Africa, the indigenous groups must not be influenced by those changes and get lost in the mist.

If one does not know one’s indigenous music, one does not know who he or she is, where he or she comes from and where he or she is going to. One must not be the victim of the situation. The AmaXhosa are a sinking ship which must be quickly rescued. The indigenous groups are degenerating culturally and cultural regeneration should be encouraged. All activities that would preserve their past should be promoted.

Firstly, in schools, colleges and other educational institutions the young generation should be shown how important their customs and traditions are. The education system should add more on traditional literature as there are periods allocated for arts and culture. More books on traditional literature must be published so as to expose people to their own cultural activities. Writers should be encouraged to write more and their books be published to remedy the
situation. Art centres or schools of art, where music is taught, should be supported and more of them are still needed.

As the indigenous groups fought successfully for their democracy, why can’t they fight for their indigenous culture, music included? The constitution of South Africa says people can enjoy their own culture, this means that the AmaXhosa should preserve their cultural activities. The traditional leaders should take the lead towards this cultural regeneration. Indigenous music competitions should be encouraged as there are choir competitions. Sponsors should be invited to help promote this indigenous music. The Grahamstown National Arts Festival sponsored by Standard Bank must get more sponsors in order to promote cultural activities.

Cultural days must also be encouraged and put on the calendar. The government should support these days and fund them. Heritage day which is in September should be observed and the speaker of the day must be someone who knows exactly the customs and traditions of that specific group one is delivering speech to. The speaker must encourage the listeners to turn the clock back. These days should act as oral tradition revival.

The media should add to and improve on the programmes that encourage the indigenous music. Programmes like Mehlahlaula in SeSotho and Isingqi sethu broadcast by Unitra Community Radio, The Rootz and Ezodumo by S.A.B.C. 1 TV, Siwel'uThukela by Umhlobo Wenene FM and Ezidla ubhedu by Ukhozi FM “Zindala zombili” by SABC 2 TV should be given more support so as to help in the revival of the indigenous music.

Since the mission schools were used as one place of colonisation, Tracey’s words (1948: 4) should not be considered by the AmaXhosa if they want to preserve their music:
“This does not mean that music can never alter, it means that new styles of music can be introduced only slowly, so that the people may get used to them gradually, a little at a time. Even then, the new music that springs from the old music of our ancestors will always have a deeper effect upon our emotions than new music which reflects the hearts and minds of foreigners. One of the greatest pleasures in having our music is when we associate it in our minds with familiar surroundings or with occasions that we remember of our childhood”.

Tracey explains that one should bear in mind that the AmaXhosa also live in a changing world and therefore a changing society. The indigenous people are subject to change and their music should also undergo a change and move with the times. The AmaXhosa should bear in mind that this is their South Africa and their music, so they should preserve it. They should not be easily influenced by these words.

The indigenous music of the AmaXhosa is hovering on the verge of catastrophe, therefore the indigenous groups should know where they belong and keep their originality.

_Ungalahli imbo yakho ngophoyiyana ngokuba uphoyiyana uyemnka ngomso. Ye lele ngemikhono, mayiphakanyiswe yonyulwe. Sisemngciphekweni, mayibuye, mazidle zisiza ekhaya. Ubuntu bethu, sizwe esiMnyama. Masingabhubhi siphilile, sivumele abangeneneleleli babulale ubuntu bethu, amasiko ethu neengcambu zethu._
The devil you know is better than the angel you don’t know. It has fallen comrades, it has fallen, it must be lifted. We are in a dangerous situation. Let us go back to our culture. Our humanity, we the Black nation. Let us not die alive and allow the intrudes to destroy our humanity, our customs and our roots.

Nationalism should not be a thing of the past. One must take care and appreciate one’s music for by so doing one’s music will remain forever. Love your music like you love yourself.
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