

# MIDLANDS STATE UNIVERSITY



**FACULTY OF SOCIAL SCIENCES**

**DEPARTMENT OF MUSIC AND MUSICOLOGY**

An Ethnography of *setapa* music of the Basotho in the context of *holoba pula* rain making ceremony

**Submitted By**

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**A dissertation submitted to the faculty of Social Sciences in Partial Fulfillment of the Requirements for the Bachelor of Music and Musicology Honours Degree Programme**

**May 2017**

**APPROVAL FORM**



**Midlands State University**

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The undersigned certify that they have supervised the student, **VIGILANT NOKO** dissertation entitled: **AN ETHNOGRAPHY OF THE SETAPA MUSIC OF THE BASOTHO IN THE CONTEXT OF HOLOBA PULA RAIN MAKING CEREMONY**, submitted in partial fulfillment of the requirements of a Bachelor of Science Music and Musicology Honours Degree.

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**Declaration**

I Vigilant Noko hereby declare that this research project has not been submitted to any University. All the contribution of other scholars have been cited and acknowledged. The project is being submitted to Midlands State University for a Bachelor of Science in Music and Musicology Honours Degree

Name of Student: Vigilant Noko

Signature of Student.....

**Dedication**

I would like to dedicate this work to my beloved wife Setillina Noko who worked fingers to the bone to support me through all financial problems. You are my refuge, the shoulder to lean on and you deserve such great scholarly treasure to be attributed to you. It was hard to sail through such a hard encounter but however you turned my hard times to brighter moments, May the almighty God bless you. To my parents and children you mean a lot to me your prayers availed much. Finally through working hand in glove with you I have sailed through to a golden goal.

## **Acknowledgements**

My heart felt gratitude and profound acknowledgement goes to my supervisor Doctor P. Matiure he was very patient with my faults and mistakes. He is a really genius, through his supervision the research was made possible. Though it was dark and dreary where I thought I would not pave the way through, he provided an easy guide and encouraged me with a fatherly care, I really owe him a debt of gratitude. To my friends who soldiered with me your assistance is highly appreciated. I would like to extend my sincere gratitude to my best friend nicknamed 'Giant Goliath' Simba Makoni he really played a pivotal role in technological document presentation. To all my lecturers in Music and Musicology Department I would to thank you more than words can explain you contributed directly and indirectly to enhance this project. I would like to thank Mr. Muranda and Mr. Mutavati for their tutorials on digital documentation well my gratitude is beyond words. All Kafusi informants your contribution to my research availed much and the wisdom I have now is yours. To Bolamba performing arts I thank you I have retraced my roots and knew who I am because of you. To all Noko families in Zimbabwe, Botswana, South Africa and even abroad I would like to thank you for keeping in touch with me through this toilsome journey. To my sisters Praise Noko and Listen Noko you are my pride. My brothers Reignus Noko, Carrington Noko, Partisan Noko, Brendan Lyomba and many more I really owe you a debt of gratitude. To my parents Maregina and Raregina I really thank you, you mean a lot to me. My beloved wife was my pillar, shield, shoulder to lean on and an extra-ordinary source of strength to help me to overcome all obstacles I really give her all gratitude. To reverend Pastor M. Ncube I really thank him for his prayers. Finally I would like to thank my foes who always opposed me giving me discouraging words they helped me to work hard to achieve my goal which they hoped it would not materialize. I say Ebenezer I have sailed beyond the horizon.

## **Abstract**

Cultural erosion is a cause of concern in all community in Africa. It is on this regard that I took interest to research on the Basotho community in Kafusi village in Gwanda South rural areas in Matabeleland South in Zimbabwe. The research is entitled “An ethnography of setapa music of the Basotho in the context of *holoba pula* rain making ceremony.” It was conducted qualitatively with aid of research instruments such as interview guides and observation guide. These were explored since there is limited literature on the subject. The sample was chosen purposively since I had a knowhow of where to find people who are likely to bring rightful information. The research was based on the age of elders for authentic data and hence the elderly people who have knowledge about *holoba pula* in pre-colonial era were the ones interviewed. Also the Basotho traditional healers were some of informants; these were regarded as culture bearers who still practice the ceremony. Kraal heads and headman were part of the research project enhancing its progress. Snowballing really worked in the ongoing of research and widened the population sample. Participant observation was used in the field to get a thick description and get rid of informants who would be suspicious of the reason beyond research. The *setapa* dance is seldom practiced except for the local artists who perform it out of context. The instruments for *ntenela* are: the kudu horn, the drum and leg wrestles and the props are spears, knobkerries civet cat and the brown tail. With *holoba pula* the dance is solemn with three drums leg wrestles, the black bison tail the snuff and the ostrich feathered hat. The songs for *holoba pula* are for rituals the performance includes the dragging of feet as to show that it is more sacrilegious and the dance venerates spirit medium. Only women beyond menopause may take part in beer brewing. The attire for *holoba pula* cannot be performed out of context and songs are sung particularly during rainy season only. *Setapa* music in the context of rain making is seldom practiced in its purity as it used to be. There is solid evidence found during the field that the terminology in the ceremony that precedes *holoba pula* known as *ntenela* ceremony was once called *motlholo* in pre-colonial era now the new coinage might be a result of modernization and hybridization of Shona Venda, Kalanga Sotho and Ndebele. Villagers are concerned about eroding culture saying that Christians no longer want to offer sorghum associating the act as evil. While on the other hand the ceremony is not perfected since people use transport to visit *Njelele*. Detergents are now used. All the cultural traits which are slowly dying out were stimuli for me to carry such a study.

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## **CHAPTER 1**

### **1.0 INTRODUCTION**

This chapter introduces the background of the study highlighting the key concept my study. An outline of how I was brought up in the cultural and religious set up in the Basotho community. The reasons for my anxiety to know my cultural identity was that it was in shambles. I took interest to make ethnography of *Setapa* music of the Basotho which is seldom practiced today at my community in rural Gwanda south. My objective was to come up with ethnography of the Basotho community and its cultural identity. The statement of the problem, research instruments and significance of the study will be displayed in this chapter.

### **1.1 The problem and its setting**

The Basotho are a minority group located along the border of Zimbabwe and Botswana. The minority group which takes dominance among the Ndebele in Gwanda South has their chiefs who rule them with the same Tswana totems. In the area where the Basotho are located there are few Kalangas, Vendas and Ndebele speaking people these had led to the hybridization and globalization reducing the identity of the Basotho culture.

### **1.2 Background to the study**

Most Basotho people are along the demarcating border of Zimbabwe and Botswana in Gwanda south, it is at this area where I grew. The Basotho in Zimbabwe are closely related to those in Botswana with the chiefs heading them with same totem at both countries. However, the cultural identity seems to be different this is easily noticed by those in Botswana when the Basotho in Zimbabwe do border jumping.

The existing cultural differences in the two countries with same Basotho community were my inspiration to find out why the Basotho had lost their cultural roots. Also basing on the definition of ethnomusicology by Merriam (1976:5) in Nettle 2005 who defines it as ‘the study of music in or as culture,’ I was inspired to know more about the Basotho and their music in particular by studying their music in the context of *holoba pula*, a traditional rain making ceremony. The definition of the term gave me an insight that if I study the music of the Sotho ethnic group I will

have an idea about their culture and the music they use during ceremonies. The Basotho people's music reflects their norms, values and beliefs.

I was propelled to carry such a study by discovering cultural changes among the Sotho minority group in Gwanda. Pupils are taught Ndebele instead of Sesotho from elementary to tertiary level and this has led to loss of their original roots. Ordinarily we cannot separate a people's music from their culture.

There are various factors which are the cause of cultural disintegration which include the following aspect: Christianity, modernity, migration, inter-marriages, globalization and formal education. To begin with Christianity is the major setback for the cultural identity, people have abandoned their traditional lifestyle and are devoted to Christianity. It is hard to identify an African community in a Christian setup. Siamonga (2015) suggest that the rain making ceremonies unite people in traditional setup and also, they bring their harvest crops to appease spirit mediums and the forgiveness of their sins.

At Kafusi community where I did my ethnography Christianity takes precedence in everything, people refuse to offer millet for preparing traditional brew for rain making. The very ceremonies we often had have been influenced by impact of Christianity.

The language has great impact in the Basotho community; it erodes the Basotho cultural norms and lifestyle. I was brought up in the society of the Basotho who have adopted Ndebele cultural norms in schools yet they have their own Sotho culture. I discovered that the Basotho's culture is embedded in the Sesotho language, I therefore insinuate that the traditional musical ceremonies might have died away the moment Basotho were taught Ndebele ceremonial songs at school.

Looking at the Basotho youth, one would associate them with the Ndebele because of cultural erosion through scholarly teaching which is biased towards the Ndebele ceremonial songs. Modernity plays a profound impact on the culture destruction, culture is dynamic it varies with introduction of modern technology where people will associate the past as primitive and uncivilized though it is the very act that symbolizes who we are.

The Basotho people believe in ancestral worship where God is looked upon as the source of provision for rain, harvest and prosperity *holoba pula* and beer brewing to appease spirit medium is a ceremony. As part of their cultural practices these people conduct various rituals which

includes *ntenela*, for examining the ground *ho ropa* circumcision; of particular concern to this study is the ritual called *holoba pula* which is a ceremony for asking for rain from God using spirit medium called *badimo*. It appears as if the ritual is slowly dying away and very little efforts are put in order to preserve the dance and the ritual. This study has been designed to document the music of the Basotho which entails all their cultural, traditional, moral and social aspect. Through such a study it creates awareness among the youth and saves to archive Basotho treasure for future purposes.

I am a Mosotho by origin and in my experiences, I discovered that the problem which had led to youths not observing cultural norms might be ignorance about their own ceremonies and songs. I once listened to oral tradition given by old women and old men telling me about how they were forced to migrate from Mzingwane River by former Rhodesia colonial regime. They also told me how Ndebele became to be taught in schools all these inspired me to find out what made Basotho *setapa* music almost extinct. I felt obliged to carry out such a research to enlighten other growing youth to trace their cultural traits through knowing the *setapa* music of the Basotho.

### **1.3 Statement of the problem**

The *setapa* music of the Basotho is seldom practiced in Basotho community because of the decline the frequency of conducting *holoba pula* ceremony. There is partial recognition of Basotho rain making ceremony rituals. Restoration of Basotho cultural traits in the context of rain making is very crucial. To create awareness among youth about the existence of other community and their ceremonial songs, the *setapa* music of the Basotho which is performed during rain making as *holoba pula*. If it can be restored and performed one would easily trace who the Basotho are. *Setapa* rain making dance for *holoba pula* songs will help me and the entire country to be aware of the existing Basotho who are losing their cultural traits and adopting the Ndebele culture eroding their own ceremony. All the research is based on extinction of the *holoba pula* rain making ceremony with *Setapa* dance of the Basotho. The statement of the problem is that although the Basotho have a rich culture defined by their traditional music called *Setapa* performed during *holoba pula* ceremony, very little has been documented about the both the ceremony and the music, hence this study.

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

The objectives of the study were to:

- Trace the history of the Basotho people
- Document the Basotho people's religious beliefs
- Describe how *holoba pula* ceremony is conducted
- Represent the Basotho music and its efficacy
- Present songs that are sung during *holoba pula*.

#### **1.5 Research Questions**

The research questions for this study were:

1. Who are the Basotho people?
2. What are the Basotho's religious beliefs?
3. How is *holoba pula* conducted?
4. What music is performed during *holoba pula*?
5. Which attire is used for *holoba pula* songs of Basotho?

#### **1.6 Significance of the study**

The study of the *setapa* rain making dance plays a pivotal role by the virtue that it will help create knowledge about *holoba pula* ceremony. Knowing the *setapa* music of the Basotho does not merely help the people about performance but it also helps enlighten the youth and the society to know their culture and be able to join people together. It also helps to restore the Basotho rituals and ceremonies. Apart from that it can help to resuscitate the *holoba pula* rain making for Basotho.

The Basotho youth might restore their cultural identity through musical ceremonies. Through the study of my finding of *setapa* rain making dance the Basotho elders might be helped to enhance the teaching to their children. The study may bring fruitful result which might bring about amendments to the society which is almost falling apart. *Setapa* music might help to revive shattered character of youth uplifting their moral standards as well. Parents and youth might benefit from my findings thus reuniting the youth and the elders by the reminder of the past.

## **1.7 Assumptions**

The assumptions are the hypothesis held by the researcher about a particular study. My expectations were that the purposive sampling, snowballing and face to face interview would work to acquire the desirable data from informants. Also, I had the assumption that there would be no ambiguity in the question I would ask from my participants. The limitation about the population sample might not meet the desired data which would be restrained by the time factor where the time for participant observation would be reduced by the duration which i would have with participants. The real rain making ceremony is held on September to October since that time had elapsed I would depend on verbatim and available instruments and songs sung for a ceremony.

## **1.8 Limitations**

Limitations are circumstances and confrontations above the researcher's ability to subject them. According to Simon and Goes (2013:1) 'limitations are matters and occurrences that arise in the study which are out of the researcher's control. They limit the extensity to which the study can go, and sometimes affect the end result and conclusion that can be drawn.' The limitations in this instance include the natural disasters like the flood where I would need to visit certain area where there were destructed bridges where there was no transport to ferry me there. I had financial constraint to acquire the camera and have the third person to provide authentic data. Besides that my age as the interviewer disabled them from demonstrating some of the things done during *holoba pula* ceremony.

## **1.9 Delimitations**

Delimitations are circumstances that the researcher might solve but affect the study. Coyote (2000:6) says that 'delimitations are factors that affect the study over which the researcher generally does have some degree of control' the population sample might be small. Since the research was done solely on assumptions some of the important informants were left out. Terminology from English to Sesotho could not restore the exact meaning of some of my research questions. Time constraints would not give the informants more time to remember the exact procedure done during pre-colonial rain making ceremony. The shortage of auxiliary eye advanced cameras led to poor photos for example some of the audio taken by device like laptops



distorted the really image of how *holoba pula* is conducted. Sound quality especially was distorted especially that which was recorded by a cellphone.

### 1.10 Definition of terms

The terms are directly written as they are from the Basotho autography though the autography of Lesotho and South Africa differs however, I tried to shed light in the pronunciation and meanings of such of the terms used in Sesotho during rituals and cultural gatherings. The table below presents Basotho cultural terms.

<i>Holoba pula</i>	Huluba pula	Rain making
<i>Motlholo</i>	<i>mutlholo</i>	ceremony to examine
<i>Ntenela</i>	<i>ntenela</i>	ceremony to examine
<i>Sesotho</i>	<i>Sisuthu(The term suto)</i>	the Sesotho language
<i>Basotho</i>	<i>Basuthu</i>	referring to Basotho speaking
<i>Ngaka</i>	<i>ngaka</i>	traditional healer
<i>Matlowa</i>	<i>matluwa</i>	leg wrestles/ shakers
<i>Modimo</i>	<i>Mudimo</i>	God

**Table 1.1 shows the definition of terms used in Basotho culture.**

### 1.11 Conclusion

On the background I date back to my reminiscences of childhood where I began to question the non-existence of cultural traits of character at institution and at my community at large. Objectives of the study were also highlighted. The research methodology was shown and its advantages clearly accounted. The aim was to get the thick description, verbatim, and drawing the entire Basotho community in reviving their identity.

The significance might help to harmonies the entire country to the community of Basotho. It also helps in social psychological philosophical issues in knitting the nation with the people within. The next chapter will review related literature on this subject of study and give evidence from secondary sources such as internet and written books to support my study.

## CHAPTER 2

### 2.0 Literature Review

#### 2.1 Introduction

This chapter unveils the literature review where different scholars had researched on a similar subject. In this chapter I would like to enrich my study with the perceptions and ideas of other scholars on the ground. The literature review exemplifies and gives a clear portrait of the Basotho people. I used the documental evidence as well as the information I had known and practiced prior to my research.

There is limited literature concerning the Basotho people and *holoba pula* ceremony. Most scholars recognize the Basotho as people who value tradition more than other tribe, this is evidenced by the fact that they wear blanket regardless of the hot weather and moves with it in the hot sun. The blanket can be even worn in church gathering. According to <http://www.facebook.com> accessed on 6/11/2012 suggests that they wear a blanket for their cultural identity which gives them status.

#### 2.2 Origin of the Basotho

The cultural attributes of Basotho is outlined by <http://ww.facebook.com/Africa.2012> suggests, that the Basotho had ceremonial *mokoroto* dance for war and that in particular was to be performed by men prior to battle. Besides that men would perform *mahubelo* in a different context like entertainment. The songs of the Basotho in relation to what they experience on their day to day cultural life. According to Musindo, in Mujere (2012) reveals that the school of Bethel was built by Basotho its objective was to help to educate children who could not access any financial support. Also this statement was reinforced by other scholars.

Phosa in Mujere (2012) indicates that, the Basotho owned communal farms were in some of the time they would use these farms for religious purposes. <http://sotho history online> accessed on 29/06/2011 asserts that one of the first languages to become a written was Sotho it had extensive literature. The Basotho lineage is highlighted as follows: Fokeng, Tlokwa, Kwena, Phetla, Phuti and Pulana dialects. The most dialects of Sesotho are also found in Setswana and Sepedi of

northern South Africa. The division of these closely related languages is supposed to have been established as a result of early 19<sup>th</sup> century *difaqane* period.

The Basotho in Zimbabwe are an offshoot of Botswana and South African Basotho. BuzzSouthAfrica.com (2016) narrates the history of Basotho dating back to the eighth century in Phalaborwa and they moved to Johannesburg in the eleventh century. It is said the Basotho later became one nation in Lesotho under king Moshoeshoe in the nineteenth century. The evidence of such a research is proved by chiefdoms of Basotho. This is typical true with the Basotho in Zimbabwe the same chiefs in Lesotho Botswana and South Africa are the one ruling in Zimbabwe. The disperse of the Basotho from Lesotho to south Africa and neighboring countries like Namibia Botswana and Zambia were as a result of the invasions by the western countries. Also, the oral tradition documented shows that Sesotho was one of the African languages to be written though its orthography of South Africa and that of Lesotho differs. Archeological evidence written in the South African history online (2000-2017) asserts that the first Basotho were Bafokeng dialect. It is said the Basotho totems are from animals and that gives them a distinctive nature from other ethnic groups

### **2.3 African religious beliefs**

The mixed Basotho dialects in Gwanda south have a peculiar ceremony diverted partial from the Basotho of Botswana and South Africa. In this juncture, it is of paramount importance to define Ethnography so that the writer sheds light to those who are interested in the outcome of the research. Hoey (2008) defines Ethnography as a qualitative research project whose objectives are to provide a detailed, depth description of everyday life in practice.

The study may include the observer being part and parcel of the research as one will be both participating and observing which is sometimes referred to as “thick description” The term belief has been studied by Anderson (2007) who asserts that belief can be self-expressed or be social expressed. He shows that the preconceived beliefs affect our attitude towards our colleague friend or people in general. It has been highlighted that beliefs are stubborn even if in some of the time the might be fruitless but most people cling to them. This is typical true in African context there are certain African beliefs that refuse to be blotted out. I would like to give an

example of how African sing for rain making ceremonies they use drums and electronic instruments are not used despite the education we have acquired.

Awolalu (1976) describes traditional music as an indigenous music that has been inherited from our forefathers. In this sense it reveals that the original traditional music depict the African identity. It has been highlighted that the traditional African belief has been reduced from its authenticity by impact of other religion but its stubborn traits still remain. The characteristic of traditional music is something which is passed from one generation to the other just like a race button. Well this is what exist in the modern Basotho in Zimbabwe taking a sample of Kafusi community such traits of character can be noted.

The African are a branch of one nation and their beliefs are the same throughout the whole Africa. The religious belief of all Africans is based on God the dance is incorporated as a symbol of Africa religious belief. Acquah (2011) says that the African believe that diseases are spiritual driven and thus they have different solution to that through the holding of traditional ceremonies. Traditional ceremonies are answers to life challenges for Africans.

Kruger (1995) has this to say about religion that all the archeological evidence which dates back to ancient times is from Africa. He thus asserts that all religion in the world developed from Africa. Africa therefore is the motherboard of all other continents and is very rich in traditional religious things. Turaki (1999) describes religion as the central part of African where they express themselves in search of the reality brought by life. Life is approached differently in African context and the religion plays the central part the people's thoughts and beliefs are portrayed in relation to what they believe.

#### **2.4 African traditional dance symbolism**

Geertz (1973) suggests that the use of the term qualitative is meant to distinguish this kind of social science in particular from other research types. Also, this had been further supported by Hoey and Frick (2007) who said Ethnographic fieldwork is shaped by professional and personal identities these are inevitably shaped by individual's encounter while in the field.

Nketia (1974) displays the importance of dance in Africa that dance uses the manipulation of feet the gestures and facial expression which are all the medium of communication between God and

the entire society. Also through the dance the audience should be able to read the message of the dancers. Barret (1991) portrays African as a hereditary assert that are passed from one generation to the other. He displays that the dance styles are passed social to all age groups. African dance is shared among the community with a particular dance style which is same.

Borgman (1988) says the dance in African context depicts our heritage the African identity lies in the dance itself. The holistic approach towards music includes the dance. The music becomes a vacuum if there is no dance. I would like to agree with this notion because looking at the *setapa* music it includes the dance style which one can tell through the gestures that it is a dance for rain making.

Phibion (2012) narrates about the origin of the *setapa* music he says the music is for Bangwaketse a Tswana dialect. The dance has been hybridized by Basarwa and is in three categories. The Dance can be used for different occasion and the dance style depends on the ceremony held. In Basotho community, it is performed with dragging of feet if it is performed for *holoba pula* ceremony.

Radcliff-Brown (1994) asserts that the dance in African context is a medium of communication with a hidden message which in most of the time is understood by African themselves. He further urges that the dance may even shore that the man takes control of women he rules by the dance on the arena where the men will be tossing women back and forth.

We deduce Africanism through the dance styles. African expresses their feelings, emotions, and motives through the dance. Stone (1998) asserts that music and dance go in harmony for Africans he says people can perceive the dance. By this we deduce that the dance is something which is part of inheritance for Africans. The dance becomes the symbol for culture the rhythm is not taught as scholarly practice but automatically the Africans are swift do dance according to the rhythm. Rhythm for music is brought into action through incorporating the dance. The perfection of the rhythm for Africans requires dance. Therefore, we can surmise that rhythm and music is a perfect blend to mark cultural identity.

Otto (1998) describes dance and music as inseparable. Rhythm and dance is the perfection of identity for Africans also the language plays is an integral part in the blend of music and dance. Dance is the manifestation of creativity which involves the interaction of mind and rhythm to

yield visual artistic quality of dance. The Africans' emphasis is based on the manipulation of feet to depict their belief for ancestral response for their desire which are the spirit of the dead.

We derive the meaning of African song through the gestures and the dance blend. In most cases they raise their hand high and stamp hard on the ground which may symbolize their communication with supreme God on high and stamping of feet communicating that they need his intervention to those who are on earth. Blacking (1978) asserts that to Venda music is incomplete without dance. Also, their dance is dramatic by this we deduce that through the dance people's life styles are exposed.

## **2.5 Ritualism**

The term *holoba pula* for rain making ceremony is only used by Basotho in Zimbabwe it should be noted that in other countries they name it differently. In Lesotho, they name it *pula nala*, *babirwa* in Botswana term it *go nnesa pula* while Batswana term it *go fetlha pula*. It is evident that with migration term changed.

Brand marks for Africans are their rituals; one cannot say he knows African if one is not well vexed with the knowledge of their rituals. Collins English dictionary (2012) defines ritualism as an emphasis especially exaggerated emphasis on the importance of rites and ceremonies on the other hand it might mean the study of rights and ceremonies especially magical or religious. Ratanavade (2013) narrates about some of African rituals particularly those of Basotho. He states that rituals are done for protection of individuals from superstitious things. The rites are to communicate with the ancestors for guidance and shield from being bewitched. By this statement one may deduce that some of the cultural practices perpetuated by Basotho are remedies for ailments.

## **2.6 African Traditional instruments**

In African context, the traditional instruments carry African identity. The traditional instruments depict who we are as African if one wants to have a depth of study about the way of the living of a certain African community he/she should take note of the instruments they use.

Africans are born instrumentalist just by nature and before the child is born they are initiation ceremonies done. All the ceremonies are done to welcome the baby into the music world. Rhythm in Africa is an in born gift people and instruments are interlinked dance is not a scholarly teaching but something which flourish from within.

Blacking (1978) had a comparative study of the relation of African instruments he relates the Venda instruments to Shona instruments where he discovers the diversity of language but with same instruments. Instruments save the same purpose in all African communities and the drum is the integral part for all African communities. Instruments are auxiliary vocals that Africans incorporate in all daily activities. To African anything can be used as an instrument for instance *izikayi* for cattle yoke are used for percussion the bow and the horn. Traditional instruments are innovative in nature and there is more creativity in African context where bones stick and metal objects are used as instruments

## **2.7 Characteristics of traditional music**

The Africa value nature and it is where they copy things done by nature, Blacking (1978) states that African can imitate the rhythmic patten of the pattering of rain the thunder and volcanic eruptions. He then shows such things were emulated by African to make their own music. Traditional music is said to be associated with the trees where the ancestral spirits of the dead live therefore in African perspective the drum becomes the core instruments of traditional music.

In all African traditional music the drum is incorporated into music playing the pivotal role. The wood itself is said to be hearing and having message to people and that on its own creates the image of a drum gateway to communication through music of the living and the dead. Rhythm is incorporated naturally in African traditional music, just like the showers of rain have a particular rhythm is they splatter on the ground likewise the traditional music need no tutorial but is nature orientated.

The *setapa* music has been of interest to some of the scholars they describe how it is performed and the people who perform it. According to Phibion (2012) *setapa* music is a dance of Bangwaketse and the dance can be performed by lifting the feet high. In some of the time the trousers are clamped with pegs and at that instance he says it is called *patisi* meaning clamping. The third characteristic is the dragging of the feet. *Setapa* music is performed for rain making



ceremony. It is said that the dragging of feet is a symbol for respecting *Modimo* God the rain giver therefore people are not expected to stamp hard on the ground.

The issue of traditional instruments laid a firm foundation for an African identity. African have their own instrument deviated from the European ones. Africa made lots of instruments which are uncountable and still more instruments is underway. Some instruments are almost extinct but great geographical search is done to trace and bring them to work. The characteristics of traditional music is documented by Agawu (2003) who asserts that the music of Africa comprises poetry, dance and songs and these are learnt through orally means. He therefore says that it gives an advantage of retrieving and memorizing music for the future where it can be started afresh.

## **2.8 African ritual ceremonies**

Ceremonies are used as source of communication in African context. They are held if things go wrong and they bridge a gap of communication between the living and the dead. However there are other ceremonies to celebrate and are used as an ensign to mark happiness. Some of the ceremonies in Africa are shown below all these ceremonies help us identify the interrelationships between African cultures. Brown (1980) states the similarities of African ceremonies he says-

that most ceremonies are held after the funeral of the deceased. The ceremonies of the Africans are the true images of who they are and they have a language which appeals to the whole community and that language may be strange to people without African background.

Rain ceremonies are held almost in all African communities. The terminology differs due to language diversity but the bottom part remains the same. In all African societies rain plays a pivotal role if the African are deprived of rain they real feel that they are deprived of life and it is therefore a high time to unite for a rain making ceremony. Africans rejoice with you and they morn with you this is evidenced by the fact that they are marriage ceremonies, after harvest ceremonies, circumcision ceremonies and after death ceremonies.

All the ceremonies show the true identity of an African showing love to people still alive and reconciling with them after they die. After death ceremonies exist in almost every community in

Africa. According to <http://www.Africancode.org> 2001-2017 Africans have all age group ceremonies from childhood to adulthood it reflects on different communities in Africa and their ceremonies respectively for instance the ceremonies for the new born babies the ceremonies for their boyhood/girlhood the ceremonies to mark puberty, the ceremonies for marriage, the ceremony for death and last the ceremony for bringing the spirit of the dead home it become obvious that Africans cannot leave in isolation from their ceremonies.

## **2.9 Conclusion**

In this chapter, I gave the depth of the study basing on the available evidence from different authors on the similar subject. The available literature on the secondary sources such as books and internet were incorporated in this chapter. The problem of Basotho community disintegration was addressed and the causes of such a dilemma were shown. The origin of the Basotho was explained with clarity. In a nutshell, the objectivity of the study was addressed which were focusing on the origin, rituals, instruments and the religious beliefs of the Basotho community.

Literature review as an evidence of the proof of the researched material gives me a guideline. There are quite number of issues which were not researched concerning the Basotho in Zimbabwe particularly in Matabeleland South. In this chapter, I reviewed some of the things which exist on the field and yet are unknown to most researchers. The next chapter will give detailed methodology of a research design, sampling technique and data collection in the field of work.

With the help of electronic and print media information I gathered data that would be shown later. There are more things that are to be presented that were not documented and these will add flesh on the already existing Skelton of the researched material. There is an interrelationship in the culture of all African linguistic communities and this relationship was presented in relation to literature review. It is of paramount importance that literature review was done on the African perspective because it broadens the idea of how the Basotho contribute to the already known data about Africans. An official stamp for African is their ceremonies and in every ceremony music is incorporated. To sum it all the literature review is a backbone of the study unveiling the unknown and widening my knowledge on the subject.

## CHAPTER 3

### 3.0 Synopsis of the methodology

#### 3.1 Introduction

This chapter serves to address the problem of the study. Also, it will highlight the possible methods of collecting data about *setapa* music and *holoba pula* ceremony. The chapter covers the population sample, sampling technique, and research instruments and data collection procedures. The methods of collecting data are discussed and the reasons for the use of some technique in this endeavor are also presented.

#### 3.2 Research design

The study made use of a qualitative ethnographic methodology. Simon (2011) defines qualitative research questions as probative in nature and must reflect the intent of the study. Therefore, it is of my profound interest to use qualitative research design so as to produce fruitful authentic research. The Oxford English dictionary (2002) defines research as, the study of materials and sources in a systematic manner in order to establish facts and new conclusions. In this write up I created a qualitative research design where I synthesized and accumulate data for my research.

#### 3.3 Research Methods

These are crucial focal points of the researcher enhancing the progress of one's way of approach to the respondents. Brewer defines methodology as:

methods of data analysis, such as statistical inference, sampling and new forms of computer-based qualitative analysis, which are used to interpret and analyse the data... are merely technical rules, which lay down the procedures for how reliable and objective knowledge can be obtained. As procedural rules, they tell people what to do and what not to do if they want the knowledge to be reliable and objective (2000:2)

From the above quote, one may deduce that research methods help the researcher to synthesize the accumulated data into presentable findings that are reliable, with sound documentations.

I used of face to face interviews, with interviews I spoke directly to informants and asked them some questions directly on the field of study. With interview, I was privileged to get direct response from the interviewees and took cognizance of their nonverbal cues like gestures and facial expression. The interviewees' responses to question asked helped me to formulate questions that would suit the respondents.

My research design included participant observation; Malinowski (1922) asserts that Participant observation is very crucial in that the researcher becomes part and parcel of the informant which in turn saves to create valuable data. With participant observation the respondents feel free to share the data with the interviewer. I took part in every activity in the field to let the informants feel free to release trust worth information. Video was also used to collect data. Also field notes were used as research instruments. So that I would not go astray in in terms of the research objectives I used interview guides in my study

### **3.3.1 Ethnography**

Ethnographic methods were used to accumulate data. Hoey (2012) defines Ethnography as a qualitative research project whose objectives are to provide a detailed, depth description of everyday life in practice. Anderson (2009) defines Ethnography as the branch of anthropology that involves trying to understand how people live their lives.

Ethnography is well explained how it should be conducted in the field by <http://www-ref.edu> accessed on 28 September 2008 in Genzuk 2003 state that:

As a set of methods, ethnography is not far removed from the sort of approach that we all use in everyday life to make sense of our surroundings. It is less specialized and less technically sophisticated than approaches like the experiment or the social survey; though all social research methods have their historical origins in the ways in which human beings gain information about their world in everyday life (2003:5)

The above quote shows the importance of using ethnography to acquire data from the community. It is of paramount importance to approach the people in a natural way that will not change the environment where one is and result in distorted data being produced.

Ethnography is a research method which is very important in carrying a research in particular ethnic groups whose culture and norms are partly known or completely unknown. Boyd (2016)

states that Ethnography gives the depth of the study, the researcher has to stay with the people of the community for hours, a couple of days a, months or years. He shows that ethnography works well with other research tools such as observation interviews and other documents. With ethnography it is highlighted by Boyd that the researcher should not be very much close to the participants, at the same time perfect fellowship should prevail for a perfect outcome.

Ethnography is defined by <http://www-ref.usc.edu> in Genzuk 2003 as follows:

Ethnography is a social science research method. It relies heavily on up-close, personal experience and possible participation, not just observation... ethnographic focal point may include intensive language and culture learning, intensive study of a single field or domain, and a blend of historical, observational, and interview methods. Typical ethnographic research employs three kinds of data collection: interviews, observation, and documents. (2003:1)

This basically means if one is an emic in the research one knows the norms and values of his/her society, therefore being natural in approach is highly called for. Being part and parcel of the given population without criticizing what one may encounter is likely to produce reliable data

### **3.4 Research instruments**

It is of paramount importance to use research in the field to have authentic data. I felt obliged to use the data collecting instruments which are interviews, participant observation and audio and video recordings. I then triangulated the data found so that it proved and tested to be presented as authenticated data. Interview guide were explored to help me to see if all required data for the field have been incorporated into the study.

In the field participants are not stable with camera they tend to do thing to impress the interviewee so I would sometimes use audio recording especially when pictorial illustration where not necessary. Observation guide worked hand in glove with interview guides. It was used to help in the research of necessary things on the field; I was to observe how the songs are sung the dance style as well take part in the dancing as well to take heed of suspicion from participants. Informants are very essential in providing data therefore I followed all field ethics to make sure they feel secure. The data authenticity depends on the freedom of informants on the field.

### **3.4.1 Participant observation**

This was very vital as I took part in the field work the respondent provided data that I would directly imitate through perfect practice of the subject on the study. It gave me depth information because it works hand in glove with the research instruments such as interview and participant observation for thick description. As the researcher I wore the shoes of the informants and whatever one presents I had depth knowledge of what really exists on the field. Also the informants feel freer to share their idea with people who tack part in all social cultural or religious beliefs.

### **3.4.2 Audio and video recordings**

The researcher safeguards and drives the research towards excellence therefore the data should be kept with all diligence not even an iota of vital message should be lost. To guide against such unexpected loss of data the research instrument such as audio and video recordings where done. The informants are so vital some shy out from camera that they fear to open up therefore I would use field ethics of not interrupting interviewees. The audio recordings would be used where it deemed not necessary to disturb participants with videos. While to those who were so open to demonstrate, videos were captured.

### **3.4.3 Interviews**

The basic to solicit and obtain required data relies on interviews. The notion is supported by Fetterman (2008) who asserts that interviews are communication methods that elicit direct response from the informants. Interviews have merits of flexibility of questions being subject to change depending on the response of the interviewees. According to Fetterman (2008) the interviews can be in three categories which are informal semi structured and structured.

It should be noted that despite such awesome merits it also provides demerits and draw backs of being time consumers. Also the interview can result into untrusted worth data being shared as informants can lie to impress since there want to look knowledgeable before the camera. In some of the time the interviewees would require time to remember how things were done but if approached abruptly they cannot offer the required data and that as a result becomes the major setback for the research project.

### **3.5 Research ethics**

Research ethics emanates within the field and are the guidelines for the researcher. They give the researcher a clue of what to be followed and adhered to in the field. Research ethics gives boundary for the research laying principles to be followed in the field and those set standards should not be altered or infringed. Dodd (2003) states that research ethics has to do with things not to be done both on the field and on the paper he further give examples of plagiarism, the stealing of ideas of other authors on the similar subject.

He shows clear that participants should be respected one should not spread the sensitive information that the participant does not want it published or written. This implies when one does research he should take into consideration the participant's consent whether they want to be taken photos videos by gadget. In some instances the people might need to remain anonymous but yet share very important data during data collection and in such instances data ethics chips in. Research ethics are formal ways of conducting research acceptable in all academic writing and helps protect the researcher and the participants.

### **3.6 Population and sampling technique**

The population of the study was all the culture bearers in Kafusi community in Matabeleland South Province. According to [www.oxford.dictionaries.com/schools](http://www.oxford.dictionaries.com/schools) population refers to the people who live in a district or country. While O' Leary (2004:102) states that, "population it is the total membership of defined class of people, objects or events." When we need the sample we choose the people who can represent the entire population with reliable data. The sample comprised five culture bearers, five traditional music performers, two traditional spirit mediums and two instrumentalists. The sample was selected using purposive together with snow-boll sampling techniques.

#### **3.6.1 Snowballing sampling**

I was obliged to go beyond my target population this was propelled by the informants who had to refer me further to those who they knew would provide better data required. A snowball technique was used the respondents provided guidance for me to acquire the data that would add

value on the research project. Old people were the right informant and most of them still cling to the old culture and they stand firmly rooted in culture.

### **3.6.2 Purposive sampling**

The ideal sampling depended on my assumption that the real research would be provided by elderly people and traditionalist and traditional leaders. Purposive sampling of informants was done choosing those whom I expected to get the right data. It was easy to predict the right informants for the study and right targets would save on time as well as support the reliability of the data provided.

### **3.7 Data collection procedure**

This refers to the methods one would use in the field to collect data. The data was provided both from primary and secondary sources these are books, journals, newspapers and people themselves all the evidence which exists would help provide data. I used interviews, interview guides, and observation. These were very helpful in the field. With interviews it enabled the participant to respond instantly.

The interviews were done in Sesotho face to face with interviewees this was very fruitful since most of the participants were uneducated and they could neither read nor write. The other research tools like questionnaire were not used since they would not been applicable. I took advantage of the language that helped me as an emic I would take part in conversation and singing of some of the songs in Sesotho. Participant observation gave me a thick description of the subject I was researching. It was easy to sail through the research with the use of camera documents the combination of the research methods availed much that I was able to meet my assumptions about the study.

I was mandated to carry such the depth of study in the field by the music and musicology department. With such authority it enabled me to go in the field to do face to face interview with participants on behalf of the university's demands. The study was done in rural areas of Gwanda south at Kafusi community. I had some challenges in bringing the real picture of the ceremony since it is a seasonal ceremony. However, I listed and documented the direct verbal information available with the lyrics of the research songs.



### **3.7.1 Field work**

Field work is a fundamental data collection procedure which gives a campus to the researcher to sustain studies. According to Stone (2008) field work is an aid of the researcher to have a prolonged face to face interaction with people particularly when music becomes the focus of the study. With this we deduce that field work is the directory of the researcher actively accumulates data through actively taking part with in every work in the field. Rapport is created in field work when the researcher becomes acquainted with the people he is researching on by this the researcher aims to highlight that with field work diligence, commitment as well as dedication on the subject of music is highly called for. In a nutshell field work is the creative skill that equips the researcher with the skill of collecting data where it becomes the researcher's formal institution which unveils the reality and materializes the assumption of the researcher.

### **3.8 Primary data**

I collected data directly from the people with firsthand information with the aid of cameras video tapes observation interviews and interview guides. I gathered more data with aid of auxiliary gadgets like cellphones and laptop. Doing field survey and following ethics primary data was made easily accessible. Face to face interviews were done and the data was reserved as a primary data.

### **3.9 Secondary data**

The books found within the library with relevant information were used as secondary data. The use of the new age media (internet) was used to aid as an evidence of the research being carried.

### **3.10 Data presentation and analysis**

Data analysis refers to detailed examination of the piece of given information. The data was presented and analyzed qualitatively. In this study I presented ideas and explanation given by the participants and drew conclusions after analysis.

### **3.11 Conclusion**

The research was done successfully with an ethnographic approach. I chose to use the ethnography method due to its advantages in relation to the work being acquired from the field.

An ethnography grants opportunity to study a given community that in turn gives a descriptive and holistic findings. I chose the ethnography because of my pre-conceived assumptions about the Basotho which I perceived were slowly sinking in a depth of cultural assimilation in other predominant cultures around them. On this chapter I show how I explored different technique to gather data in Basotho community.

The research design was highlighted earlier in the chapter. The research instruments used on the field were also documented. Use of cameras, observation and interviews were used to help to aid the ongoing of the research. The data was store in digital form and documentation, pen and paper were used to make sure the data is stored in all forms. Finally the data was collected from secondary sources such as books from the library and internet. All these were triangulated with primary sources of verbal words direct from interviewees themselves. The next chapter would provide the data acquired from the field and present on my findings and it will be documented analytically.

## CHAPTER 4

### 4.0 Data Presentation and analysis.

#### 4.1 Introduction

In this chapter different research technique like interviews observation guides and interview guides in his research were used. The collected data on the field was analyzed synthesized and presented to give a summed conclusion of the Basotho and how their form of music depicts their cultural identity. Through my tireless efforts the data have been gathered and presented in this chapter with a detailed clear analysis; it has been documented for the benefits of the music industry. Some of the data was presented with aid of electronic media (internet) particularly where there was need to show the existing link between modern Basotho in Zimbabwe and those in Botswana and South Africa.

The face to face interviews with different interviewees will be presented on this chapter and these will be used with secondary sources of data. Continuity and change with regard to cultural aspect will be shown and the reasons for change will be accounted for by the evidence from the participants. Participant observation was done with the contemporary local artists who are also eager to revive *setapa* music.

There is limited research concerning the Basotho ceremonies and *holoba pula* ceremony particularly done in Zimbabwe. The term *holoba pula* is used in rain making for Basotho in Zimbabwe I will be breaking the nut to research on how the Basotho conduct *holoba pula* in Matabeleland south in Gwanda south district. The Basotho in Zimbabwe are slightly different from this documented evidence of the Basotho in South Africa and Botswana. They have different attire this might be through cultural migration. However they value their tradition through a word of mouth. In Kafusi community when a Mosotho stand in community gathering he should salute the villagers by saying *Bolamba kearena pula haine*. If one chants such words one would have shown respect for Basotho community.

## 4.2 Views on Basotho religious beliefs

The interviewees had this to say that the mixed Basotho dialects in Gwanda south have a peculiar ceremony diverted partial from the Basotho of Botswana and South Africa. According to one of the respondents the really Basotho are in Maseru in Lesotho and their cultural identity is the blanket. According to Kagiso (not his real name) had this to say as quoted verbatim

*'Basotho bane bakopa pula hothaba ea Halisupi Dautswe, leGobadwe je ke jona dithaba hone ho kopiwa hojona pula'*

Translated to English it reads 'Basotho used to ask rain from the mountains such as Halisupi, Dautswe, and Gobadwe these are the mountains where rain was asked.'

According to the respondents the Basotho believe in *Modimo* God and in the Basotho community they believe God is the source of life giving as well as rain giving. The Basotho adore God and revere him and they worship him through *badimo* ancestors they believe that lack of rain is the sign of God's wrath because of breaking traditional laws.

Most of the respondents in the field were in one accord speaking the same words that their religious belief has been obscured by modernization. One of the respondents made an emphasis that in *holoba pula* there should be no compromise people should not use detergents but bath with plain water, totally abstinence from everything is what they advocate for. He urged that Christians should work hand in hand with traditionalist because the rain is essential for everybody. When it rains food is availed to everyone, when it does not rain the Christians and non-Christians suffer together.

(Interview held on the 24<sup>th</sup> of April 2017 at Bioz Ncube homestead- Kafusi village)

## 4.3 Basotho dance symbolism

According to one of the respondents in *Bolamba* performing arts that just chose to remain anonymous for ethical reasons Basotho perform *setapa* music and dance with the dragging of feet. These are the words I recorded verbatim

*'hare bina hari emeleji maoto kahobane reabe rekopa hotsoanetje rebontse tlhompō ho Modimo eahokopa. Diatla jona dia hodimo le tlase ho bontsa hore pula reikopa hodimo etla fatse.'*

Which translates to; 'If we dance we do not lift our feet high because we will be asking we ought to show respect to God that we are asking. The hands go up and down to show that we ask rain from above coming down.'

By the way the songs are sung it puts emphasis on the dance the manipulation of feet and the gestures imitates the coming of rain and how it falls.

The songs are very relevant to the ceremony in that they dramatize the ceremony itself. The dance also resembles the type of rain they are asking. We deduce the choreography used in the dance for the ceremony also portrays a message that the type of rain is in harmony with the people. As they dance the leg wrestles produce lighter sound that can be associated with light rain drops of torrential rains.

#### **4.4 Ethics about *holoba pula***

The respondents highlighted on ethical consideration of *holoba pula* saying age matters the youth should not take part in the ceremony of *holoba pula* the reasons offered by informants are that *holoba pula* should be treated with all allegiance because it is very sacred and highly purity is called for where those who take part should abstain from sex and everything that may defile them. The informants insinuates bad practices from youth that they may not abstain from sex and yet take part therefore only old people are allowed because they can abstain from everything required by ancestors.

The informants said that the beer is not brewed by women who are not beyond menopause because they insinuates that if they brew beer being on menstruation they can provoke angers of ancestors and the rain might come with thunder and destroy everything. Old women are the one particularly taking part in brewing of beer while on the other hand small girl who have not reached puberty stage are the ones responsible for fetching water for brewing beer for old women. They said on adults taking part in the ceremony should take part in the ceremony. The brewed alcohol should be carried with clay pots no buckets should be used to carry *bojwala* (traditional brewed beer).

The respondent had this to say that when *holoba pula* is conducted people should wear black clothes only, red and white clothes should not be worn they are a taboo to be seen as the

ceremony is held. most of the respondents provided the same information and some said that only old women traditional beer brewers wear a sky blue clothes for the ceremony. The picture below in fig 4.1 shows an old woman in the attire for *holoba pula*.



**Fig 4.1 An old woman shows how they dress when they dress particularly for *holoba pula* the picture was captured at Halisupi homestead. Picture by Setillina Noko**

According to the respondent the blue clothes are for elderly women only the rest of the people who take part in *holoba pula* ceremony should wear black clothes. The mountain Musendami was renamed Halisupi by Basotho due to its spirit possession. Halisupi literally means a mountain which cannot be pointed. Also nobody could climb the mountain except for *balobi bapula* rain makers. The respondent had this to say that if anybody climbed the mountain without permission from spirit medium he/she would not come down. However with the breaking of the community laws such supernatural powers are not experienced nowadays.

It is taboo to brew beer with millet. Sorghum is the ideal crop used to brew the beer. The brewed alcohol should be drunk and finished on the mountain named *Marogu* where they do *holoba pula*. It is said if beer remains it should be spilt; it is taboo to bring beer from *holoba pula*. The respondents said if one breaks such laws the rain will come with thunder and lightning to show anger of the gods.

Some of the evidence I got from respondents is that the traditional dance for *holoba pula* is done only by those who are possessed and are acceptable to the ancestors. Those endowed with traditional dancing skills but yet not chosen by ancestors should not take part. The *holoba pula* dance is done by only chosen. People should not hold such ceremony without the knowledge of the chief it is the chief who announces organizes the ceremony to be done he coordinates with headmen who also coordinate with kraal heads and Basotho traditional healers are facilitators of its progress. It is the duty of traditional healers to pour snuff/ tobacco down before the alcohol is offered to people to drink. Below are photographs of elders of Kafusi.



**Fig 4.2 A Village kraal head of Kafusi village holds stuff for Basotho identity (the interviews done at Ramoses Dube homestead on the 18<sup>th</sup> of February 2017 at Kafusi village) is pictured with the researcher. The village kraal head narrates the history of Basotho. Picture by Viva Noko**

The young people are associated with doing modern things consequently they should not be allowed to take part in *holoba pula*. The complete conversation I had with the respondent is outlined and discussed below in fig 4.3



**Fig 4.3 researcher with an old man and old woman pictured at Slaigwana Nare homestead on the 17th of April 2017. Picture by Oarona Noko**

#### **4.5 Ntenela ceremony**

The village kraal head was one of the informants who gave a clear guideline of how *ntenela* is conducted he had this to say and was quoted verbatim

*“ha kgoedi ea holoba efihlile banna lebasemana bayatswa banale dintja tsabona baya naheng ha bakhumamana marapo bayawa fisa lemiri eohle ebitsitsweng ke pula bayayi fisa. Habakopana leha elephoofolo efe bayayi bolaya ea beswa molelong eadiwa hairwaleloe hae etsoanetsi hojelo naheng.”*

Which translates to: “If the month of rain making ceremony approaches man and boys go out with a pack of their dogs and go to the bush if they find bones they burn them, and the trees struck by lightning are also burnt. If they come across any wild animal they kill it and roast it in the fire it is eaten it is not carried home it should be eaten in the bush.”

I was privileged to interact with local artists who are dramatizing the ceremony. I sported the key leaders of the group who were endowed with knowledge on the subject.



One of the local artist responded had this to say about the *ntenela* ceremony these are his words quoted verbatim.

*“Merero ebodei renemorero oa hokopa pula hoeso hokopiwi pula hodiwa se gothoeng ke ntenela batho bayagwa baetsuma oadopiwa marapo, matlakalanyana ohle atlatleng mo sekgoeng lehare hametse ahisiwa lemiri ee ebisitsoeng ke pula e eatsubiwa ha ekahisiwa kahore baholo bane bakgolwa hore ha pula etlotla etla etlotla kachiki etabe eduma thata hape etata esenya hape. Nakongoe hape ekaba edinto dithibelang pula.*

*Hone bontenela kentenela le eona ediriwang pele hahokopa pula ha rebile regwa kwa ho eetsuma rabothelela matlakala eale rahisa habe hotliwa le diphoofole tseo retlakaneng lejona nehang raditshwara ratla le jona raba retla rethakgalela tiro eela reidirile hontsi hobesiwa nama eela hai epeiwi e eabesiwa etlare ejewa hale bomai bahololeja retshepa hore haregwa moo regwa ntenela pula leeona etlasala edema metlhala keona morero oa hokupa pula”*

Translated to English it reads, “ceremonies which are there we have a ceremony for asking for rain, before asking for rain it is done that which is called *ntenela* people get out to hunt and pick bones and all the rubbish which is plenty in the bush and in the mid of the villages and is burnt. Also the trees that are struck by the lightning are burnt if they are burnt the elders used to believe that when the rain comes it will come with chick it will thunder loudly also it will destruct again. Yet again these are the things which that stop rain.

There are *ntenela* that is done prior to rain making when we come back from hunting gathered all rubbish and we burn them we bring the wild animals that we came across and caught them and brought them. By then we come to enjoy the work we did still roasting that meat it is not cooked it is roasted. As it is eaten there the mothers will be ululating believing that as we leave there leaving *ntenela* the rain also will remain covering our traits. This is the ceremony for asking for rain.”

This term *ntenela* refers to rain making ceremony which is held before the initial ceremony of *holoba pula*. The elders of the Basotho say the bones of the dead animals in the wilderness are gathered and burnt. On the day of this ceremony the Basotho community sounds the *lenaka* to assembly people together. Then young men and elders of the village take a pack of dogs to hunt, they kill every kind of animal they come across. This ceremony closely resembles the one done

in Lesotho this issue is supported by Ratanavade (2016) who suggests that when the Basotho need rain they climb mountain and kill every animal they encounter and throw the entrails into the river.

The respondent had this emphasis to say on their interviews that it should be noted that in the bush people should not kill *kgoate* monitor *pitsi* zebra and *tlharu* python. If ever they find a tortoise it should be roasted in fire live as it is without being killed till it is ripe and ready to be eaten.

#### **4.5.1 Origin of the term *ntenela*.**

One of the responded I would like to present him as Ramoses Dube talked about the effect of intermarriage and hybridization as he stated the brief history of the coinage of the tern *ntenela*. He said the term originated as the result of hybridization of the Basotho Kalanga and Ndebele. The Basotho term for examining the ground was *motlholo*, but because of intermarriages and globalization the term *ntenela* is now common at Gwanda south and abroad.

I went further to ask what could have resulted in the change of Sesotho terminology some respondents said that actually the so called Basotho from Botswana who were the first settlers in in area of Kafusi are an offshoot of Kalanga speaking people of Botswana. Some said if one wants to prove that the very same Basotho are Kalanga he said the entire mountains for rain making found in the vicinity of Kafusi are Kalanga names. Also when the Basotho are possessed they speak Kalanga. He therefore said no wonder to find the term *ntenela* and other Kalanga names like *Musendami Matulungundu*, *Dautswe* and *Gobadwe*.

#### **4.5.2 Criteria for choosing *molobi wa pula* rain maker**

According to the respondents on the field the Basotho rain makers are chosen among the kindred of *holoba pula*. The elders of the village say the criteria for choosing *molobi wa pula* rain maker children among the family of *holoba pula* are given millet seeds which they go to bed with and the one which the seed will germinate in hand will be appointed as *molobi oa pula*.

#### 4.6 Basotho instruments

According to Basotho informants the drum plays a pivotal role to reflect on the Basotho traditional instruments. The horn is used to announce gathering and can be part of instruments during *holoba pula*. The respondents said that the horn signals that they should be a gathering and during *holoba pula* it is sounded to accompany music.



**Fig 4.4 Basotho instruments and traditional objects the fully kit for *holoba pula* ceremony captured on 24<sup>th</sup> of April 2017 the drum the dress black hat leg wrestles wooden, the snuff and the leather belt. Picture by the V. Noko**



**Fig 4.5 here is turned skin of animal known as *ledade*, on it are the objects named *ndlukula* ostrich feather hat, *mokgatla* bison's tail the *mongatsi* black hat, *morefe* wooden plate. captured on the 24th of April 2017 in Kafusi village. Picture by V. Noko**

According to one of the informants Basotho instruments includes the horn termed *phalabala* or *lenaka*, the drum, leg wrestles *matlowa*, the whistle, the bison tail the stuff the snuff ostrich feathers black clothes with white lining bangles made out of beetles around the neck leather belt wooden plate antelope skins is used to place the kit for *holoba pula*.

The responded had to say about the function of the props and objects shown in fig 4.2 the snuff is used as a medium of communication which bridges the living and the dead. Some ironical call the snuff a phone for the ancestors they pinch it and throw it on the ground as they speak with ancestors. Later the traditional brewed beer is brought with clay port which is the vessel worth to carry traditional brewed beer.

The wooden plate is used as a container for drinking alcohol which is poured from clay ports. The bangles made of beetles are worn around wrist to strengthen traditionalist as the power of

spirit possession. It is particularly used by dancers as well as rain makers in *holoba pula*. The bangles differ according to the ceremony conducted. The *mogatla* bison tail is swayed as they dance in *ntenela* however in *holoba pula* it is used to spray traditional liquids to clear a path for spirit to commune with the living.

The knobkerrie is used as a prop for dancers to indicate heroic dance. Black clothes are used to signal dark moments to plead for mercy from the ancestors. The black cotton hat is used with the black cloth for the completion of entire image of desperate people in need of ancestors' intervention. The ostrich feathered hat is there to depict aggressive nature of the power of the spirit. The leather belt worn across the shoulder in a diagonal manner is used to show dignity of the respected person who represent the people to the ancestors. The leg wrestles are the percussive instruments used to be worn on the feet as the legs stamp on the ground they sound like the mighty rain giving the ideal moment of torrential rain.

The instruments and objects shown above are a subject to change according to one's community. According to one of the respondents the use of the objects explicitly explained as follows: the types of instruments used indicate the type of one's cultural worship. For *holoba pula* there are three drums and the way they are played sound distinctively unique from other type of ceremonies.

The respondents had this to say through sound one can tell the kind of people who play such music and the purpose of that occasion for instance the sound of *majukwa* and *holoba pula* differ it is through the drum that these traits of musical aspect are revealed. The drum is a medium of communication that bridges the gap between the living and the dead. It lays the firm foundation for the living to venture in the spirit world. The drum shows that one is firmly rooted in culture.

The ostrich feathered hat *ndlukula* gives clear portraits of one's belief in culture and the type of belief and bringing image of one's cultural identity. *Meroka* beetles and bangles around the wrists, waist and ankles are used for aesthetic enjoyment of music as they give a distinctive unique sound. *Meroka* give harmony with their percussive sound in rhythm accompaniment.

According to the respondents the *kgapa* clay pots are meant to show how rooted one is in the culture and traditions of Basotho. The usage of clay pots marks the authenticity of the ceremony

held in particular culture. The *kgapa* carries *bojwala* traditional Basotho beer brew. Besides using *kgapa* for carrying traditional brew *sethebha* gourd made from pumpkins can be used.

The wooden plate is said to be a clear portrayal of one's identity. It clearly depicts that one is rooted in cultural tradition and norms of Basotho community. It is in this wooden plate that *meroka*, snuff and other small traditional items are used in the ceremony of *holoba pula*.

The snuff is used when one begins to communicate with ancestors. It is said by informants that prior to any activity the snuff is pinched and put in the nose and sniffed. Sniffing the snuff is a kind of communication with ancestors. *Umgaxo* the leather belt that cut across diagonal is an ensign that one is deeply rooted in culture. It also shows one's respect for the ancestors. The respondent said one cannot go to *Njelele* without *mgaxo* as that will be regarded as lack of respect for the ancestors.

The *mogatla* bison's tail is used to wave the air. The respondent said through the use of the tail one is endowed with the spirit of discernment able to see what other people cannot see. When waved in the air the spirits are grasped and the procedures of rainmaking ceremony are enhanced. Black clothes according to the respondents are the one used in culture particularly in rain making. If there is communication that is needed between people and ancestors the black clothes are used.

The informants had this to utter that procedures for *holoba pula* should be followed as they are. They say in every October *holoba pula* is conducted. During *holoba pula* traditional brew no women is used it is done by old women beyond menopause. The ceremony is so sacrilegious that women who still have desire for men are unworthy to brew the beer. Men are not allowed to approach the place where alcohol is brewed particularly when the process is still underway. The respondents said men should stand afar and they will drink the *bojwala* at a particular mountain where the ceremony is held conducted. One of the respondents quoted verbatim had this to say. "*joale kaha hotsoanetje dingwetsi ho pakgatha lebanta hobontsha thlombo le poleke eamorero waholoba pula rerola ditlaku hobontsha tlhomo hobadimo*"

Translated in English it reads "just as it is a necessity for daughters in law to put on a belt across their shoulder to show respect likewise in the venue for rain making ceremonies we ought to remove shoes to show respect to ancestors."

#### **4.7 Basotho dialects**

According to respondent Sesotho has lots of dialect. As I took a field study one of the responded asked me which Sesotho would he use since the Basotho community comprises several dialects which are closely related these include the following: the Batswaping, Babirwa, Batlokwa, Bapedi, Bakgatla, and many other dialects. The major subgroups of Basotho as stated by Guma (2001) are Batswana, Basotho of Lesotho, Eastern Sotho and Bapedi. I was born in the area demarcating the Zimbabwean and Botswana border under chief Mathe.

Mujere (2012) alludes that the Basotho have a custom of marrying cousin to preserve their clan. Such customs are partial practiced to this day. According to one of the respondents the Basotho ceremonies are a lot that one cannot finish. He said Basotho value traditions of performing *morero oahokotola* after harvest ceremony,

*morero oabohadi* marriage ceremony his words were “*bana barona reabaholisa kamino reburute kamino oasesotho.*”

Translated to English the words are, “our children are brought up and are taught through Sesotho musical ceremony and the singing of game songs educate children on social issues.”

Most of the respondents said that the language had various dialects because of migrating from other linguistic background.

#### **4.8 Remaining traits of *holoba pula* practices among Basotho**

The respondents were worried about the vanishing culture of Basotho rain making ceremony is still done but it is hybridized having the combination of Christian and traditionalist doing it in different ways. Traditional lineage continues for example those who were chiefs in Botswana are still the same chiefs in Zimbabwe they migrated with their chiefdom. It is still existing evidence that same totems of the chief in Zimbabwe are the ones found in Botswana.

The headman said if one does not recite the slogan for *bolamba* reciting *pula haine* which means rain let it rain you would have not done justice to the crowd. *harere pula rebua eona bolamba kasebele* if we say rain we refer actually to *bolamba*. The Sesotho language that Basotho speak in Gwanda depict their relation with the Basotho in Botswana and South Africa the marriages between cousin still exist though few practice such kinds of marriages. Mutual respect for elders

is an ensign that one is a Mosotho. In every gathering before one utters a word one should recite rain words salute *bolamba kgotla* traditional court the words are *pele halekgotla lethomphehang labolamba* (before the honorable court of *bolamba*).

The norms and laws are still treasured among Basotho community the *kgoate* monitor *pitsi* zebra and *tlharu* python are not killed during *ntenela* and that law still remains firm as a trait of Basotho community. The mountains Marogu, Halisupi and Gobadwe are still used for *holoba pula*. The black bison tail is used to pave the way in many traditional ceremonies. The Basotho still advocate for the appeasing of spirit mediums. The rain maker is still chosen according to their kindred. In cases of death of *molobi wa pula* the successors are the children on that particular home. Basotho traditional healers led by spirit medium still exist in Basotho.

Other traits that still exist are: the offering of first harvest crops to their *badimo* ancestors and this is called *ho temela lethabola* meaning the first tasting for the harvest. The first watermelons are given to the future rain makers to taste them before anybody could eat of the harvest. Detergents are still prohibited in *ntenela* and *holoba pula* and other ancestral worship.

Other traits which marks Basotho are the kingdom lineage and the criteria are that same totem are used to perpetuate chieftdom and other traditional leadership. The leadership depends on totem, education and behavior cannot make one legible to lead the Basotho community. The totems such as Mathe Kgothalala Marupi, Pudipedi and many more are the same chiefs who rule in Zimbabwe and Botswana. According to the respondent the chieftdom abides in the blood therefore same leaders from the kindred of leadership should be ordained. Also the traditional leaders augers well with ancestral spirit in perpetuating Basotho traditional ceremonies.

#### **4.9 Basotho language**

According to the respondents a Mosotho is the one from Maseru Lesotho. The true Mosotho speaks Lesotho dialects. One of the respondents had these words to utter

*“Mosotho ke mojakane mojapere lerona rebasotho mara haresebale.”*

Literarily translated in English, ‘A Mosotho is a mojakane (dialect) the eater of horse we are also Basotho but not those.’



The Basotho language is a very distinct language with several dialects and all the relevant dialects are under the umbrella term Basotho. The Basotho in Gwanda south are mostly from Botswana the dialect which is common there is Sebirwa. It should be noted that despite different dialects the baseline for every Mosotho is to show respect and speak in Sesotho especially in traditional courts.

#### **4.10 Basotho traditions, customs, norms and values**

The Basotho in Kafusi community and abroad are easily identified by their tradition and customs. In the community of Basotho they do not entertain foreign behavior the people are encouraged to work except for the day of Wednesday which is revered to ancestral worship. If any person be it a Christian or non-Christian ploughs on Wednesday he/she will be called for a disciplinary hearing and will pay not less than one goat. The penalty is done to won others to respect the day of Wednesday. *Lenyalo* (wedding) is very important were if one weds one is showered with traditional gifts such as traditional carpets, cattle and goats.

According to respondent breaking of the norms is a punishable offence old women say they are very strict with breast feeding women they are not allowed to breast feed their children in presence of old women. Basotho value their norms any breaking of those norms one will be called for disciplinary hearing in the traditional law. Women with new born babies should kneel and their head prostrate on the ground to show respect for elderly women that they have been offered children. If incase nursing mothers or those with new born babies do not comply to the norms of the community they are judged to pay a fine to those old women who could have seen them.

Norms and values are part and parcel of cultural identification for Basotho community. Murdock (1945) Asserts that norms and values are crucial social pillars in our daily lives as they involve the way people behave in a given society, norms are guided by values particularly important laws desirable in the community. He thus displays the importance of oneness in the community which is brought by norms and values. Rulers are given legitimacy by togetherness of the people they lead.

Informants displayed that in Basotho community respect is a vital necessity more to be practiced than known this is their value. When it is time for rain making only old women beyond

menopause are allowed to brew beer. During rainy season there is nobody who allowed to plough or work in the field on Wednesday.

The Basotho value the custom though it is almost getting extinct they conduct *horopa* circumcision for young boys. The daughter in law should always wear a scuff on her heard this is done to show respect for elders. Other norms include the son in law should remove shoes as he enters the home of his in laws. *Phathe* a traditional reed carpet is for the son in law he will not be allowed to sit on a chair till he pays for it. It is regarded as a complete lack of respect for the son in law to shake hands with her in laws.

It is a taboo for the son in law to greet in laws without a jacket or court this is regarded as disrespect. By the norms of the Basotho the son in law should stand afar and kneel, squat or crouch to show respect as he greets the in laws. In case of death between one of the couples the widow or widower's ears are closed with cotton till the burial is finished. The widower is expected to sit on the small hip of soil just close to the grave and they pull her backwards towards the grave to throw some of the soil on her deceased husband's body using her posterior. This is done to avoid such death or bereavement in the next marriage.

(Information taken from Dodoro Moyo homestead at Kafusi village on the 21 of April 2017)

#### **4.11 Basotho culture**

According to the informants cultural identity is a vital necessity for the Basotho. The dressing is a major factor which is of value to Basotho a *monyadi* bride should wear a dress and head gear to show respect for in-laws. Trousers are associated with prostitutes. The Basotho gather as relatives to see the bride and she should give all of them warm water in the morning and food to eat. The culture of relatives gathering is done to see if the *monyadi* is hard working.

The language is considered a pillar for marriage the *monyadi* should try the best she can to know the basic greetings, if not so the relatives gather among themselves and speak in an idiomatic saying *keseedana saifeo pija* literally meaning what a mold of pot is this. In that they will be anticipating problems of the bride to bring unusual character at home. The Basotho express their ideas through music they complain or bring warning through music. The neutral language which is used as a medium of communication in Basotho community is music. The respondents say

they usually sing their song for the bride to exhort them to work and they have an idiomatic saying that *bonate bogwa dithithong* literal meaning the enjoyment comes from perspiration. The song for *manyalo* particularly for a bride has the lyrics as follows:

*matswale tlohela dipitsa*                      mother in law leave the pots

*monga tsona ke eo o fihlile*              the owner of those pots here she is she have arrived

*musutele musutele*                              leave them for her leave them for her.

## Matswale tlohela dipitsa

Basotho Traditional Song

Transcribed by V. NOKO

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of staves. The first system has a 'Call' staff and a 'Response' staff. The 'Call' staff has the lyrics 'ma tswa le' and 'mo nga'. The 'Response' staff has the lyrics 'ma tswa le tlu he la\_\_ di pi tsa'. The second system has a 'Call' staff with a triplet of notes and the lyrics 'tso na', and a 'Response' staff with the lyrics 'mo nga tso na ke eo fi hli le'. The score ends with double bar lines and repeat dots.

**Fig 4.6 the traditional Basotho song for marriage ceremony, the song are which encourages a daughter in law to work hard.**

The song literally means mother in law leave the pots the owner here she is, she has arrived. The song reveals the customs of Basotho that the daughter in law is in charge of the kitchen chores the mother in law should not inconvenience the daughter in law by taking part in the kitchen. The song here warns the mother in law not to take part in domestic chore particularly cooking as this becomes the daughter in law's duty to cook for her in laws. According to respondents it is a

complete disgrace for a mother in law to cook when the daughter in law is present. This songs make the daughter in law to fill welcomed at home since they are given all the kitchen chores. Most informants particularly the youth say that they do not want hardworking mother in law who will be taking turns in cooking with them as this will be a dissapointing to find that the mother in law may cook better than them..

Basotho value respect for the bride her diligence more than her facial appearance they say in their idiomatic saying *mosadi ha jewe mahlo eseng kgomo* literarily translated as the women’s eyes are not eaten as that of a cow. This means the women is married for her good behavior not her facial appearance. Below is a song for exhorting daughters in law to wake hard.

## Thato tsuha tsuha

Basotho traditional song

Transcribed by V. Noko

Call  
Tha to tsu wa tsu wa

Response  
se ro ba le\_\_ tsu ha tsu ha se ro ba le

4  
ra tswa lu ba tla me tsi a chi sang

se ro ba le\_\_ tsu ha tsu ha se ro ba le

**Fig 4.7 The traditional Basotho marriage song which exhort a daughter in law to wake up early to work for her in laws.**

*Thato tsuha tsuha*

Thato wake up wake up

*Serobale tsuha tsuha*

don't sleep wake up wake up

*Ratswale o batla mets' achesang*

father in law needs warm water

*Serobale tsoha tsoha*

don't sleep wake up wake up

This song is particularly sung by the parents and relatives of the bride as to exhort their daughter to be hard working. The song admonishes the bride to warm water for her in laws early in the morning before she does her chores. According to the respondent the song can vary with the name of the bride getting marriage for example if it were Ratanang the song would be Rati *tsuha tsuha*. It is through song that one may deduce the moral and social, as well as cultural identity of Basotho. Hardworking is highly extoled and laziness disparaged.

#### **4.12 Basotho social activities**

The respondents from Basotho community said that Basotho community is knitted together in all social activities they combine together after harvest to thrush grain known as *ledaba* in Sesotho. In every activity they do they come together for *ledaba* to make work easy. There is togetherness among the Basotho community and traditional courts are meant to preserve and administer oneness among the people.

The headman said if one does not chant a *Bolamba* song he/she is not part of the group. It is said by the respondents that some of the time they assembly to go for hunting wild animals which kill their animals (they hunt for predators like fox, hyena, jackals, leopard and stray cats). The animals are associated as a source of a bank for them. If they are thugs and robbers the community assembles youth together to do *mophatho* neighborhood watch committee to maintain piece in the community.

The respondent said that work is made easy with *Basotho* because the help each other in everything making a *ledaba* for clearing the field, plowing and fencing as well as weed, reap and thrush grain together as well as pound grain together.

#### **4.13 Characteristics of *Setapa* music**

According to the respondents *setapa* music is a unique dance music which is seldom practiced today. From the informants from contemporary artist in Kafusi called *Bolamba* performing arts they are doing their level best to revive the music. I once met the *Bolamba* performing artists and did the participant observation. The participant observation was done to get the depth of the study of *setapa* music in particular. It is very vital in this instance to say I as an ethnographer

would have not done justice if I do not explain where the word *Bolamba* chips in. In every gathering the salutation is *Bolamba kearona* meaning meaning *Bolamba* is ours.

According to headman *Bolamba* is a name for all Basotho community in Gwanda south. All those who are to speak before the public should chant these words first, *pula haine, haine pula, Bolamba kearona*. This words means rain let it fall *Bolamba* is ours. The chant is reiterated and said in all seasons. *Setapa* music is characterized by the dragging of feet when the people are performing for *holoba pula*. It is said by one of the *Bolamba* artist that they drag feet to shore respect for God since they are asking.

The dance differs when they perform it for celebration when it rains. Below fig 4.8 presents the *setapa* dance performance. The researcher holds the tail as he dances on the side is the respondent dancing holding a dead civet cat used to mark success in hunting. The researcher is being taught basic *setapa* dancing styles.



**Fig 4.8 the researcher pictured on the left waves the tail while the respondent holds the civet cat which marks success in hunting. Picture by Mthabisi Dube**

Below fig 4.9 captured in action is the researcher with *Bolamba* performing arts. The group is doing its practice for all Basotho traditional songs.



**Fig 4.9 the researcher and the Bolamba performing arts group, the researcher is pictured doing participant observation of *setapa* music. Picture by Galefele Ngulube**

The *setapa* music for *ntenela* is an emblem of victory it is not too sacrilegious as *holoba pula*. This can be easily explained by the picture in fig 4.8 and 4.9 above, where we find that the dancers should hold their catch from the bush as they dance the *ntenela* music.

*Setapa* music when performed for *ntenela* music it comprises a single drum, the horn and it is characterized by the clapping of hands to save the percussive instruments. The dance may involve young men and young girls who dance in a horse shoe style. The remainders of the choir stand clapping their hands while two dancers get on stage the young men and the young lady dance together with choreography. The props for the dance are knobkerries and catapults and they dance with civet cat striped on their backs. Dancing with dead civet cats is meant to show their victory in hunting. On the foot they wear traditional sandals with animal fur and the head they wear *hutsi* a hat made of wild animal skins. Being an emic brought merits and demerits under one roof I had to discover that people would sometimes dramatize things for the sake of impression as a result I would get fabricated data. On the other hand the speaking with

informants in their Sesotho language made them free to help the best they could. In the field I chose to be overt so that people would give me direction where to find the particular data I desire. However being overt also had its own demerits and merits as well the natural flow of my interviews could not be achieved in some of the time.

The responded would ask me to wait so that they practice before being recorded. Beside that because of being overt more treasured things for Basotho were revealed with pleasure which in turn helped me to document such vital data. participant observation helped me a lot that after recording some of the song I found that they were deleted from my cellphone however due to a long participation with people I would retrieve essential data from my memory.

I worked wisely with the group taking note that I should not disturb their practices what I had to discover was that the group is working extraordinary to trace their culture they do not perform only the rain ceremony also they involve the children game songs. One of the song I learnt as a participant was the importance of children songs the songs we sang had the following lyrics

Lead singer	<i>Rankgolo bare nkapele</i>	Grandfather says make for me tea
Backing vocals	<i>'na keatsameka</i>	me I am playing
Lead singer	<i>Rankgolo bare nkgamele maswi</i>	grandfather says milk for me milk
Backing vocals	<i>Na keatsameka</i>	me I am playing
All	<i>Pudi pudi sisa ketlofa tlalauka</i>	goat produce milk I will give you thorn fruit
Lead singer	<i>Ketani yoyo</i>	chain oh oh
Backing vocals	<i>kere ketani</i>	I say chain
Lead singer	<i>Kabolaea noha</i>	I killed the snake
Backing vocals	<i>kereketani</i>	I say its chain
Lead singer	<i>Kere kesebotla</i>	thinking it's a hare
Backing vocals	<i>kereketani</i>	I say its chain

The song is a call response and its tune is the same though out. I recorded the song from the Kafusi local artist transcribed it below in fig 4.10. the song creates a thrilling atmosphere that sorounds children during their play. Its purpose is to give them therapy as they hold each other on the waist to immitate a chain and they pull each other as in the tug of war. The song gives



children physical stamina and help them to cope with the challenges of life. During my participant observation I had more fun that turned a research to recreational activity. The dance styles and lyrics where easily grasped. Below is the sample of the basotho song ketani yo yo

## Ketani yoyo

Transcribed by V. Noko Basotho traditional music

Call  
ke ta ni yo yo ka bo la ya no ha

Response  
ke re ke ta ni ke re ke ta ni  
ke re ke se bo tla  
ke re ke ta ni

**Fig 4.10 A Basotho traditional children game song used as physiotherapy. The song transcribed for aesthetic enjoyment by the researcher at Kafusi with Bolamba performing arts.**

The song in fig 4.10 talks about a child who enjoys playing when the parents would like to send him/her elsewhere. It is of paramount importance to abandon whatever you do and priorities the work given by elders. Well by this part of song I would simple deduce how the Basotho socialize with their children? Also the song is intended to teach children that goats produce more milk if they eat thorn tree fruits.

Basotho revere their king as I did my observation I could take note that traditional leaders are still revered in Basotho community they say all the Basotho chiefs in their music. As for *ntenela* ceremony the props carried seem to differ from the *holoba pula*. In *ntenela* the red tail is used while in *holoba pola* they use the black bison tail.

The *ntenela* ceremony can be performed out of context just as what the *Bolamba* group do to showcase what is done but as for *holoba pula* it is done only during the rainy season. In participant observation patience is highly called for particularly when one wants to study something and a different thing is done.

The group of *Bolamba* comprises young single men single ladies, and married men. The behaviors of individuals differ depending with age and marital status. To keep things going well in the group those who are old offer word of advice to young men grooming them to be acquitted with reality of life. The song written in fig 4.10 above is very vital because it teaches children stamina as they dance it in a tug of war style the group should be divided in two to dance as they pull each other. The songs I learnt were a recreational activity I learnt that Basotho children acquire better skills of learning through game songs.

The informants said that it would be considered as breaking cultural norms when people perform the *holoba pula* ceremony out of context. With such ethics to be considered the researcher could not manage to make them dramatize it but however the respondents were free to display all the attire as well as sharing the lyrics of the songs for *holoba pula*.

The Sesotho songs for *setapa* were also sung one of them has the following lyrics:

Lead singer	<i>Rekopa pula rekopa pula rona</i>	we ask for rain we ask for rain us
Response	<i>Ahe rekopa pula</i>	oh yes we ask rain
Lead singer	<i>haine kamedupe</i>	let it rain in torrents
Response	<i>Ahe rekopa pula</i>	oh yes we ask for rain
Lead singer	<i>Arebatli motla kadibi</i>	we don't want the bringer of sins
Response	<i>Ahe rekopa pula</i>	oh yes we ask for rain
Lead singer	<i>Diruo ditla jang</i>	what will the livestock eat
Response	<i>Ahe rekopa pula</i>	oh yes we ask rain
Lead singer	<i>Bana batlajang</i>	what will the children eat
Response	<i>Ahe rekopa pula</i>	oh yes we ask for rain
Lead singer	<i>Pula pula pula</i>	Rain rain rain

Response	<i>haine</i>	let it rain
	<i>Zhi zhi zhi</i>	zhi zhi zhi.

Below fig 4.11 presents Basotho *holoba pula* transcribed by the researcher for clarity reasons.

## Rekopa pula

Transcribed by V. Noko

Basotho Traditional Music

**Adagio** ♩ = 100

Call  
re ko pa pu la re ko pa pu la ro na

Response  
a he re ko pa pu la

3  
di ru o di tla ja e ng ha i ne ka me du pe

a he re ko pa pu la a he

**Fig 4.11 Basotho traditional rain making song, the song is giving a plea to ancestors for torrential rain.**

These are the song Basotho sing for *ntenela* rain making ceremony. Here we deduce how the Basotho value the rain as they mourn for their children and livestock for survival. The Basotho fear thunder and associate it as evil they call it the bringer of sins. By this statement we can depict the Basotho's hatred for thunder because they associate it with sin.

The Basotho value torrential rains devoid of thunder yet they enjoy how the pattering of rain drops sound on the ground that they imitate them with *zhi zhi zhi* sound. As Basotho sing *zhi zhi zhi* they do it simultaneously with the stamping of feet with a heart taking style that arouses curiosity. The song might be asking favors from ancestral spirits that their wrath should be not manifested upon their livestock as well as their children if things go wrong they should calm

down just like torrential rain. The stamping of feet is communication with ancestors with rhythmic patterns.

The Basotho love and respect their chiefs and the chiefs are their pride I deduced such an idea through my participant observation with Bolamba performing arts we sang a song for all Basotho chief in Gwanda south. The song has the following lyrics

Redire jwang redire jwang	what shall we do what shall we do
Redire jwang kasetso saron	what shall we do by our cultural background
Mare Mare Mare kgosi eatrona	Mare Mare Mare our chief
Kgoatalala kgosi earona	Kgoatalala our chief
Pudipedi kgosi tsaron	Pudipedi our chief
Redire jwang kasetso saron	what should we do with our cultural background

## Redire jwang kasetso saron

Basotho traditional song

Transcribed by V. Noko

Call

se tso sa ro na se tso sa ro na kgo si ea ro na

Response

re di re jwang re di re jwang re di re

4

kgo si ya ro na kgo si ya ro na

7

jwang ka se sa tso ro na Mare Mare

kgo si ya ro na

Ma re kgo si ya yo na

**Fig 4.12 Basotho traditional songs for traditional leaders; transcribed by the researcher at Kafusi at Galefeli homestead.**

The song in fig 4.12 above, as sung by the basotho local artist is meant to resuscitate the culture through speaking with the leaders. The song aims at finding basotho roots. The rhetorical question is posed on chiefs to ask them to take control of the situation. It is a higher point to revive the culture and reserve the future for the children. The song even mourns about people who have lost their moral and social behavior and it asks the elders to shape the entire society through cultural practice of the precolonial era.

**4.14 Basotho song lyrics**

I made some collection of the Basotho songs concerning the *holoba pula* ceremony and the songs are documented for the purpose of treasure for the Basotho youth, the country at large and those who would like to study further about Basotho. The songs for *holoba pula* are as follows:

## Leru la kgoro leaduma

Basotho traditional song

Transcribed by V. Noko

The musical score is written in 4/4 time and consists of two systems. Each system has a 'Call' part (top staff) and a 'Response' part (bottom staff). The lyrics are written below the notes.

**System 1:**

- Call:** le ru la kgo ro le ea du ma le re gi gi gi le ea du ma
- Response:** le ea du ma le ea du ma

**System 2:**

- Call:** le re gi gi gi ke la bo rwa
- Response:** le ea du ma le ea du ma le ea du ma le ea du ma

**Fig 4.13 a Basotho traditional rain song the song imitates the sound of thunder the gestures and the manipulation of feet and the choreography carries the message about *holoba pula* the full lyrics of this song are written and discussed below.**

Lead singer	<i>Leru lakgoro leaduma</i>	the cloud of court thunders
Response	<i>leaduma leaduma</i>	it thunders it thunders
Lead singer	<i>Lerigigigi leaduma</i>	it says gigigigi it thunders
Response	<i>Leaduma leaduma</i>	it thunders it thunders
Lead singer	<i>Leregigigigi kelaborwa</i>	it says gigigigi it is of south
Response	<i>Leaduma leaduma</i>	it thunders it thunders

The song announces the arrival of the rain to those who stay southwards saying that it thunders. Here we deduce that the rain which comes from south is associated with thunder. The song is relevant to the context of rain making because the Basotho come from South in this instance they offer their prayer to their ancestors not to be hard on them. This might be a prayer to their ancestors that they should calm down as the wrath of ancestors cannot be abated. This song is particularly for *holoba pula* and the respondents say the ancestors should be given snuff as well as marijuana to appease them. In this instance the thunder from south announces discomfort of the ancestors who should be appeased through worship. Below is a traditional *ntenela* song

Lead singer	<i>Pula</i>	Rain
Response	<i>Ahe eamelupe</i>	yes the torrential
Lead singer	<i>Pula</i>	rain
Response	<i>ahe eana pula</i>	yes the rain fell (repeated)

The song for rain making ceremony is transcribed below to bring enlightenment to the reader to have a taste of how pleasing the song for basotho are. Also the discussion on the song is explicitly documented. Below fig 4.14 presents the *pula eamelupe*

# Pula ahe ea medupe

Transcribed by V. Noko

Basotho traditional song

Call

pu la pu la

Response

a he ea me du pe a he ea na pu la

**Fig 4.14 Basotho traditional song for *ntenela* ceremony performed with a call and response, transcribed by the researcher.**

This is a celebration for the torrential rain and the dancers stamp and lift their feet. The song is related to *ntenela* ceremony. The lyrics are about the appreciation of the Basotho as there is rain devoid of thunder. Here we deduce the happiness of Basotho community when there is torrential rain it is a sign of happiness of *Modimo* God. The song shows acknowledgement and triumph over the difficult encounter of drought stricken moments.

The ceremonies for *holoba pula* has similar songs to that of *ntenela* songs though the song lyrics might be the same the rhythm, drumming and dancing style differs. Below is a *holoba pula* song.

3. lead singer	<i>kaniwa</i>	It rained on me
Backing vocals	<i>kaniwa kepula</i>	the rain fell on me
Lead singer	<i>kaniwa kepula</i>	the rain fell on me
backing vocals	<i>kaniwa kepula</i>	the rain fell on me

The song is transcribed and discussed below in fig 4.15.

# Kaniwa ke pula

Basotho traditional song

Transcribed by V. Noko

The musical notation is presented in two staves. The top staff, labeled 'Call', is in 3/4 time and contains the lyrics 'ka ni wa ke niwa ke pula'. The bottom staff, labeled 'Response', is also in 3/4 time and contains the lyrics 'ka ni wa ke pula ka ni wa ke pula'. The melody is simple and repetitive, characteristic of traditional Basotho songs.

**Fig 4.15** Basotho traditional songs for *holoba pula* performed in a dragging of feet style.

This song is performed by dragging of feet in a *setapa* style of dance performed for *holoba pula* with the body bent holding on a staff moving forward only. The song depicts the one who is drenched with rain. The song may depict abundance of blessings which overflow those who abide by cultural traits. We deduce that if Basotho abide on the norms of their culture the rain should fall on the rain makers immediately after they ask for it.

The songs for rain making are a clear portrait of hybridization of linguistic attributes this is revealed by the song for *holoba pula* below.

<b>Lead singer</b>	<i>Sicela amazolo</i>	we ask for dew
<b>Response</b>	<i>hoye hoye</i>	hoye hoye
<b>Lead singer</b>	<i>dziva lenvula</i>	spring of water
<b>Response</b>	<i>Sicela amazolo</i>	we ask for dew

The song refers to rain as dew here is a respect for ancestors to ask a rain in a polite manner. As I have alluded earlier that the Basotho people stay with other tribes here when they ask for rain they may sing this song which mixes Ndebele and Kalanga lyrics. It is said by the responded that they used to send a man by the name Dziba to speak to ancestral spirit at Njelele and for such reason the song was composed. Below the song is transcribed.



## Sicela amazolo

Basotho traditional songs

Transcribed by V. Noko

Call

Si ce la ma zo lo      dzi ba le mvu la

Response

ho ye ho ye      ho ye ho ye

**Fig 4.16.** a traditional song for *holoba pula* that is sung by *balobi bapula*, rain makers in a call and response style.

When the informants were asked why the lyrics were in Kalanga they replied with these words:

*“ hau tsibi hore Mosotho kemokalaka hahona ledlozi letlang kasesotho hamosotho oohle afihlelwa obua sekalaka kehona otlafihlela lipoleke tsarina dibitswa kasekalaka jwaleka poleke ibitswang Simbuka. Rena rebakalaka.”*

Translated in English the words are “don’t you know that a Mosotho is a Mokalanga there is no spirit medium which comes in Sesotho if any Mosotho is possessed he speaks Sikalanga it is then that you will discover that our places are named in Sikalanga just like the place called Simbuka. We are Kalanga.”

In the field of study I was showed with data that I did not expect to get. The Basotho at Kafusi cannot speak Kalanga and there was nobody in the vicinity that could speak it but to the researcher’s surprise most of the Places Mountains and villages are named in Sikalanga. To dig the information deeper would require a complete research which may be documented beside this script. However I observed that the Basotho have lost their identity but the Kalanga in the area are completely hard to trace their existence.

There are several *setapa* songs for rain making which are not documented these are just there to save as a sample that depicts a cultural heritage of Basotho. The song lyrics for the ceremony are

slowly dying away this was evidenced when one of the respondents asked me to wait before recording lyrics of the song saying that I should wait so that she remembers how they used to sing the song. I would deduce how much pleasure the Basotho community enjoyed to showcase their long buried performances for the ceremony.

#### **4.15 *Holoba pula* traditional brew**

I was privileged to speak with traditional healers of the Basotho the informants had this to say that the traditional *holoba pula* brew is done only by elderly people. The reason behind the *bojwala* brewed by old women is that they are the one who can abstain from sex due to their age. According to the respondents the ceremony need purity the words in verbatim were as follows

*“batho batswanetsi hoila tsohle kahobane haresaile ketsona dikwatisang badimo ledipula tsateng ditlakamedumo kahore batho habaile ditphathe. Bojwala boepeiwang kebakgegulu borwaloa baiswa thabeng Marogu hofihla hathebulwa fola kahore fola kethapelo. Kefao botlanuwa sesisalang seathebulwa. Rona dingaka rethusa kahotlisa difola, dikgapa letsedingoe tsamorero.”*

Translated in English the words are. “People should abstain from everything if we do not abstain these are provoking the spirit mediums and the rains come with thunder because people do not abstain the carpets. The brewed beer by the old women is carried to mountain Marogu where the snuff is spilt down because snuff is prayer. It is where it is drunk whatever is left is spilt. We traditional healers we help by bringing snuff traditional pots and other things for the ceremony.”

The carpets referred here are literarily translated from Sesotho idiomatic saying for sex as a way to show respect for the act they refer it as the carpets. By the statement offered by responded we can deduce why ceremony is done by elderly people, it is because they revere the ancestors and their belief is that people who engage in sex before the ceremony are likely to provoke spirit mediums lest what appear to be a blessing can be a curse. Also the issue of selection becomes very important because *holoba pula* is the final ceremony where high level of purity is called for. Those who ask for the rain represent the entire society.

#### 4.16 The attire for *ntenela* ceremony

The evidence on the ground shows that the attire for *ntenela* the ceremony which precedes *holoba pula* comprise light clothes which are of silk almost see through clothes. It is suggested by the interviews that the pre-colonial attire for *ntenela* was the use of animal skins the skins of duiker and civet cats. The skins are softened in a traditional way and won on the body as well as the head. According to the respondents animal skins depicts that Basotho are hunters as they wear the exact skins of the animals they kill during *ntenela* ceremony.

They say that the attire for *ntenela* ceremony differs from *holoba pula* though the ceremony of *holoba pula* cannot be held in isolation always *holoba pula* is done immediately after *ntenela* ceremony. Most of the informants had this to say that *ntenela* ceremony comprises man and young man of the village with a pack dogs whereas *holoba pula* comprises culture bearers for example traditional healers and elderly people and dancers particularly those with possession of spirit medium. However both ceremonies have emphasis on abstinence.

It is said by the respondents that the attire for *ntenela* is designed by experienced person who soften the leather for a nice outfit. Other reasons for the attire sourced from interviewees were that it helps hunters to smell like animals and the animals cannot run away from them since they smell like them. In addition to that detergents should not be used because they remove animal smell. The attire should be environment friendly that adapts to general nature where they hunt.

I took some of the picture as shown below the picture of civet cats held by local performing arts. The picture of civet cat shows that the animals the kill during *ntenela* are part of their pride to depict their skill of hunting. *Ntenela* ceremony marks success therefore as they dance for their victory in *ntenela* they will be tossing civet cats in a swinging style. The *metsundo* are won by men and young men. *Matlowa*, *mahlwayi* are leg wrestles won to give a percussive sound.

It should be noted that it was a hard nut to crush to deal with respondents who knew my Christianity background and were surprised when I came in another guise of such a high self-discipline was called for. Also in the field my auxiliary gadgets turned me down when I discovered that some of the essential photos that really depicts who Basotho are were deleted efforts were done to keep the data as treasured inheritance.

The respondents said as man and young men come back from the hunt they are welcomed with ululating from old women and the animals are roasted and eaten completely without anything carried home. Below in fig 4.17 are *Bolamba* performing arts showcasing their catch in the hunt as to dramatize *ntenela* ceremony.



**fig 4.17 The local traditional group of Kafusi based on *setapa* music and the group is called *bolamba* performing arts. The group is wearing *metsundo* a rapping skin around the waist. Here they are pictured with the headman wearing a jersey and a sunhat. Picture by Mthabisi Dube**

The skins of animals are used for clothing from head to toe says one of the informants. The village leaders are very happy to live to see such cultural practices revitalized again. From the headman pictured above in fig 4.17 with a sunhat he said as quoted verbatim '*harere pula rebua kabolamba hobontsha setso sarona*' meaning 'when we say pula we talk of *bolamba* (Basotho community terminology) showcasing our background.' According to one of the artist in the group quoted verbatim he had this to say

*“Basotho Habana letswao nkaMatebele ea aphunyang ditsebe rona rebonahala kagapari earona jwalo ka ha keeperi matlalo adiphofolo. Ebile rerwala patla eseng toka, toka keamatebele kasesotho samoshoeshoe rere kemolamu seo kebona bosupi barona”.*

Translated to English it reads “Basotho do not have earmarks like the Ndebele who pierce the earlobes us we are identified by our dressing just as I am dressed in animal skins. Also we carry stuff not a knobkerrie it is for the Ndebele; in Sesotho for Moshoeshoe we term it *molamo* (different terminology in Lesotho) that is our identity.”

The artist here showcase the pride they have in hunting as they display the civet cat on the shoulder and the other holds it dandling this may be the ideal meal which will be roasted in *ntenela* ceremony. The ceremony here comprise ladies gentlemen and old men unlike *holoba pula* costumes in *ntenela* black clothes are not used. One of the responded said in *ntenela* people should resemble really animals that even animals won't run away from them as they cloth themselves with animals skins they look exactly as the animals they want to kill. Such dressing are seldom seen among the Basotho only they are archived by the contemporary artist and the headman who seem to have to be more be exceedingly happy with efforts of his local artist who revive the ancient dressing. Below the researcher is pictured wearing an *ntenela* hat traditionally known as *hutsi*. The dance is very much related to the ceremony as the participants wear animals' skins as well as hold and dance with the animals they caught in their hands



**Fig 4.18 the researcher pictured with a traditional Basotho hat known as hutsi which is made from animal skins. Picture by Golekane Sijiye**

The perfumes are not allowed in the ceremony people are urged to bath with water only no detergents like soap should be used this help in the hunt as people would exactly resemble the animals they hunt.

#### **4.17 Conclusion**

The data collected on the field was presented in this chapter also this was done in comparison with the already existing scholarly evidence on the net as well as documentary evidence of books. The data was synthesized before it was presented and it tallied very well with the written documents of the researchers. It was of my profound interest to use face to face interviews and interviews guides as well incorporate participant observation to get thick description. The raw data and documentary evidence were both used to show a new body of knowledge I brought which was unknown to some scholars who took interest on researching Basotho.

## CHAPTER 5

### 5.0 Summary Conclusion and Recommendation

#### 5.1 Introduction

The background of the study brought about my inspiration to make such a study. My motivation and my historical upbringing which contributed to the documentation of this research, significance of the study were also highlighted showing the key aspect which proves the benefits of my findings to those who will read the research. The literature review was documented with evidence of scholars who took interest in the same research. The literature found was used to enrich and brace support to the data found on the ground. Also the data collected was recorded and documented and reserved in memory sticks as well as in paper. It was then presented and analyzed to authenticate the evidence about *setapa* music. The recommendations were done in the end highlighting the key things to be done for the progress of *setapa* ceremonial music, the recommendations were meant to add value in grey areas where I thought they should be watered so they are green. Possible solutions about my discovery about failures in the implementations of cultural attributes were given.

#### 5.2 Conclusion

It dawned clearly through the research made that Basotho value their traditional values very much particularly the rain is a symbol of Basotho. It is very important that such cultural practices should be kept and reserved. To some old people they did even know about traditional aspect because of hybridization.

There is very little knowledge in Basotho youth due to mixed culture intermarriages and migration. In the modern world where Christianity takes dominance very few youth accept the knowledge of *setapa* music as development, to them it is backwardness and primitive culture. With my observation I discovered that modernization had a profound impact to the cultural practice. It is clear that impact of other cultures had diluted the Basotho traditional customs this had been proved through changes of terms like *motlholo* changed to *ntenela*.

I had the problem with breaking the nut it was hard to venture into the problem of research with little literature, the language spoken among the Basotho of today in Gwanda really depict their close relationship with other cultures. Also it has been noted that intermarriages is slowly eroding the cultural norms and values, thing which were unaccepted in Basotho community are now practiced as part of Basotho culture. *Setapa* music is only performed for entertainment by contemporary artist; if parents would work hand in glove with contemporary artist the ceremony would not lose its value.

*Setapa* music for rain making is rarely practiced today if such dances would be done in schools it would add a different feeling in the music industry. Basotho community should consider the importance of their music to their children. There are lots of cultural things which remain anonymous to the children and if such songs are taught to children Basotho will become an appealing community in the society and the country at large. The songs are a rich cultural heritage in which most would wish to know.

### **5.3 Summary**

I focused on different things that contribute to the valid data. On the first chapter my background of the study was documented this was dealing with the motives and history of my study on the similar research prior to making a major research. It highlighted on the significance of the study showcasing on how other would benefit from my findings, research instruments were explained and the reasons for using such technique were clearly stated. Limitations as well as delimitations were displayed and by this my challenges were time since the things researched are seasonal the official *setapa* music was not shown because of the time barrier. Chapter two contemplated on the scholarly evidence which exist in form of print media as well as electronic media which involves internet all these worked to my benefit bringing fruitful results. The research design was also written in chapter three it highlighted on the form of research to be done for the *setapa* music. Also the population sample was incorporated that saved to represent the entire Basotho community. Also the sampling technique was involved on how to involve the valuable representatives of the entire Basotho population. The Basotho in Kafusi are not on the focal point of the country and it was the high time that I took interest in studying them. It was a privilege for me to articulate my suggestion in their own language as well as representing them in



documentation which can expose them nationally as well as global. The research will prevail if such endeavor becomes known in the global scene.

#### **5.4 Recommendations**

The traditional practices are the roots that shape and show where the people originate where they are and where they are heading to. The traditional things should be taken into consideration before one adopts a foreign culture therefore I would like to urge the youth to make use of the modern to trace the history by this it means the use of technology should not overcome or engulf the Basotho tradition but however use the technology to capture the necessary things of the past. The use of camera cellphones documents and other electronics devices should aid to keep the records for the reminder of who the Basotho are. If people do not know where they come from they are likely to be disorientated and will not reach where they are going.

Basotho traditional ceremonies are of interest to most of the elders but to the youth they don't take pride in the language and rituals performed associating such practices as of heathen. It has come to the author's realization that the modern youth are likely to have no treasure for their children in future with regard to the history of who they are and how should they interact with the society. The Basotho culture is a grey area devoid of research which can be worth researching with a rich royal banner which can even inspire the outsiders to enjoy the music.

There are a lot of songs that can be documented and recorded for the wealthy benefits of the Basotho and the country at large. Also if the Basotho songs are recorded and treasured the country will real benefit from them because some of the songs can be used in scholarly teachings and enhance the learning of people. Teaching of Basotho music in schools goes hand in glove with the current curriculum which can help the Basotho community to enjoy learning music which is in line with their daily life and in their own language.

I took cognizance that the pupils at Kafusi enjoyed to sing the traditional music in Sesotho and they really excelled as compared to Shona and Ndebele and that on its own made me to draw such a recommendation that the prime aspect in Basotho community is to consider their traditional music as a pillar of their lives. Finally the Basotho community though a minority group within the country but its ceremonies should not be taken lightly they can transform the whole country into a resort area if only the government can help resuscitate such lost traits of tradition.

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## APPENDIX 1: Data collection instruments

### Observation guide

1. Observe how the feet are manipulated in the dance of *ntenela*
2. Observe how the props are held as people dance in *holoba pula*
3. Observe and take cognizance how the process of brewing beer for the ceremony is done
4. Observe as well do participant observation in gestures and vocal folds singing style of the songs
5. Take note of all the procedures done prior to *holoba pula* respectively and the events after the *holoba pula*
6. Take part in the *ntenela* and see how the bones are collected and how people work together in hunting.
7. Take note of gender roles in the progress of *holoba pula*
8. Observe how the groups are arranged on the stage of dancing looking at both men and women.
9. Look closely at the attire of *holoba pula* and how the dress
10. Looking at facial expression as the people are in the dance stage.

## **APPENDIX 2: Interview Guide for holoba pula rain making ceremony**

1. Who are the Basotho and can you explain in detail how they can be identified from other community.
2. What are Basotho religious belief and how do they maintain them
3. Are you familiar with the *holoba pula* if so can you explain how *holoba pula* is conducted
4. Can you explain the roles of different people in the progress of *holoba pula*
5. If one wants to be part of the ceremony what are the ethic to be considered to enhance its progress.
6. What form of attire is used for the ceremony and for what reason are they used?
7. What is *ntenela* and how is it related to *holoba pula*.
8. Is *setapa* music of *holoba pula* significance in modern days if not so what measures do you think should be made to revitalize its existence.