

THE USE OF TRADITIONAL AFRICAN DANCE AND MUSIC AS A

THERAPEUTIC TECHNIQUE:

An Exploratory Study in Search of Psychological Wellbeing



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**SUBMITTED IN FULFILLMENT OF THE REQUIREMENT FOR THE MASTERS
DEGREE IN PSYCHOLOGY UNDER THE SUPERVISION OF MRS L.L. BLOM
AT THE UNIVERSITY OF FORT HARE IN 2002.**

DEDICATION



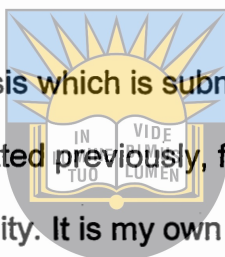
I dedicate this piece of work to my husband Nkosinathi and our children Xolelwa,

Yanga, Luvu, Awonke and Camagu.

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DECLARATION

I hereby certify that this thesis which is submitted by me for Masters in Psychology has not been submitted previously, for any degree and to any other university. It is my own work.



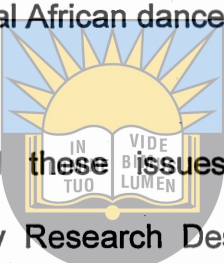
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N.S. SANDLANA

ABSTRACT

Traditional African dance and music have been a way of life for quite a long time. People used to gather, share ideas and sing together. Traditional African dance and music is thought of as a way of inviting the ancestors and communicating with them. In churches members sing to praise and invite the Almighty. Western therapeutic approaches in general fail to consider the spiritual dimensions in the lives of the majority of the black population, neglecting the therapeutic potential of traditional African dance and music.



This research explored these issues within a qualitative research paradigm using a Participatory Research Design. Data were collected using focus group discussions, observation and semi-structured interviews. The focus groups included child minders or mothers of infants; parents or relatives of a boy who went for circumcision; traditional healers and their initiates; choristers and lastly church members. Photographs were also taken. A literature review on traditional African dance and music as well as western therapeutic approaches were undertaken to highlight certain differences and similarities.

The findings of this investigation are best summarized by stating that traditional African dance and music can play a positive role as a therapeutic technique, in psychotherapy and in everyday life of people. Vibrant music can be thought provoking, heightening individual and group emotions and spirituality. The research clearly indicated that it was therapeutic for many involved.

ACKNOWLEDGEMENTS

My special and sincere gratitude is due to a number of people who shared their time, experience and views with me. These are the families of infants and young children, child-minders, preschool teachers, family of the boy who went for circumcision, Ms Nomalungelo Tyafa, a qualified traditional healer from Port Elizabeth and her group of qualified traditional healers and initiates, Lower Gqumahashe Siyakhana Chorale and community members, Lovedale Uniting Presbyterian Church members, Fort Hare students who were at the Gospel bonanza, Fort Hare praise dancers and members of the Baptist Church in Zion.



I am also greatly indebted to Professor H. M. Verhage, the head of the department of psychology, who helped me with Jungian writings, Fort Hare library staff for the provision of the relevant information, Rev A. Manxaile for his guidance, constructive aspiration and motivation, Mrs L. L. Blom, my supervisor for her guidance, assistance and support throughout the study, Professor P. Brouwer from the Department of Political Science, for editing my report, my husband Nkosinathi and children for their everlasting support.

Special thanks go to the National Research Foundation for financing my studies.

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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Traditionally, western societies have relied heavily on the use of synthetic medicines for both diagnosis and treatment of psycho-physiological problems. In contemporary societies psychology has evolved as an independent discipline with possibilities of addressing people's psycho-physiological problems. While synthetic approaches rely on the prescription and use of pills and mixtures, psychological models rely on therapeutic conversation and promotion of relaxation. This study examines how arts therapy (in the form of traditional dance and music) may contribute to the achievement and maintenance of balance between body and psyche for the optimum functioning of the individual. More specifically this study will explore how traditional African dance and music have been applied as a therapeutic technique towards the maintenance and promotion of people's psychological well being.

For a long time now, the focus of researchers has been on the use of western dance and music in psychotherapy and less research has been done on traditional African dance and music, especially as to its use as a healing method. It is now widely accepted that the provision of quality care to clients requires consideration of the cultural context in which the illness or the untoward

behaviour has taken place. Buhrmann (1984), for example, states that no cultural group can exist meaningfully without its living myths, rituals and ceremonies. These observations are a challenge to South African researchers to redirect their focus and develop better understanding of traditional African dance and music in psychotherapy. This study is one such attempt towards addressing that shortfall.

South Africa's cultural diversity offers great challenges to psychologists, which, so far, have not been fully explored. One of the limitations of western approaches is their general failure to consider the spiritual dimension in the lives of the majority of the black population. By and large western techniques are culturally too different to offer a meaningful psychological approach towards healing. If practitioners were merely ignorant of the traditional African dance and music and its therapeutic potential that would be understandable. However, more is at issue here, for the general dismissal of such practices is, at least in part, based on the assumption of their supposedly superstitious nature. An Indian proverb has aptly described arrogance as an ugly weed, which destroys all wisdom (Friedman, 1998). This study will maintain and seek to show that traditional African dance and music exercises powerful therapeutic influence on the human psyche. It will further explore the possible contributions which traditional African dancing and music may make towards the maintenance and promotion of psychological well being.

1.2 Problem Statement

From the onset it is questionable whether those who have been trained in the paradigm(s) of the conventional western-oriented health sciences, are ready (or even able) to fully appreciate the nature of traditional healing? For meaningful understanding in this area personal prejudices, however camouflaged in a disguise of scientific (and objective) judgments, must be suspended long enough to be able to truly listen and learn. It is only in that way that we can acquire more knowledge about the possible role traditional African dance and music may play in therapy.



1.3 Rationale

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The Professional Board for Psychology recommends- but does not require- the inclusion of cross-cultural material or experience for the accreditation of current courses. If psychology as a profession is to be valued by all the people of our country, it must demonstrate its good faith and ability to contribute to the betterment of this country's people's quality of life. The inclusion of cross-cultural experience and knowledge is very important, and more research in this field is needed. It should never be assumed that the mere acquisition of cultural knowledge and the academic teaching of skills are enough. The curriculum must focus on the immediate social problems and needs of specific communities. Each course should ideally contain a consciousness-raising component, an affective

component, a knowledge component and a skills component. This research will aim to increase the awareness in the helping professions about the possible role that traditional African dance and music can play in therapy.

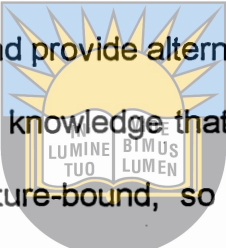
1.4 Delimitations of the Study

A brief delineation of the topic under study is justified at this juncture. The study seeks to investigate how Africans use dance and music to attend to their psychological problems. The assumption is that Africans, in fact, use dance and music in ways that bring healing to situations that need it. Examples will be provided in the course of this study to show that and how African people, both individually and communally, use dance or music or both to promote the well being of people's psychological state. The study will not be representative of all African groups in this country. Instead the research will focus mainly on the Xhosa population. It is acknowledged however, that African ethnic groupings despite their differences do share cultural practices to a significant extent. Granted Africans display cultural differences yet their similarity in broad cultural sweep is sufficient to postulate such a thing as an African psychological therapeutic technique in traditional dance and music.

1.5 The Background Information

Whether current psychological services are relevant to the South African

social context has come in for steadily scrutiny in recent years, with a few mental health professionals concluding that psychology is irrelevant to the nature and needs of the majority of black people in this country (Dawes, 1985; Holdstock, 1981). It has been suggested that psychologists take up such roles as outreach, consultant and facilitator of indigenous support systems. The need to incorporate informal help and indigenous healing has received attention and support from various South African researchers (Buhrmann, 1981; Holdstock, 1981).



The need to devise and provide alternative forms of relevant counseling in South Africa is rooted in the knowledge that the common constructs of western psychology tend to be culture-bound, so as not to be meaningful in other cultures. Because of South Africa's cultural diversity, it is important for counsellors to consider how counselling interventions could be tailored to meet the needs of a variety of population groups. Crucial to all psychotherapy is a therapeutic relationship, which includes unconditional acceptance, empathy and cultural sensitivity of the therapist.

Therapists should also consider the bio-psychosocial nature of an individual. This includes the individual, her/his family, bodily factors, socio-economic conditions, cultural norms and values. Culture provides a medium through which an individual releases her/his unconscious energies. Culture can be defined as the shared activities of a group of people, including language, values, experiences, symbols, tools and rules. It is a major determinant for how

people organize their activities and make sense of the world around them. Western approaches fail to consider the spiritual dimension in the lives of the majority of the black population, and western techniques may, with a few exceptions, be culturally too different to offer a meaningful psychological approach towards healing in non-western contexts (Hammond-Tooke, 1989; Holdstock, 1981). Pavlicevic (1999) describes how dance and music sessions were used in Gauteng for people who were victims of political, criminal, and domestic violence. Music was used to provide opportunity to relieve stress, gain emotional support, enrich educational and personal creativity, and deal with professional burnout.

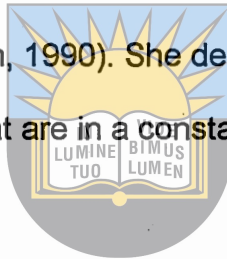


The Xhosa healing ritual's *intlombe* and *ukuxhentsa* are of a type used by most Africans in diagnosing and treating certain conditions. The traditional healer, *igqira*, communicates directly with the ancestors in an intense healing ritual. This also helps to rid the blood of impurities as the individual sweats profusely (Buhrmann, 1981). According to Woodward (1996), dance and music are used to treat various psychopathological conditions, such as autism, depression, Tourette's syndrome, encephalitis, Parkinson's disease, Alzheimer's disease among others.

In some areas, KwaZulu-Natal, Zimbabwe and Madagascar, to mention a few, traditional African dance, music and drama are still of value to the helping professions. In KwaZulu-Natal, the reed dance is conducted to encourage young

people not to have sex before marriage. This serves to prevent sexually transmitted diseases, teenage pregnancy and to reduce the incidence of street children (Bridgraj, 1998).

Buhrmann (1981) explores the therapeutic use of the Xhosa healing ritual, *intlombe* and *ukuxhentsa*. Buhrmann observes that any psychotherapeutic system should consider the culture or the world-view of the client to enable the therapist to penetrate the inner world of the client with an understanding attitude and a clear mind (Buhrmann, 1990). She describes the inner world as originating from a number of factors that are in a constant interaction.



These include genetic factors, physical health factors, personal inner and outer world experiences of the child and her/his family, child rearing practices, cultural environment, and the values and beliefs of the community in which one is brought up. They contribute towards personal and cultural consciousness and the development of personality. Their interaction can either be harmonious or haphazard, resulting in a psychic wholeness or fragmentation.

The traditional African healing approaches encompass the client's physical, emotional and spiritual needs. They are believed to be unique in that some traditional healers are able to perceive everyday problems, are aware of body language and bodily needs, and appreciate the importance of the deity in giving expression to spiritual aspects. In her study of indigenous healing methods

and the psychology of the Xhosa people, Buhrmann (1990), focused on several aspects of the body and psyche and on the way in which these, together with the forces of nature and the cosmos, are incorporated into most African healing exercises (Buhrmann, 1990). According to Buhrmann, rhythmic exercises constitute a medium through which certain mental activities are evoked for the direction of life energy into new forms of activity, whether psychological or physical, or both. These forms may include hypnotic trance, aggression, *umbilini*, a fast heartbeat, strange voices, and gait. The songs are symbolically meaningful, archetypal and can be shared by all participants.



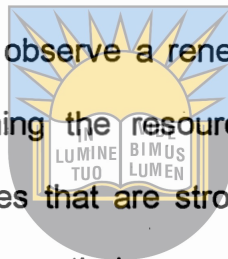
Buhrmann's study of the Xhosa *Intlombe and ukuxhentsa*, the Pedi *malopo* dance and Haiti voodoo healing rituals have shown that touch, dance, and possession all require containment for the safe expression of unconscious reality. She points out that the transference/counter-transference relationship is essential for bringing the unconscious to consciousness.

1.6 Assumptions

Traditional African dance and music has been a way of life for all races from ancient times and continues to be so even today. Songs have always been sung during times of happiness, victory or sorrow as an expression of feelings and emotions of both individuals and groups. Among traditional African communities dance ceremonies were aimed at communicating directly with the

supernatural realm and with a view to connecting with the powers and presence of ancestors. Moreover, as Kelly (1994) has noted, a variety of activities have long been used in traditional African societies to treat certain conditions. Traditional African dance and music are among such activities. Through the use of healing rituals and ceremonies people believed that their well-being would be enhanced. It was by such rituals and ceremonies that people dispelled misdirected energies thus affecting a healing process.

It is encouraging to observe a renewed interest among politicians and academics both in examining the resourcefulness, viability and meaningful expressions of cultural styles that are strongly linked to the heritage, cultural practices and ethos of various ethnic groups. Broadly defined, this is what has come to be known as the African Renaissance.



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1.7 Advantages/strengths

Traditional African dance and music still play an important role in our societies for several reasons:

- Traditional African dance and music remain ever popular among both the old and the young. It remains a powerful tool in socialization.
- Traditional African dance and music are not just to socialize but also communicate a message.

- Traditional communities continue to use traditional healing practices, which incorporate dance and music.
- Africans by and large continue to value and consult traditional healers who make use of traditional African dance and music.

1.8 Challenges/weakness

Today's black youth are exposed to contemporary dance and music more than to traditional African dance and music. The type of music that can be used for healing purposes is affected by age and cultural background; many modernised blacks, especially among the youth, see traditional African dance as mere madness and/or as paganism and will not benefit from its therapeutic use. Instead, contemporary music and drama are sometimes used to deal with victims of family, political and criminal violence. Also, popular culture does welcome Americanisation/ globalisation and so diffuses ethnic or racial identities.

Therapists should consider an individual's bio-psychosocial nature. This includes the individual, her/his family, bodily factors, socio-economic conditions, cultural norms and values. Culture provides a medium through which an individual releases her/his unconscious energies. Culture can be defined as the shared activities of a group of people, including language, values, experiences, symbols, tools and rules. It is a major determinant for how people organize their activities and make sense of the world around them. Western approaches fail to

consider the spiritual dimension in the lives of the majority of the black population, and western techniques, with a few exceptions, are culturally too different to offer a meaningful psychological approach towards healing blacks (Hammond-Tooke, 1989; Holdstock, 1981).

1.9 Research Objectives

The study seeks to investigate how Africans use dance and music to attend to their psychological problems. The research aims to:

- Collect and analyse data through observation of and semi-structured interviews with participants about their experiences and feelings during dancing and musical activities.
- Explore traditional African dance and music as a coping and/or relaxation technique.
- Explore how traditional music and dancing may be incorporated in counselling situations.
- Compare traditional African dance and music with similar forms of western therapies.

1.10 Method

1.10.1 Research Design

A research design is defined as “an exposition or plan of how the

researcher plans to execute the research problem that has been formulated” (Mouton, 1996, p.175). It guides the planning, structuring and execution of the relevant study in a manner that will enhance the validity of the results or findings. A design offers a blue print for the researcher to organise the research project from methods of data collection to those of data analysis.

1.10.2 Data Collection

Data will be collected using focus groups discussions and semi-structured interviews. The inclusion of open-ended questions will enable the participants to give more information concerning their feelings during the activity (dancing) and the interpretations of their feelings. Focus group discussions will be conducted to allow openness and to gather the widest possible range of information. The researcher will use a tape recorder and camera to collect information where participants agree to it.

1.10.2.1 Sample

A disproportionate sample will be used. The participants will be selected according to their experience and knowledge from five groups of five to ten each. The groups will be child-minders or mothers of young children, parents and relatives of a boy who is to be circumcised, traditional healers and their initiates, choristers and church members.

1.10.2.2 Participants

The study will include forty-five participants. Participants will be heterogenous in terms of religious affiliation, age, sex, occupation and educational background. There will be five groups of participants. Group A will comprise of childminders or mothers of infants and young children, Group B, parents and relatives of a boy who is to undergo circumcision, Group C, traditional healers and their initiates, that is, *amathwasa*, Group D, choristers, Group E, Church members. The purpose is to get an as wide a variety of input as possible about the role that traditional African dance and music plays in a Black community in the Province of the Eastern Cape.



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1.10.2.3 Procedure *Together in Excellence*

Focus groups will be used. Berg (1993) defines a focus group as an interview style designed for small groups. It is aimed at discovering more about conscious, semi-conscious and unconscious psychological and socio-cultural factors and processes of different groups by discussion. One of the advantages of a focus group is that it is a socially oriented research method for capturing real data in a social milieu. People in focus group discussions open up and share insights that may not be available from other sources of data. Participation will be voluntary.

The researcher will visit places where traditional African dance and music takes place, that is, family activities, traditional healing rituals, community activities and Church activities. She will ask for permission to observe activities carried out, to record and even to take photographs of the proceedings. The researcher will personally obtain verbal consent from the prospective participants for participation in the study. This approach for obtaining consent for participation is better than to ask consent in written form, as this can make it easy for them to refuse.



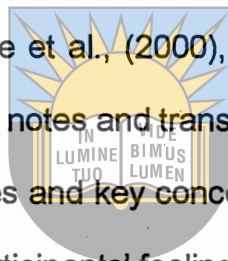
1.10.3 Data Analysis/Writing up the Participatory Action Research

Pope, Ziebland and Mays (2000) state that qualitative research consists of a variety of data, transcribed recordings of interviews or focus groups, jotted notes and more detailed field notes of observational research, and the researcher's reflective notes made during the investigation. This is the raw data that needs to be analysed and arranged into a meaningful document. According to Pope et al., there are five steps that should be used in data analysis; familiarisation, identification of a thematic framework, indexing, charting-rearranging and mapping.

Familiarisation includes listening to tapes, reading transcripts, studying notes listing ideas and recurrent themes. Identification of a thematic framework consists of identification of key issues, concepts, and themes by which data can

be explored and referenced. In indexing use is made of numerical codes supported by short description to elaborate the index heading. The data is then arranged according to the appropriate part of the thematic framework to which they relate and if necessary charts are formed and charting is made. Mapping and interpretation involves use of charts to define concepts, map the range and nature of phenomena, and find association between themes to enhance explanation of findings.

As explained by Pope et al., (2000), the analysis of data will involve the listening to tapes, perusal of notes and transcripts as well as close observation of photographs. Certain themes and key concepts will emerge and be systemically discussed, in view of the participants' feelings about traditional African dance and music.



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As Winter (1996, p.25) has observed, practitioners writing their PAR projects "should not be overawed by the portentous format and rhetoric of academic journal articles. Instead we should accept and welcome the point that, since our writing emerges from a different set of relationships (collaborative and action-oriented, rather than authoritative and observation-oriented), the format of our writing should also be different."

1.11 Definition of terms

1.11.1 Dance

Groller (1997) defines dance as “ an expression in rhythmic movement, of an intensified sense of life, arising from an inner perception that stimulates both mind and body”. It may follow a predetermined pattern or the dancer may design her/his own dance style through repetitive dance practices. Dance and music are performed for various reasons, that is, for pleasure, or for diagnostic or therapeutic purposes.



1.11.2 Music

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Music is defined as “ art of combining vocal or instrumental sounds (or both) to produce beauty of a form of harmony and expression of emotion” (Groller, 1997). Like dance, music may be performed according to written notes or randomly according to the singer or composer’s instincts. Leading in gospel music for example, is not according to the leader’s being told how to do it, he/she just does it and follows a self-discovered pattern.

1.11.3 Ritual

According to Corsini (1994), a ritual is “ a conventionalised joint activity,

given to a ceremony, involving two or more persons, endowed with special emotion and often sacred meaning, focused around a clearly defined set of social objects, and when performed confers upon its participants a special sense of the sacred and the out of ordinary." It is also a way for participants to show respect to themselves, or to some valued object or its representative. An example of a ritual is that of a ceremony in which the family slaughters a goat or a chick for luck and/or protection against evil spirits. Most healing rituals require dance and music as a way of inviting the ancestral spirits.

1.11.4 *Ukuthwasa*



Buhrmann(1984), defines *thwasa* as a condition in which the individual is called by the ancestors to be their servant. It is characterised by emotional disturbance. The desires of the ancestors are usually communicated through dreams and mysterious illnesses (Van Rensburg, Fourie & Pretorius, 1992). People with this condition are often looked down upon, as they are believed to be superstitious, demonic and primitive.

1.11.5 Trance

Trance is a sleep like state characterised by markedly diminished consciousness and responsiveness to stimuli. It is a hypnotic state, which may vary from a light trance characterised by inability to open the eyes, limb rigidity

and hand anaesthesia, to a medium trance (Corsini, 1994). People voluntarily enter into this state by way of intense singing, dancing and drumming. Some individuals use drugs to induce this feeling.

1.11.6 Traditional healer

This is a complex phenomenon and as such there are two definitions given here: Ampofo and Romould (1978) in Sindiga, Nyaigotti-Chacha and Kanunah, (1995), define a traditional healer as “a person who is recognised by the community in which he lives as competent to provide health care by using vegetable, animal and mineral substances and certain other methods based on social, cultural and religious backgrounds as well as on the knowledge, attitudes and beliefs that are prevalent in the community regarding physical, mental and social wellbeing and the causes of disease and disability”. Today there is a mushrooming of traditional healers, some of whom are bogus. There have been a lot of reports about people who would claim to be qualified traditional healers for gain, and others who would kill people for obtaining body parts for *amayeza amdaka*, evil medicines. These people are not welcome in the communities as they bring traditional healing into disrepute. In agreement to this statement Ahmed, Bremer, Magzoub and Nouri (1999, p. 79) define a traditional healer as “an educated or lay person who claims an ability or a healing power to cure ailments, or a particular skill to treat specific types of complaints or afflictions and who might have gained a reputation in his own community or elsewhere”.

1.12 Outline Of Research

The study consists of six chapters, appendixes, glossary and a list of references. Chapter two deals with a literature review. The researcher reports on the views of other researcher about dance and music with special consideration for traditional African dance and music and its use as a therapeutic technique. Included in this chapter is psychotherapy, with special focus on art, dance therapy, music therapy, spiritual healing and the healing rhythm. There is also a brief discussion on traditional dance forms, modern dance forms and a general overview of western therapeutic approaches.



Chapter three consists of the research method and data collection, and includes a research method, strategies and procedures in data gathering process, which include family activities, traditional healing, community activities and church activities. In chapter four the researcher is going to focus on research findings. Chapter five deals with discussion of findings on traditional African dance and music as a therapeutic technique. Chapter six focuses on the summary and recommendations. Following the six chapters are the appendixes, glossary and a list of references.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

Drumming, singing and dancing have been part of human existence since time immemorial. For many decades, the focus of researchers has been on the use of western dance and music in psychotherapy while less is known of traditional African dance and music, especially as a healing method. It has been discovered that the provision of quality care to clients requires consideration of the cultural context in which the illness or the untoward behaviour occurs. Buhmann (1984) states that no cultural group can exist meaningfully without its living myths, rituals and ceremonies. This challenges South African researchers to redirect their focus and to develop a better understanding of traditional African dance and music also for psychotherapeutic purposes.

Groller (1997) describes dance as a rhythmic movement that is unconsciously or consciously invented. An example of an unconsciously invented dance is a communal dance through which the dancer transcends the consciousness of self by an enthusiastic trance-like state, in which she/he overcomes evil spirits. This type of a dance may be classified as a primitive and ritual dance.

Primitive dance is characterized by a repetition of monotonous movements in a powerful rhythm, prolonged beyond endurance, diverse patterns of movements resembling local tribal practices, with rhythmic beat to every movement, accompanied by drumming, hard stamping of feet upon the ground, with bent knees and continuous prolonged repetition of basic movements (Groller, 1997). Its direct aim is to communicate with the supernatural so that supernatural powers may operate through the individual.

Ritual dance is a consciously designed, joyous expression, reflecting the dancer's emphasis on harmony and on cherishing the human body in natural rhythmic movements. It reflects the social and recreational expression of peasant cultures in feudal systems. Rhythmic dance and music are well known for their ability to induce altered states of consciousness. Drums and rattles used by dancers and singers help to focus attention inward and produce a state of ecstasy. To a shaman this is the point at which the dancer (shaman) has visions or images, and hears voices giving direction or information for healing or a spiritual heightening of solidarity in the community (Adler & Mukherji, 1995; Doore, 1988; Walsh, 1990). Eliade (1964), in Peters (1998, p. 117) defines shamanic ecstasy as a "soul journey" or "magical flight". Walsh (1990), in Peters (1998, p. 117) calls it "cosmic travelling".

In the case of a diviner this is a period when the dancer falls into a trance, hears voices, has visions, and speaks in tongues. This is preceded by increased intensity in singing, hand clapping, drumming and dancing, so producing a tense, vibrant atmosphere. According to Zoja (2000) and Metzner

(1997), ecstasy is sometimes enhanced by use of hallucinogens, like the South African iboga plant. This is regarded as a reunification of the sacred and the natural. It is during this time that the diviner is believed to be communicating with her/his ancestors and is able to diagnose by divination, receive information about the healing ritual and /or the treatment for her/his clients. It is a period when the unconscious becomes conscious, the invisible, visible (Buhmann, 1981, 1984, 1990; Hammond-Tooke, 1989).

Traditional healers worldwide believe that by altering consciousness through activities like dance and music, they can enter the worlds in which they can meet and work with spirit helpers who guide them in healing. In most cultures, altered states of consciousness are used in special ways for community problem solving and healing. Over 80% of societies in sub-Saharan Africa use this in religious and healing practices. A Xhosa healing ritual known as *imfukamo*, brooding, a form of seclusion is a well-known way to induce altered states of consciousness (Buhmann, 1986 in Louw & Edwards, 1999).

This study now begins with a review of what other researchers have discovered about the use of western dance and music in psychotherapy as well as the use of traditional African dance and music in psychotherapy. The psychoanalytic model has been favoured in the study of human behavior with a view to psychotherapy.

2.2 Psychotherapy

Wolberg (1977), in Bootzin, Acocella, & Alloy (1993), defines psychotherapy as a psychological treatment of emotional problems in which a trained person intentionally establishes a professional relationship with the client for the purpose of removing, modifying or retarding existing symptoms. It is also aimed at mediating impaired behavioural patterns and promoting a positive personality growth and development. Sue, Sue and Sue (1994) see it as a systematic application of strategies built upon psychological principles. Instead of referring to emotional problems they speak of psychological trouble. Psychologically troubled individuals appear to be those with serious psychological problems. This is a form of harsh labelling; hence this study prefers to refer to them as emotional problems or emotional imbalance. Psychotherapy is not always used and should not be used only for psychologically troubled individuals. People live, all of them, in a stress stricken world, and are continuously in need of help. They should receive the necessary help before they get ill, or psychologically troubled.

2.2.1 Art Therapy

In a speech made by Doctor Ben Ngubane at an arts exhibition held on 07-02-2000 at UNISA Art Gallery, the value of art was emphasised. Quoting Thabang Noto Matseke, he stressed the importance of art in enhancing self-realisation by expressing one's creativity, and in reconstructing one's mind so as to intensify her/his awareness. Gladding (1997) further explains that in its

use as a form of therapy, art includes the use of the creative arts, that is, any form of art such as paintings, drawings, sculpture, poetry, drama, music, photography, sculptures and cartooning (Gladding, 1997). Visual art was used for therapeutic purposes before it was recognised as a diagnostic technique.

2.2.1.1 Drawings

Drawings by children have been used to gain more information about them, their families, and to expose affective states. Children project themselves and display their inner beings in drawings. The better they set objects the more advanced is their intellectual development or the higher is their rating. An example is that of the Draw-A-Person Test, in which one is required to draw a picture of a person. A large head in the drawing could depict an over-concern with issues related to intellectual functioning or brain damage (Kaplan & Saccuzzo, 1997).

2.2.1.2 Photography

Photographs are used to establish rapport, for diagnosis, to promote understanding and to deal with resistance. It consists of projectives, self-portraits, photos of clients taken by others, those taken or collected by clients themselves and family album pictures. The facial expression usually says a lot about the client's relationship with significant others in the pictures. This may serve to identify a client's strengths and weaknesses.

2.2.1.3 Cartooning

Cartoons are a visual form of humour used for entertainment and instruction. Cartooning is used for the release of tension through laughter, the promotion of understanding and for communication. It is best used with reluctant and resistant clients.

2.2.2 Dance Therapy



The establishment of the African Music and Dance Ensemble is closely associated with the development of Pan African consciousness among black Americans in the United States. It originated in dance and music activities, which were aimed at promoting the creativity of these Americans (Ladzekpo, 2000). According to the American Dance Association, which was established in 1966, dance therapy is defined as a holistic psychotherapeutic approach that uses movement in a process to help individuals integrate emotional and physical aspects of themselves. The mind and body interaction is seen as indissoluble and complex (Gladding, 1997). The body is believed to be a manifestation of personality and any spontaneous movement is a projection of self.

Dance and rhythmic movement, both spontaneous and non-spontaneous, are used for both diagnostic and therapeutic purposes. This form of therapy promotes and develops better interpersonal relationships and

sharpens interpersonal communication. Its focus is on resocialisation, the establishment of human bonds, the release of tension and the expression of emotions in a safe milieu and in an acceptable manner. Such activity in a real situation and with real people helps the individual to integrate experiences by recognition of repressed behaviour and buried conflicts and by reconciliation of the unconscious with the conscious (Feder & Feder, 1981).

In support of Gladding (1997) and Feder and Feder (1981), Karou (2000) further describes a healing rhythm as a guided journey through universal rhythms, whether individually or in relationships. As ecstatic fun it enables individuals to connect with their inner feelings and to uniquely express each rhythm. Such a dance Karou refers to as a dance of personal truth since it causes release of boundaries and allows for creative openness and self-empowerment. The healing dance activates and directs energy, develops strength and fluidity, increases concentration and creativity, enhances body image and self-confidence and the development of teamwork skills. Dance also serves to express emotions and feelings, can be a form of prayer, a ritual or be simply entertaining. Some forms of dance like ethnic and folk dances, reflect traditions and culture. This phenomenon is universal (Drum, 1998).

Shannon (1992) identified another form of dance therapy, the ritual dance which originates in the primitive healing dance of time immemorial. Early dance forms have faded away but their influence is still apparent in the ethnic and folk dance traditions. Modern dance pioneers established a foundation for the development of dance therapy as a profession, by renewed interest in

primitive dance forms and in the connection between folk dance and dance therapy: hence they have observed, participated in and learned from folk and ethnic dance.

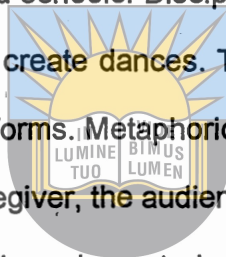
Shannon (1992) classifies dances as in line, in open and closed circles and in solo formations, all of which provide a safe and supportive environment in which healing can occur. It provides an opportunity to share rhythm and effort, builds mutual understanding and support, while simple repetitive movements evoke the universality of human experience in space and time. Ritual aims to increase an integrated self-awareness, in relation to others, the world and larger rhythms and energies that brings stability and light to people's lives. This enhances healing and transformation by the generation of new sacred images which embody the old symbols. In other words the ancient dance forms are not merely imitated, but serves as wellsprings of new meanings in awareness of dance as inherently expressive and healing.

Duggan (1981) in Gladding (1997) has identified a number of dance and movement therapies. Dance therapy stresses aspects basic to the creative arts such as expressive movement and the physical rhythmic movement so effecting transformation in the integration of the conscious with the unconscious. It should be noted that the focus of movement therapists is not just on the use of music but, rather, on inner feelings and their spontaneous expression. Dance and rhythmic movement therapy seeks to effect three kinds of change, that is, physical, psychological and social. Physical change aims at

the release of physical tension, or the broadening of one's movement repertoire. Psychological changes are concerned with the channelling of self-expression in a meaningful way and with helping the client adjust to reality. Social aims include participation in a group interaction and the development of social relationships by joining in movement and dance with others (Fleishman & Fryrear, 1981 in Gladding, 1997).

According to Picard (1995), modern dancing is according to various fixed styles, methods and schools. Discipline, practice and knowledge provide dancers with freedom to create dances. The focus of modern dance is on the discovery of new dance forms. Metaphorically dance is described as care, with the dancer being the caregiver, the audience being care-receivers. Five factors have been identified as key elements in the provision of quality care. These are:

- Compassion, which involves courage, willingness to be vulnerable and open to the experience of others
- Competence, which encompasses knowledge, skills and the empirical bases that are brought to a caring practice
- Confidence, which is a moral awareness of a caring relationship
- Conscience, which is a regular exploration of moral dilemmas with an intention to avoid evil doing, and which provides opportunities for quality care



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- Commitment, which involves becoming an expert through regular practice and over time in caring for clients, doing what is right even when circumstances would tempt one to do otherwise.

2.2.3 Music Therapy

Adegbite (1991) defines sound as an important aspect in communicating an abstract idea in a concrete form. Music is defined as an important form of sound. Sowande in Adegbite (1991, p.18), describes it as "the organisation of the raw material of sound into formal and structural patterns that are meaningful and generally acceptable to that society in which the organisation has taken place; these patterns relate directly and in a most intimate manner to the world-view and the life experiences of that society viewed as a homogenous whole and are accepted as such by that society."

African Music has gained international recognition since the end of the 60s with the use of Myriam Makeba and Hugh Masekela. Since the end of apartheid African music has really flowered. Gospel and soul music have influenced the development of the earlier indigenous choral traditions to produce rich modern popular music. The Johannesburg Africa Cultural Center was established to redirect struggle energy especially that of young people towards expressive arts (Leymarie, 1997).

Robledo (2000) states that some people believe that music stimulates the developing foetus and that studies have shown that a foetus can hear and

react by moving. According to Ostwald (1992), the infant's cry, gurgle and humming are means of communication to which the parents or other caregivers respond. Environmental factors shape and develop the child's musical behaviour. The child learns this behaviour through modelling. Rattles and other musical instruments are used in the nursery to serve as stimuli, which will keep on ringing in the child's mind, even when they are turned off, or when the child's eyes, are closed. The rhythmic lilt in a mother's voice provides information and orientation and makes the child feel more secure even when separated from the mother. It connects the child with the parents in reality and in fantasy.



Nye (1979) states that music stimulates and enhances curiosity, interest, imagination and arouses feelings. It has also been shown that music stimulates and enhances intellectual, physical, affective and social growth during nursery school and in kindergarten (Coleman, 1922, in Nye, 1979). Music helps in the development of motor skills, builds up self-confidence and increases oral and memory skills.

Feder and Feder (1981) aver that music represents pure emotions, and the most refined elements of intellect. The role played by music in therapy cannot be overstated. It creates communication between people in a non-threatening way, offers escape from a closed world, a world of illness and/or disability. As a form of group activity, music provides an opportunity for self-assertion and stimulates a sense of belonging to a group in which one is accepted. Music also enhances self-development through reinforcement,

relaxation and sleep. It is also a source of energy and order. Rhythm is seen as the most significant element, an energiser, an organising agent that influences activity, communicates, structures reality and brings people together through coordination of sound. It also serves to control behaviour, and provides nonverbal persuasion to act and interact with others.

Lingerman (1983), a teacher, counsellor and minister, explains how music helped him to balance his personality, providing peace in the psyche and empowerment of the soul. He sees it as a way of changing one's personality and attitude toward life, enabling in-depth understanding and communication in relationships, and enhancing relaxation, vitality and productivity. He views music as clarifying and purifying for one's body, emotions and thinking patterns, releasing courage, uplifting spirits, stimulating creativity and enriching friendships and better understanding of God.

He further observes that dance and song help the physical body, as it is a form of exercise. It improves breathing, blood circulation, muscular energy and metabolism. It also helps to release expressions of feelings like anger, joy, sadness, tension and guilt. It is a healthy way of channelling repressed energies. Music strengthens one's determination and constructive will power, improving memories of forgotten places and people.

In agreement with Lingerman (1983), Weinberger (1998) states that music reduces brain seizure in common forms of epilepsy because of its ability to cause relaxation. Music is described as an art with a difference and an

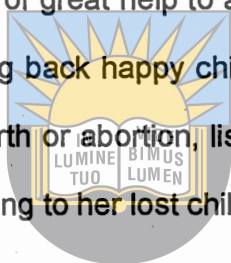
experience in time. This makes the therapeutic nature of music different (Frommer, 1972 in Verster, 1989). It makes the client's feelings undergo a change that although not musically impressive is enough to convince the client that her/his feelings will be able to change in the real life situation.

Bonny (1987 in Gladding 1997, p.369), describes music as “ a combination of sound and silence”. It is also used as a powerful way of drawing people's attention, evoking past memories, channelling inner feelings, creating and intensifying moods, and attracting people to each other for a good cause. Gladding (1997), supports the views of researchers like Lingermann (1983), Buhrmann (1981, 1984 & 1990) and others, about the effects of music, such as, changes in blood flow and blood pressure, breathing rate, body posture and mood. It is also claimed that listening to music has an antidepressant effect, lessens anxiety, eases loneliness, and soothes irritability. Ellis (1977) in Gladding (1997), states that the singing of rational songs helped clients deal with rational thoughts in a less complex way. Harper (1985 in Gladding, 1997), states that when used with elementary school children, music makes group guidance lessons more effective. It helps children to have fun, become more comprehensive and innovative and enhances their memory. In developmental guidance music was used in activities related to self-awareness, self-expression, and social and career awareness.

Bright (1999), in her study of the use of music during times of grieving, discovered that grief has many causes other than bereavement. People respond to these in a unique way. This requires a broad knowledge of

therapeutic skills. Music may help people to reflect and to affirm the life of a lost one, or one dying. Music helps the client to remember the lost ones. It is useful for those who have difficulty with the verbal expression of their emotions, and helps them to feel understood and validated beyond measure.

Bright (1999) also explains how familiar music can be used in grief resolution. It helps to evoke suppressed thoughts and feelings. Songs of courtship may help a client air her/his grief over a failed relationship. A childhood song may be of great help to a client when dealing with a child who "went wrong" by bringing back happy childhood memories. For someone who did not cry after a stillbirth or abortion, listening to music or singing the songs that could have been sung to her lost child may provide an occasion for crying.



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Rockwell (1998) explains how a hybrid form of music developed as a result of fusion across cultural boundaries. So pop music is characterised by the use of spirituality and imagination to make people smile and tap their feet. Indian pop music is a case in point. It includes Qawwali music, rock sounds, dance and other rhythms from rap to reggae. In these settings there is lead singing, clapping of hands and chorus singing. People are stirred up and inspired to sing with the group or band. Music is referred to as a melting pot that enables the crossing of cultures and the breaking of boundaries. It opens up opportunities for communication. Through the love of music, people learn to understand each other. Williams (1997) observes that in South Africa as the old system kept racial groups apart, music helps to break the boundaries enhancing harmonisation.

Pejcinova (1999) has identified another important psychotherapeutic approach namely the Soul Centred Change work. This approach enters the subconscious through conscious goal definition, guilt resolution and an integration process to soul experience. The musician sinks into the depths of music, reflects back to her/his past, enabling the unconscious to transcend into consciousness. This provides the individual with an opportunity for transformation. He/she develops new insight concerning her/his existence and establishes peace with her/himself and the universe.



2.3 African Dance and Music

2.3.1 Traditional Dance Forms

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According to Aguiar (1999-2000), African dance incorporates both spirited vigorous and reserved movement. It varies widely by region and ethnic community. Traditional dance is used for a variety of purposes, which include religious rituals, marking rites of passage as in initiation to adulthood, weddings, forms part of communal ceremonies like harvest celebrations coronations and funerals, and provides entertainment and recreation in the form of masquerades, acrobatic dances, and social club dances. European researchers did not capture the aesthetics of African dance in the cultures they sought to analyse and conquer. They were biased and studied certain types of African dance to enable them to make generalisations in support of their assumptions about blacks. Some saw it as an expression of both savagery and

aggression. It is also seen as a collective community happening, that expresses the life of the community rather more than individual mood, and represents the key elements of communal life.

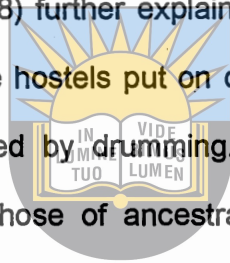
Dance reinforces gender identity to children at an early age, provides a platform for their views and enables them to withstand ridicule or criticism. It is used as a form of criticism and commentary and is believed to symbolise connection with the supernatural. It plays an important role in the recognition of major events in life, for example birth, marriage and death, and is an important element in therapy and healing.



In some African countries African dance is used in the treatment of women with mental illnesses, releasing important life forces in the world that do battle against disease and death. It also serves as a vehicle for communication of ancestral wisdom. African dance and music is also important in preparation for community roles, to instill discipline and control. Kelly (1994) notes that, from time immemorial, African dance and music are among the activities used by Sub-Saharan cultures to treat certain conditions. The South African focus has been on group therapy through the use of healing rituals and ceremonies. It is through these rituals and ceremonies that people release misdirected energies to bring the body's senses into the healing process. Religio-social ceremonies aim to maintain community well-being and cohesion.

Traditional African dance in the form of a Gumboot dance, is a high-energy tap/song/dance depicting the tribulations of South African gold and

diamond mines during the apartheid era. Migrant labourers working miles underground in darkness established a morse code of slaps, stomps and splashes. This was their form of informal communication. The tradition was established over generations. The dancers' boots are decorated with tinkling bottle tops to symbolise the chains their ancestors once wore. The director of a Soweto Youth Club, Mr Mbuli took promising youth from the streets to teach them traditional dancing which tells the story of the mine workers in a joyful manner that lifts the spirit of the onlookers. (Goodale, 2000). In support of Goodale, Leymarie (1998) further explains that on Sundays, in Ingoma, Zulu miners living in the mine hostels put on collection of dances. The songs and dances are accompanied by drumming. They are sometimes warlike and initiatory, representing those of ancestral warriors. These are a source of pleasure for the Zulu workers.



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During healing ceremonies, several Zaire ethnic groups perform dances wearing masks. These masks incorporate the spirits of the ancestors consulted during illness, and are used to fight evil spirits and to prevent diseases. The masks influence the health and wellbeing of the community. They had the power of magical healing causing the dancer to be able to cure the ill by dancing and jumping over the client in a public ceremony (Klieman, 1985, in Kelly, 1994). Trance dancing was performed for social reasons, like healing the spirit realm for answers.

These ceremonies aim to:

- Control hopeless situations through client and community participation –

- Promote community relationships and group solidarity
- Produce a soothing , distracting effect
- Relieve suffering by belief in the establishment of harmony between the dancer and the spirit world.
- Reflect the cultural context with rituals and symbols so as to determine the meaning of a disease, and what to do to end it.
- Enhance hope and expectation by intensifying the ritual through the client's emotional involvement
- Prepare a desirable nutritious food, to enhance client self esteem, hope and pride
- Enhance group identity since dance enables the client to merge with the collectivity of the group (Kielhofner, 1983 in Kelly, 1994).

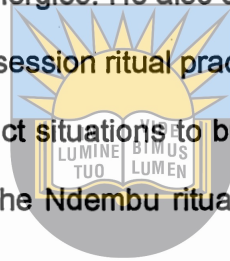


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It is also believed that African traditional dance and music is a tool for the treatment of occupational problems. Fourie (1996) supports Lingerman (1983) and Kelly (1994), in their view of dance and music. He explains that culture gives one space, time, license and form within which unconscious energies can be released. The western focus here is, on containment and control of these energies to prevent them from being released in a destructive way, rather than on their manifestation in action. In support of Picard's (1995) description of the dance's qualities of care, Aguiar (1999-2000) emphasises the skillfulness of the dancer as an important aspect in maintaining a call-and-response relationship between dancers, musicians and audience. This is what makes traditional African dance different from many western forms of art dance.

Rituals enable people to release and express their culture and prevent self-destructive behaviors. They are forms of spiritual release. In his exploration of African dance patterns among the Xhosa, Shangaan and Tsonga, Johan van der Westhuizen in Fourie (1996), discovered that the dance brings an altered state of consciousness, a feeling of being in direct contact with unconscious forces and energies. He studied the Fisa, a "cooling down" ritual of the Sothos focusing on release techniques for positive and negative feelings and energies. He also studied Baraka, (meaning "holiness"), a Kalanga demonic possession ritual practised in Zimbabwe by Sotho and Pedi when dealing with conflict situations to bring about reconciliation. There is, as well, the Chihamba of the Ndembu ritual of the Zambian people, to treat the severely depressed.



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Spiritual leaders use dance as a symbol of their connection with the world beyond (Aguiar, 1999 - 2000). Bori or ajun is an African religious therapy usually prescribed for mentally ill women. Christian missionaries did not recommend traditional African dance for Christians because they feared that it would connect them to indigenous religion.

Bridgraj (1998) explains how the Reed dance of kwaZulu-Natal is performed in order to encourage the young people not to have sex before marriage, to prevent sexually transmitted diseases and to reduce teenage pregnancy and the incidence of street children. Only virgins participate in this dance, which provides an opportunity to test the girls for virginity.

Pavlicevic (1999) indicates that music therapy improvisation is used in South Africa to address, support and develop mental, emotional, social and physical well being. Music is nonverbal communication, which allows the therapist to reach the emotional life of the client, irrespective of cultural or linguistic background. There should be a well-established rapport between the therapist and the client, if the therapy is to be successful.

Music has been used in Gauteng for the victims of political, criminal and domestic violence, for stressed out individuals, to alleviate pain, gain personal and emotional support, enrich educational and personal creativity and to address professional burnout. The type of music used is culture specific. Group formats and group activities are used in unstructured, semi-structured and structured ways. Buhrmann (1981, 1984, 1990) in Saayman (1990); Fourie, (1960; Hammond-Tooke, (1989); Kelly, (1994); Lingermann, (1983); McRae, Carey and Anderson- Scott, (1999); Meralviglia, (1999); Sodi, (1994 in Woodward, 1996) and Mhlaba (1994), all observe that dance and music provides self-control by enhancement of self-pride. It also allows for expression of negative feelings in an acceptable manner.

The effectiveness of traditional African dance and music is determined by factors like the presence or absence of distracters, the seating arrangement, confession, and ritual impurities (Buhrmann, 1981, 1984, 1990; Friedman, 1998; Uyanga, 1978; Kealotswe, 1985, & Metzner, 1997). In most cases women sit on the right and men on the left, drummers at *entla*, that is opposite

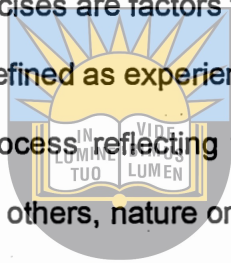
the door (as one enters the doorway). In Independent African Churches like the Zion Christian Church, active singers are usually near or around the drummer. This increases rhythmic intensity needed to heighten the emotions of the church members, especially the preacher.

2.3.1.1 Spiritual Healing

Spirituality has been defined as the experiences and expressions of one's spirit in a unique and dynamic process reflecting faith in God as a supreme being; a connectedness with oneself; others, nature or God; and an integration of all human dimensions (Meraviglia, 1999). It is viewed as an immaterial aspect of a person that never dies. Stanislav (1999) explains that spirituality is a proper and important aspect of human existence and therefore it should not be considered a product of ignorance, superstition, primitive, magical thinking, or pathology. Karasu (1999) emphasises care and compassion, love and belief beyond oneself, love for others, work, belonging, belief in the sacred, unity and transformation as the corner stones for spiritual healing. Priest (1991, in Gladding 1997), further states that pastors and ministers are seen as "a source of mental and emotional sustenance". The vitality of spirituality in the lives of the needy is affirmed. Use of language and imagery in problem solving and treatment should be related to the client's worldview.

Some great spiritual traditions of the world teach that the world of ordinary consciousness is actually a dream. By understanding special

consciousness-raising practices, such as meditation, people can learn to wake up from the dream. In this state they can experience a deeper spiritual reality that underlies everything. The psychological view of spirituality focuses on mental processes for the discovery of what gives people meaning, guidance and authority (Farran, Fitchett, Quiring-Emblen, & Burck, 1989, in Meralviglia, 1999). This includes focus on the personal growth potential within the individual, and the ability to attain inward harmony and self-actualization (Dombeck & Karl, 1987, in Meralviglia, 1999). Meralviglia (1999) states that music and physical exercises are factors that contribute to spiritual awareness. Spiritual awareness is defined as experience and expression of one's spirit in a unique and dynamic process reflecting faith in God or a supreme being, a connection with oneself, others, nature or God; and an integration of all human dimensions.



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During prayer and meditation music causes one to feel renewed with vigor, joy, serenity and hope, feeling the presence of God (Blier, 1997). To a faith healer/Zionist priest, this is typical of the emotional state in which singing, hand clapping, drumming and/or rattling, and partial paralysis prevail. This is a period of heightened emotions during which the sick and depressed are prayed for (Hammond-Tooke, 1989, Uyanga, 1978; Kealotswe, 1985).

McRae, et al., (1998), in their study of Black American Churches as indigenous community resources for providing psychological and physical support, describe these as open systems that operate and develop differently, and as therapeutic settings which provide a safe milieu for emotional

expression. Prayer meetings have a psychological impact. They include testimony, possession of the Holy Ghost, dancing and speaking in tongues. This provides ecstasy, relief and a sense of closeness. During prayer and meditation, music causes one to feel renewed with vigor, joy, serenity and hope, feeling the presence of God (Blier, 1997).

In his description of the spiritual healing homes, Uyanga (1978) explains that the services conducted in these homes are characterised by spiritual choruses, clapping of hands, shouting, prophecies, spiritual revelations and incantations. After long intense prayers, the spiritual leaders pray for the sick. The Holy Spirit tells them what the diagnoses of the clients are, together with the remedies for the client's problems. Just so it was in the programme shown on television on the 24TH of April 2001, on SABC1, a programme called Special Assignment: People with serious illnesses like AIDS and cancer, from all over the world, went to Nigeria for help. Their first night in the home of the Nigerian faith healer was for a cleansing ceremony. They spent the better part of the night singing, clapping hands and rattling. At the height of emotions some would scream, others collapse and/ or confess. The famous faith healer would dance and sing with them. He would wait for the Holy Spirit to tell him what to do; unfortunately the wait was too long for the Springbok player who died before help could be rendered. On the day of the healing ceremony, he would pray for them. Some were healed without being touched, while others could not be healed although they claimed to be healed (Pauw, 2001).

In support of Uyanga (1978), Kealotswe (1985) describes how the healing services of the Botswana African Christian Churches are conducted. Singing and dancing takes place and everybody engages in prayer. General confession concerning feelings, health problems, successes and general complaints is made. Prophets and healers dance, women and children, come to the Holy ground to be prayed for.

Khabela (1996) describes Tiyo Soga's songs as expressions of the sufferings of the Xhosa people endured during colonial rule and in the missionary attempt to Christianise them. He further notes that the songs of Zion are about the presence of God and His willingness to provide courage and strength. It is said that Sunday was the time for people to express their feelings and emotions through the singing of hymns. For the most part they engaged in traditional Xhosa music characterised by dance, clapping of hands consistent rhythm and stamping of feet as well as the striking and beating of drums. It was through music that Tiyo managed to unite the joy and sorrow, love and hate and despair of the African community, and create an atmosphere of power and will to survive. To a psychoanalyst this is integration of the conscious and unconscious, striving for wholeness.

2.3.1.2 The Healing Rhythm

Louw and Edwards (1999), also describe the rhythmic activity associated with dance and music. Music, drumming and dancing have been used for thousands of years to produce marked changes in consciousness.

African music encourages a perfect physical union between sound, movement and body. Factors that contribute to an altered state of consciousness include the following:

- Rhythmic repetitions of sounds and words that interrupt everyday thinking and helps people become more and more deeply caught up in the altered state of consciousness.
- Drumming is widely used in shamanic practices. The steady rhythm can stimulate an altered state of consciousness. In 1994, Maxfield (as cited in Louw & Edwards 1999) carried out a study in a laboratory, to determine whether drumming outside of the setting of a traditional ritual has an effect on the brain's functioning. EEG revealed a recorded increase in number of theta waves at the same rhythm as drumming (auditory drumming, rhythm of brain activity driven by rhythm of drumming). Participants who entered into an altered state of consciousness experienced visual imagery. This included loss of sense of time, going into a tunnel or cave, seeing animal helpers, moving up, out of the body and having a visitor.
- A rhythmic activity that is long, intense and vigorous. Hindus sit together for long hours chanting the "Guru Gita", a hymn and praise of spiritual teachers who have contributed to their tradition. African Zionist Christians sing hymns continuously for hours (Edwards, 1983 in Louw & Edwards, 1999). The words of chants or hymns and the emotional quality of the music emphasize the surrender of personal interests and devotion to the call of the guiding spirits (whether these are deities or ancestors).

- Individuals achieve an altered state of consciousness more easily in groups. Individuals feel free to let themselves go into the experience because others do so too.

Rhythm is also used in a variety of psychological conditions, for example, shamanic drumming is used for evoking an altered state of consciousness, to contact and utilise the unconscious material in order gain knowledge, power, and to help other people. It is the most prevalent form of traditional therapeutic approach used to treat mild depressions and disturbed interpersonal relationships and community illnesses (Blier, 1997). In support of Blier (1997), Louw and Edwards (1999), Aguiar (1999-2000) and other scholars, Garner (1999) observes that rhythmic drumming, singing, movement and prayers are a powerful therapeutic instrument for evoking interest and motivation and unity among clients and therapists, and for the rediscovery of a feeling of wellness. It's application will benefit most caring professions, medical among them.

2.3.1.3 Healing Rituals

2.3.1.3.1 Candomblé Rituals

Rosamaria (2000) describes Candomblé as a group of African rituals practised in Brazil. They reflect basic elements of African religion, such as, divining, sacrifices, trance and possession despite the fact that it has been

forced to adapt itself to the social environment in which the African slaves lived in Salvador. It incorporates initiation and the ritual is secret. The religious flow is based completely on musical chants and dances. Music is the basic way of calling the divinities, to allow the priestesses to fall into a trance and to draw the ancestors to dance. Dance also allows communication with the divinities, and is accompanied by mythic story telling. Ritual dance and music offers ways of channeling and solving crises through traditional models of gestures, sound, dances, rhythms and melodies, in a socially accepted manner. Crisis is inserted into a ritual context so that the disorder can be dealt with, and to obtain a new identity.



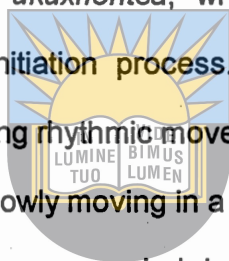
Initiation is a way of recovering a lost natural and social identity. The body keeps the memory of this identity that can be ritually reactivated and fixed through long stages of training aimed at the embodiment of the basics of religious life through dance and music. In cases of possession the body is enabled to adopt various positions according to the possessing spirit.

2.3.1.3.2 The Xhosa Healing Ritual: Intlombe and Xhentsa

Buhrmann (1981, 1984) studied the Xhosa healing ritual of the people of the former Ciskei, in particular those who live in the Middledrift area. She states that the therapeutic techniques used by the traditional healers in this area are psychological in nature. She supports Lingerman (1996), Kelly (1994) and Fourie (1996), in their view of rituals and ceremonies as important ways of restoring equilibrium.

In her definition of the *thwasa*, Buhmann notes that it is a kind of illness caused by the ancestors. The ancestors call the afflicted to their service and demand that he/she must become what they want him/her to be. This entails prolonged treatment and training, dedication and considerable involvement of the family, specifically prescribed only for those suffering from *ukuthwasa*.

The treatment of the *amathwasa* includes the Xhosa healing ritual known as *intlombe* and *ukuxhentsa*, which is conducted as part of the treatment, training and initiation process. This is a special kind of dance characterized by a stamping rhythmic movement with vigorous pounding of the feet on the ground while slowly moving in a circle. The movement is confined to the lower body and is accompanied by singing, hand clapping and /or drumming and rattling.



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As a psychoanalyst, Buhmann's interest focused on the mandala action of the *intlombe*. According to Shannon (1993), a mandala consists of a personal circle that is aligned with the circle of the universe, causing the universal symbol of unity and totality to become a personal symbol. Blow (in Saayman, 1990, p.168) further observes it to be " the most important motif in the observation of unconscious images". It is seen as a symbol of a holy place, *tenesmos*, protecting the center of the personality from outside influences.

The ritual is conducted in a round hut or, if none, in any other form of a house. The hut has one door and usually one window. Opposite the door is

entla, a place for the ancestors. Centrally, there is a small depression with a raised rim, the fireplace. The seating arrangement of the human participants is in three concentric circles. The hut forms the first circle, dancers the second circle, and the family members, friends and relatives form the third circle. The last circle is that of singers and hand clappers sitting against the wall.

The different types of *intlombe* include a *ukuxhentsa* session for pleasure, which is a way of life in rural areas. This type of *intlombe* and *xhentsa* was conducted by almost all age groups dressed in red blankets, *abantu ababomvu*. There was *umtshotshotsho*, a session for *amakhwenkwe*, boys, and younger girls, *iintombi zamakhwenkwe* (boy's girls), *intlombe*, a session for *abafana*, the circumcised, unmarried young men and women (the older girls), *iintombi zabafana*, and the one for the married men and women, usually the elders. For those people not red blanketed there was a gathering known as *itimithi*, for boys and girls and *umbholoro* for young men and unmarried young women. In *itimithi* homemade musical instruments, such as, guitar, *ikatara*, made up of oilcans, drums of hides and tins, a violin, *inkinge*, reed flute, and rattles from polish tins were used. In *umbholoro* there are no musical instruments, the participants sing, clap hands and dance. These are conducted in a way similar to the *umtshotsho* and *intlombe*. The boys' and girls' *intlombe* are quite vigorous and of a higher pace than that of men and young women. They are conducted during weekends, that is, on Saturdays. There is no specific venue as these sessions are conducted at different houses.

All this appears to be done just for fun, but there is more to it. In these dance and music sessions the members are taught respect and discipline. The boys are not allowed to mix with the men, and the girls are not to have an affair with a man, especially a married one. On the other hand the *iintombi zabafana* are not allowed to have intimate relationships with boys. The young and unmarried women are not allowed to mix with the married women. In the culture of the amaXhosa a close relationship between the married and the unmarried is viewed as deviant behavior. This type of *intlombe* and *ukuxhentsa* is a place where the participants share their problems and receive advice. As a result of cultural diffusion this has been gradually replaced by *iipotsoyi*, parties and later by disco shows, jazz, *umbaqanga* and the rest.



Elliot (1987) observes that the rural Xhosa speaking people of all age groups enjoy *intlombe* and *ukuxhentsa* especially during weekends. It gives some an opportunity for love play; for young men it is an opportunity to search for future wives, as they would be with young girls of a marriageable age. For elders, the *intlombe* is accompanied by the drinking of homemade beer. As to circumcised boys, *abakhwetha*, they would dance for fun. Disguised in reed headgears and skirts, they move from house to house to demonstrate their dancing skills.

In addition to the above description of *intlombe* and *ukuxhentsa* typical of life in the rural areas, Buhrmann has identified another type of *intlombe* and *ukuxhentsa*. This is usually conducted at the homestead of the traditional healer; it is part of a client and trainee treatment involving the relating of

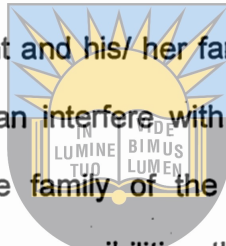
dreams, recalling of past events, confessions, assessment of the client's progress and a divination session by qualified traditional healers only. Today, however, both qualified traditional healers and initiates take part in divination.

An *intlombe* requires the full participation of family members and their ancestors. Dancers intone monotonous songs, frequently interrupted by dancers who, again and again prostrate themselves to praise their ancestors, thanking them and requesting their presence and help. They commend the work of the traditional healers and express their gratitude for the help received. As the singing, hand clapping, drumming and rattling becomes more vibrant the atmosphere tenses, an ecstatic state is reached. The dancers' emotions are heightened. They become tense, gallop, appear lighter, sing loudly, and are interrupted by facial grimacing, groaning as of pain, divination, *vumisa*, expression of feelings, hearing and seeing of voices and visions. The intensity of the atmosphere and the pace of the dancing are then reduced. Beer drinking concludes the proceedings.

During interviews, the dancers (diviners, *amathwasa* and clients) explained that while dancing vigorously they experienced a feeling of a fast beating heart and increasing anxiety, *umbilini*. This is believed to be stimulated by *intlombe* and in its turn raises the life forces. They claimed that the dance stimulates recall of forgotten events, refreshes them and relieves tension, aches and pains by causing profuse sweating, which rids the body of blood impurities and relaxes the muscle.

In describing *intlombe* and *ukuxhentsa* as a healing technique, Buhrmann views it as a form of ceremony in which the body, mind and spirit, the conscious and the unconscious, are expressed. She observes that the ritual stimulates the neurophysiological processes, among them the release of endorphins, which relieve pain. Rhythm is seen as a way of impressing certain activities on the mind so as to organise and channel the life energy into forms of activity, whether mental or physical.

The treatment of *ukuthwasa* is an exacting one and therefore it should be accepted by both the client and his/ her family. It is expensive, involving a long training period, which can interfere with other duties and relationships. The initiate *thwasa* joins the family of the traditional healer, and shares household chores and other responsibilities there. This promotes a sense of belonging, security and identity. Resistance may lead to insanity.



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According to Nikiema in Vontress (1999), traditional healers, use music as a basic form of therapy especially in group therapy. It is said to cure human imbalances, enhance communication with ancestors, spirits and the Almighty, and cause a balance between the visible and the invisible worlds. Drumming causes the human body to move with the drumbeats, capturing its sensation and nature itself. Dancers and musicians are, therefore, essential to the healing process.

She further explains that musical sounds work changes. The beat, rhythm, timing and balance between action and rest are all vital to the

therapeutic process. Both dance and music are contagious and important for healing as they inspire those present. They maintain peace and harmony among the individuals and the group. Drumming for a sustained period of time at a steady rhythm affects the whole body. It reanimates the entire community. In describing the relation of medium and music she explains that a drumming sound is used to invite the ancestors and to communicate with them through the mediums. Dance and music provide an atmosphere that is conducive to effective spirit operation.

2.3.1.3.3 Malopo Dance



Buhrmann (1990, in Saayman 1990) and Sodi (1994, in Woodward, 1996) have also studied the *malopo* dance. This is practiced by the Pedi, to treat the *malopo* illness. The illness is caused by the desire of an ancestor to make contact with and to return to his living kin by incarnation in a human being. The ill person is said to be too weak to accommodate the ancestor and therefore becomes ill.

As in the case of the Xhosa healing rituals *intlombe* and *ukuxhentsa*, the treatment consists of prolonged training and preparation by an indigenous healer *ngaka*. The patient is taught ritual details and skills in dance and movement. He/she gets gradually better and full recovery leads to being a devotee of the *malopo* dance, or even to becoming a healer. The proceedings of the dance are much the same as those of *intlombe* and *ukuxhentsa*. According to Van der Hooft (1979, in Saayman, 1990), singing loosens limits

and enables the trainee to enter another dimension of time and space that marks the meeting of two worlds, the world of pure imagination and that of concrete reality.

During the ecstatic state, the trainee starts to shake violently, sweats profusely and takes on a trance-like facial expression. Appropriate attire is then put on quickly, the ordinary self disappears and the trainee is possessed by an ancestral divinity. Invaded by powerful, sometimes violent forces he/she performs queer physical feats with remarkable endurance. The possessed talks in a strange voice in Pedi related languages. Sodi (1994, in Woodward, 1996), states that both own and/or foreign spirits may possess an individual, that is, Koni of the Swazi tribe, Ndau of the Shona and Tsonga spirits. Olivier (1985 in Woodward, 1996), states that the malopo dance provides a safe environment for self-expression, an opportunity and for experience in relating to others.

2.3.1.3.4 Voodoo Ritual Dance

Studies on voodoo rituals have been conducted in Haiti and Nigeria. In Daren, (1968), and Rouch, (1978, in Saayman, 1990), it is said that the novice, that is, the initiate, incorporates and incarnates the dead in forms acceptable to those attending the ritual. The soul of the dead is reclaimed from the world of the invisible to invade the living. The deceased, having undergone several transformations, that is, from parent to grandparent and then respected ancestor, accompanied by depersonalization, his special characteristics are

transformed into principles like love, wisdom, healing power, a tree, fertility and others.

During a ritual, the personality of the novice is displaced by the god, causing her/him to behave according to the possessing spirit. The gods referred to as “divine horsemen” who mount the living person, are the souls of the cosmos. The priest in charge performs the role of a healer. The novice is forced to participate irrespective of his/her health status. The movement procedures symbolize those that link perceptions in the material world with the inner experience, giving opportunity to the inherent mental images to be expressed.



Rouch (1978 in Buhrmann, 1981, p. 216) views possession, as a “special reciprocal communication between people and their gods”. Touch and movement techniques produce symbols, which connect perceptions of the material world with inner experience. Rhythmic dance is therefore one of those techniques. These symbols are transformers of stored-up energy, which seizes and possesses the individual personality.

2.3.2 Modern Dance Forms

Spontaneity apart, modern dance is concerned with emotions, space, time and movement and as such it is viewed as the most intellectual dance form. It is the expression of the dancer's intellectual as well as emotional perceptions. Aguiar (1999-2000) states that the factors involved in the

transformation of Africa include amongst other things, colonialism and nationhood. New African dance forms emerged in new social contexts. The boundaries were displaced by colonial rule and labour migrations and were effected by a new cash economy. This also resulted in the meltdown of tight-knit communities in which traditional dancing is a way of life. These also served to express nationalism and resistance; for example, a Zulu dance characterised by rhythmic stomping and slapping of leather boots to express the meter of work and a march against oppression. It may also be used as an expression of a country's identity.

2.4 General Overview of some Western Therapeutic Approaches:

Conceptual Framework

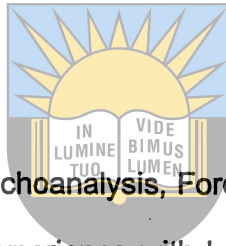


2.4.1 Psychoanalytic Approach

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According to Freud humans have psychic energy, irrational and unconscious forces, and repressed experiences that determine their behavior. Adult behavior is a result of childhood experiences. These operate unconsciously and because the individual becomes very frightened to face them, they are repressed through mental defense mechanisms. This presents individuals with unexplained problems or symptoms that are difficult to understand. The focus is on early childhood and psychosexual stages of development, the importance of unconscious and ego defense mechanisms, and biological determinants of behavior (Freud, 1938, 1949 in Sue, Sue & Sue, 1994; Fordham, 1987; Gladding, 1997; Capuzzi & Gross, 1999).

Jung as cited in Sue et al., (1994); Fordham (1987); Capuzzi & Gross, (1999), is of the opinion that human beings are goal directed and future oriented and believes that these attributes help guide behavior. In addition to Freud's view of human nature, Jung also believes that the unconscious consists of individual and collective unconsciousness. The collective unconsciousness has positive attributes and spiritual elements, is a storehouse of religious and aesthetic values derived from the cumulative experience of the human species. He also takes the id to be creative rather than a regressive force that needs to be controlled.



In explaining Jung's psychoanalysis, Fordham (1987) states that Jung's views are based on his own experience with human beings, normal, neurotic and psychotic ones. In his endeavor to describe the mind and mental activity Jung uses the concepts psyche and the psychic. He believed that mind and mental activity are concerned with the conscious whilst the psyche and the psychic are associated with both the conscious and the unconscious. Jung views the unconscious as compensatory to the conscious since the latter develops out of the unconscious. He refers to the psychic energy as libido, a force that lies in the continuum between the two opposites. The opposites are believed to be responsible for regulating the psyche. This energy is said to be in a forward and backward movement. The forward movement is referred to as progression and the backward as regression.

Progression satisfies the conscious and is associated with the active adaptation to one's environment and regression is associated with inner needs. When one has been pushed too hard so that progression becomes impossible, libido flows back into the unconscious, resulting in emotional outbursts or psychosis. When the libido is in excess, it is converted to something similar to the object of instinctive interest for cultural purposes. After the gestational period, a symbol is produced in the unconscious, which is going to attract the libido diverting its natural flow.

Jung used repression and suppression to explain mental activity. Repression is defined as a deliberate and continuous withdrawal of attention so that the experience is expelled from consciousness and cannot be recalled. This is the case with information that the individual resists. Suppression on the other hand is a necessary withdrawal of attention so as to attend to other things. The suppressed material can be recalled whenever it is needed. There are two types of unconsciousness, namely, personal or individual unconsciousness and collective unconsciousness. Personal unconsciousness originates from the repressed and many other forgotten materials. These are brought to consciousness in various ways, such as, simple recall, return on their own accord, by chance, as in shock, disguised in dreams and fantasies and in neurosis.

In his description of the psychic structure, Jung mentions complexes, which are described as ideas that tend to be attracted with certain basic nuclei. These complexes may be conscious, allowing for recognition of certain

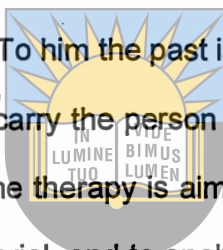
experiences or situations. Some complexes belong to both personal and collective unconsciousness. The collective unconsciousness is unknown material from which consciousness emanates. This is seen in instinctive behavior, which is impulsive, without conscious motivation. This kind of activity is inherited and unconscious, occurring regularly and uniformly. Described in Jungian writings are archetypes, which are ways in which one apprehends and experiences life as programmed by past history. Because they are unconscious, they are presented as images or emotions.

Jung also makes mention of **persona**, a mask behind which most individuals live. Individuals tend to behave according to the expectation of the society in which they live or of the role they fill or the position held. This has its pros and cons. Individuals who neglect the development of persona are at risk of offending others, inability to fit themselves well in the world, failure to identify with the roles they fill. At times these people become inflexible and unrealistic in cases of crisis. Identified, as part of the personal unconscious is the shadow, which is the inferior being of an individual that is responsible for all that one does not allow him/herself to do. In dreams, the shadow appears as an inferior or very primitive person, someone with unpleasant qualities or someone we dislike. It is important for every individual to face his/her dark side, as failure to do so results in its repression. A repressed shadow becomes stronger and more dangerous.

Jung concluded by stating that individuals have a natural religious function. This function helps the individuals to maintain psychic health and

equilibrium. It helps in the proper channelling of stored life energy. Jungian psychologists encourage their clients to dance their dreams and fantasies out in order to accept and integrate their shadows into their conscious mind. These are subjected to scrutiny and assessment and thus give meaning to their existence.

Jungian psychotherapy is a healing approach as well as an approach to developing the personality through individuation. Jung's interest was in cultural and spiritual drives and not so much on childhood experiences as he believed that these might be destructive. To him the past is important only if it affects the present and if the libido fails to carry the person over some obstacle and on to a new stage of development. The therapy is aimed at overcoming defenses in order to uncover repressed material, and to enable the client to achieve insight into his/her inner motivations and to control unresolved childhood conflicts.



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2.4.1.1 Psychoanalytic Techniques

Sue et al., (1994), Fordham (1987) and Capuzzi and Gross (1999) have identified the following techniques which are used to achieve the set goals of psychotherapy:

2.4.1.1.1 Free association

The client is given an opportunity to say whatever comes to his/her mind, no matter how illogical or embarrassing it may be. It is believed that the information that will surface is determined by the client's psychic make-up and

will provide understanding of the client's conflicts, unconscious processes and personality dynamics.

2.4.1.1.2 Dream analysis

This is referred to as “the royal road to the unconscious”. It is believed that during sleep, the defenses and inhibitions of the ego weaken, causing unacceptable motives and feelings to surface. The interpretation of the dream encompasses the revelation of the disguised symbolic meanings of the dream.

2.4.1.1.3 Analysis of resistance



The client may suddenly change the subject, lose the trend, go blank or become silent. The client may also arrive late for the appointment or fail to keep it. These are an indication that a sensitive aspect is about to surface.

2.4.1.1.4 Analysis of transference

The client tries to perceive or behave as though the therapist was a significant person from his/her past. The feelings and attitudes become accessible to understanding. The therapist remains ambiguous so as to enable the client to develop transference freely.

2.1.1.5 Interpretation

It involves the explanation of the client's free association, reports of dreams and so forth. The therapist directs the client toward conscious control of unconscious conflicts, through identification of the symbolic attributes of a transference relationship or peculiar symptoms.

Jung emphasises the maintenance and promotion of a good relationship between the client and the therapist. He also stresses the importance of full confession, which he considers to be the first step in the process (Fordham, 1987).



2.4.1.2 Strengths and Weaknesses

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According to Gladding (1997), the psychoanalytic approach to therapy emphasises the importance of sexuality and unconsciousness in human behavior and supports the use of diagnostic instruments. It is multidimensional with continued evolution and is effective in selected cases. Its focus is on the developmental stages of human life, especially childhood.

Much as it bears these strengths it has been criticised as being time consuming and expensive, a closed system of practice, limited mainly to psychiatry, focused on pathology, and deterministic. It is also said to be an inefficient method for less disturbed individuals.

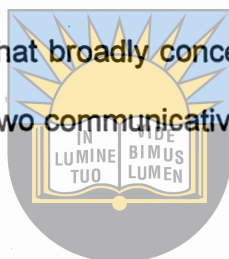
2.4.2 Transpersonal Psychology

Stanislov (1999) defines the word transpersonal as beyond the personal or transcending the personal. It is said that the usual boundaries are transcended, that is, the body and the ego boundaries. This means absence of limitations in space and time that restrict individual's perception of the real world, in a usual or ordinary state of consciousness. According to Metzner, (1997,), Stanislov (1999), and Walsh (1993 in Louw and Edwards, 1999), research has shown that the state of consciousness in which people live most of the time, provides only a limited view of the world. Other states of consciousness from which the world looks very different, are believed to provide false pictures of the world. The truth about other states of consciousness, which are nowhere, explained and which are contrary to their ideology, of the black person are suppressed. According to Stanislov (1999) anyone presenting with such states and accompanied physical symptoms is regarded as psychotic and even institutionalised.

Transpersonal psychology views these as providers of significant or important information for our understanding of human nature and that of reality itself. This has caused psychology to be seen as a unistate science, only considering one state of consciousness seriously. Traditional healers and Hindu Philosophers in India on the other hand are regarded as having a multistate view of science as they assume that unusual states of consciousness may disclose important and valid knowledge about human nature and the world.

2.4.3 A Multimodal Communication Theory

According to Adler (1997), the focus of this theory is on the content of the conversation between the client and the therapist. Highlighted here are five modes of symbolic communication, that is, lexical, iconic, sociogestural, musical and mathematieological. During the session the therapist focuses on words, reflections, pitches, rhythms, and musical tones; the simultaneous dance-like body movements; facial expressions that seemingly carry a message. Adler (1997) states that broadly conceptualised language and other modes of communication bear two communicative functions, the referential and the transactional.



The referential function is about the subject of the conversation and the transactional function conveys a message regarding the nature of the conversation. Spoken and unspoken language is considered. The effectiveness of the session is determined by the relationship between the client's communication mode and that of the therapist. A client, for whom dance is a preferred mode of communication, will respond better to movement therapy, music therapy and art therapy than oral therapy.

In comparing the communication modes Adler (1997) further states that the power of the words used to convey referential information differentiates the lexical mode of communication from nonverbal modes, whereas music, movement, visual expression and conduct may be more successful in effecting

transactional communications that are beyond words. The lexical mode is best in specific therapy, while nonverbal modes may be more successful in conveying messages in nonspecific therapy.

Adler (1997) too highlights the importance of participant observation. As a facilitative participant, the therapist provides safety, and allows access to embarrassing disclosure, sensitivity by the demonstrating the inside view of the client's plight, and affective competence through empathic skills to aid in achievement of highest level of distress. It also provides cognitive competence by:

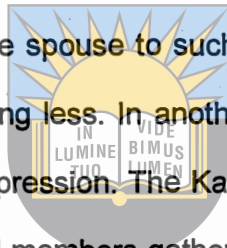


- Helping the client discover intrapsychic and interpersonal problem solving strategies to deal with distress
- Disclosure while at the same time monitoring responses of the therapist for safety, understanding and caring; changing the experience. During talking, the client re-lives the events imagining that they are being perceived by the listener, thus co-processing the experience with the audience and vicariously re-experiencing her/himself through the listener.

The process enables the listener to complete three overlapping phases, that is, accessing own experience, organisation of the experience, joining client in cognitive and affective co-processing of the experience. It is also indicated here that the personal experience narrative is best for conventional social interaction and for psychotherapy because of its referential and transactional

capabilities. It brings back past experience in the client's life and eases its vicarious co-processing in the present with the therapist.

Adler (1997) further observed evidence of vicarious processing in which the guided imagery of the shaman helped a woman with serious maternal dystocia (difficult childbirth) through the use of music chants, movements, her/his physical presence to co-process psycho-physiological distress. This induced relaxing, self-correcting homeostatic physiological processes. Another example is that of a healing transaction in which labour pains were transferred from the pregnant woman to the spouse to such an extent that he lay on the bed while the woman was hurting less. In another instance too the powers of healing movements come to expression. The Kalahari Kung used dancing and chanting to ease distress. Tribal members gather to dance together to produce an altered state of consciousness.

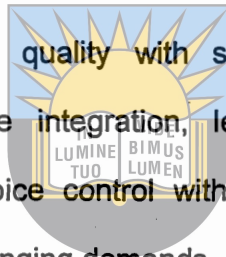


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Du Plessis, Burger, Munro, Wissing and Nel (2001) have examined the use of the musically based Tomatis Method of sensory-neural integration training as stress relieving strategy. A multidisciplinary pilot study was conducted with an experimental group of students attending a course in the Tomatis Method (TM). The purpose of the study was to enhance the participants' listening aptitude, without first getting musical training, psychological well being and vocal/ instrumental proficiency. A two group, pre-post- program design was used. The results revealed the following;

- Significant increase of listening aptitude on the Listening Test .

- Greater psychological well-being considering reduced negative mood states, like musculo-skeletal and somatic tension antipathy and hostility, lethargy, exhaustion and disorganisation on the Profile Of Mood State (POMS). There were also increased positive mood states like, energy, positive affect and friendliness. The significant increase in energy levels was associated with increased auditory stimulation. Observed by Tomatis practitioners also was a significant increase in behavioral and emotional coping on the Constructive Thinking Inventory (CTI).
- Positive effects on vocal quality with some improvements in body integration and body/voice integration, learning curves during voice classes, intonation and voice control without force, voice breaks, and psychological coping with singing demands.
- An increase in musical proficiency in 28% of participants.



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In short the results showed that auditory stimulation helped the participants to deal with irrational ideas, fears and confusions.

2.4.4 Holotropic States

Amongst the weaknesses of current psychiatric and psychological theories as well as of the basic assumptions of western naturalistic science, as to the relationship between nature and consciousness, is that they reject spiritual/mystical experiences of altered consciousness as without explanation.

Stanilav (1999) identifies such states of consciousness as holotropic states. These are considered unique and oriented towards wholeness. Holotropic states include feelings of union and identification with other people, nature, the universe and God.

From time immemorial people were engaged in sacred activities such as rhythmic dancing, chanting, drumming, breathing, fasting, social and sensory isolation, extreme physical pain and evocative music. These were part and parcel of powerful mind-altering techniques, which can induce holotropic states. It is through these states that people communicate with their archetypal domains of deities and demons, forces of nature, animal realm and cosmos. Group interaction enhances tribal bonding and the creation of a sense of deep connectedness. People with these experiences are often considered psychotic, are institutionalised and given depressive psychopharmacological treatment.

2.5 Conclusion

The discussion has revealed some parallels between traditional African dance and music and western therapeutic approaches. In group therapy a large group of people is attracted to the scene by rattling, singing and drum beating. This group comprises of friends, relatives and community members. This is also typical of traditional dance and music. The seating arrangement is like the one adopted in a group session. Participants are in open circle (s) so that they can see each other and the therapist well (Buhrmann,

1981,1984,1990 in Saayman, 1990; Sodi, 1994 in Woodward, 1996). Yalom (1975, in Woodward, 1996) further explains that, in an individual format, the therapist's role is that of a sole and direct agent of change whereas in the group he/ she functions indirectly. Group members provide acceptance, support, hope, a feeling of universality, and interpersonal feedback. This promotes group cohesion, enhancing healing by sharing doubts, inadequacies and anxieties.

In traditional African healing approaches, when the sick visits a traditional healer, a relative, parent or close friend usually accompanies him. The whole process of the treatment involves other family members. Traditional healers are conductors, who set programs, organize proceedings, set agenda, assign tasks and interrogate and educate the sick, trainees and their families and relatives. He presents him/herself as a resource person, a teacher and an expert in communication (Sodi, 1994 in Woodward 1996). In caring for children, the boys who are to be/have been initiated and the elderly, and other family members participate in singing and dancing to give moral support to the affected.

As a form of therapy, traditional African dance and music is a frequent prescription, as in the case of a fretful, restless client, to induce sleep and in *ukuthwasa*, to introduce ancestral spirits to the initiate. It is frequently prescribed because it is not possible that music be prescribed for the client, a traditional healer will sing randomly to evoke the ancestral spirits of the initiate under her/his care. One may compose a song that is relevant to the situation at

hand. In the case of a praise singer, singing may be done randomly or instinctively. As a form of therapy music is purposeful, directed or supervised by an experienced or trained person and is used for different clients and age groups. Client supervision may be very crucial, as the supervisor should observe the proceedings closely, especially the client's behaviour during singing or/and dancing. During the ecstatic phase some clients lose control and could either be hurt or harm others.



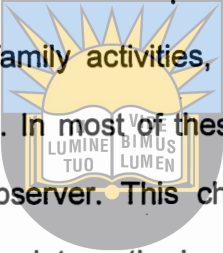
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CHAPTER THREE

RESEARCH METHOD AND DATA COLLECTION

3.1 Introduction

This chapter focuses on the manner in which the study has been conducted. The researcher collected data from a variety of settings in which traditional African dance and music take place and attended closely to the proceedings which included family activities, traditional healing, community activities and church activities. In most of these settings the researcher was both a participant and an observer. This chapter discusses the research method, the strategies and the data gathering processes that the researcher has used.

The logo of the University of Fort Hare, featuring a shield with a sunburst at the top, a book in the center, and the motto 'LUMINE BIMUS TUO LUMEN' below it. The shield is set against a blue background with a sunburst pattern.
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3.2 Research Method

3.2.1 Quantitative Research

Treece and Treece (1986) describe quantitative research as a formal objective systematic process that is used to obtain information through the use of numerical data. It is used in describing and evaluating relationships including the cause-and-effect relationship. Quantitative research is classified, by its purpose and related study designs, into five types, that is, exploratory,

descriptive, correlational, quasi-experimental, experimental and methodological research.

3.2.2 Qualitative Research

According to Polit and Hungler (1987) qualitative research means the modes of systematic inquiry concerned with understanding human beings and the way they relate to themselves and their environment. It is usually referred to as holistic, as it is concerned with people and their environments in all of their complexities. Qualitative research acknowledges that it is not possible to have knowledge about people without the description of the experience as it is lived and as the actors themselves define it. It is through this type of research that people can understand experiences like rejection, pain, caring, anger and comfort. Qualitative research is classified into five types, that is, phenomenological research, grounded theory, ethnographic research, historical research and content analysis. The present research is of the ethnographic type.

Ethnographic research is used to investigate culture by in-depth study of its members. It seeks to explain people's daily living and the culture of which they are a part. The research is a systematic collection, description and analysis of data to develop a theory of cultural behaviour. The researcher becomes part of the cultural setting to gather data. The ethnographer uses multiple methods of data gathering, among them participant observation, interviews, filming, collecting documents and recording.

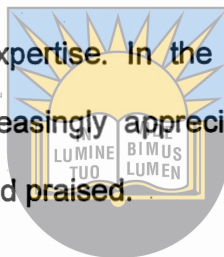
3.2.3 The Critical Paradigm

During the past three decades, a third paradigm has been developed in the methodology of the social sciences. This critical paradigm is referred to by various names, including participatory research; critical research; participatory action research; the new paradigm research and many more. New paradigm research involves a much closer relationship than which is usual between the researcher and the researched: significant knowledge of persons is generated primarily through reciprocal encounter between subject and researcher, for whom research is mutual activity involving co-ownership and shared power with respect to the process and to the product of the research.



This study is committed to this new approach while it also utilises some qualitative design strategies. The justification for such a combination is informed by the view that this study is ethnographic in nature in seeking to explore and explain the use of African dance and music as therapeutic in dealing with psycho-physiological conditions in need of help. The researcher has found the new approach to be useful in that the data collection here took place by way of 'reciprocal encounter' of research subjects and researcher. Moreover, the researcher's preferred label for this kind of research methodology is Participatory Action research (PAR). According to Cornwall and Jewkes (1995, 1667) the PAR approach may use diverse methods, both from quantitative and qualitative paradigms to further its ends – but the methodological contexts of their application builds on the two pillars of Action Research and Participatory Research.

The central principles that constitute PAR are best indicated by the terms 'participation' and 'collaboration'. Participation and collaboration highlight the high premium PAR places on closing the 'academic distance' – which can easily result in paternalistic prejudices on the part of the researcher to the research subject. Instead, the knowledge gained is shared and owned by the researcher and the researched both. Such an approach gives legitimacy to what is sometimes referred to as 'local knowledge' or indigenous knowledge systems. These phrases are an endorsement of the participants' good sense, wisdom and expertise. In the PAR methodology indigenous knowledge systems are increasingly appreciated, valued and respected – even honoured, celebrated and praised.

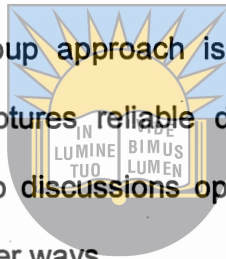


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PAR not only recognizes the validity of this local knowledge, but it also aims to promote and reinforce it, and to restore its status. Reinforcing and restoring the status of local knowledge intends to empower participants by enabling them to recognize the value of their own knowledge (Fals-Borda, 1991). Accordingly, such an approach will yield dividends, such as enabling participants to gain a sense of ownership of the research process and of sharing in its outcomes. The researcher hopes to accomplish just that by using PAR as a methodological point of departure for the purposes of this study.

3.3 Strategies and Procedures in Data Gathering Process

Data was collected through focus groups discussions and semi-structured interviews. Focus groups discussions took place with some twenty-five participants who were heterogeneous in terms of religious affiliation, age, sex, occupation and educational background. Berg (1993) defines a focus group as an interview style designed for small groups. It aims to learn more about conscious, semi-conscious and unconscious psychological and socio-cultural factors and processes of small groups through discussion. One of the advantages of the focus group approach is that it is a socially oriented research strategy, which captures reliable data in an experienced social milieu. People in focus group discussions open up and share insights that may not be forthcoming in other ways.

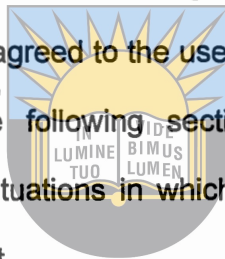


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Discussion took place with five focus groups. Group A consisted of child-minders and /or mothers of infants and preschool children; Group B was one of parents and relatives of a boy who was to undergo circumcision, Group C was composed of traditional healers, that is, qualified traditional healers and their initiates, commonly known as *amathwasa*; Group D of Choristers and Group E of Church members. The purpose was to get as varied an input as possible about the role that African dance and music plays in the black communities, especially the way in which it attends to their psycho-physiological condition. While these groups, demographically, belong to the Eastern Cape Province and are composed of Xhosas the interpretation and

application of results are much more inclusive application in that they reflect cultural practices widespread among African people.

Prospective participants were approached concerning their participation in the study and their verbal consent was obtained. A series of sessions were held with various participants. The inclusion of open-ended questions enabled the participants to give varied information concerning their feelings and emotions during dancing sessions. Focus group discussions were conducted to allow openness and to gain the widest possible range of information. The participants agreed to the use of a tape recorder and camera to register information. The following section reports on visits by the researcher to some of the situations in which traditional African dance and music played a significant part.



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3.3.1 Family Activities

3.3.1.1 Infants, preschool children, mothers, child-minders and or preschool teachers

The researcher visited homes with infants, as well as a day care center and observed the routine use of traditional African dance and music. The researcher was either a friend or a relative to some of the families visited. Sometimes the researcher accompanied her sister-in-law when she was going to the day care center to take, visit or fetch her child. These opportunities gave the researcher time to observe what was being done there. The

experiences were quite gratifying and have left the researcher with lasting impressions.

3.3.1.2 Circumcision; *Umoluso* Rite of Passage

June and December are the busiest months in African societies. Lots of social activities then take place. It is the time when most people are at home on holiday, especially in December. People use this opportunity to perform family rituals and ceremonies. The researcher used this opportunity to collect data. She participated in these activities or *imisebenzi*, a term usually used among African people, literally meaning the work. The researcher assisted families with preparations, as a neighbour, a friend or a relative. People were made aware of the fact that the researcher would be taking photographs and conducting interviews and they gave their consent. To be recorded and photographed gave people a sense of being valued and appreciated. They became a focus of attention in the process.

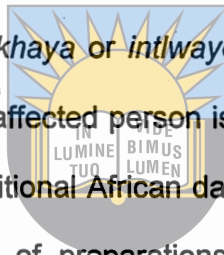
3.3.2 Traditional Healing

This sub-theme concerns another way in which dance and music function in traditional African communities for enhancement of the psychological well being of both those affected and possessed by *ukuthwasa* or related culture-bound condition. Information below outlines the relevant data as recorded there.

3.3.2.1 The River Ceremony; *Imfukamo* Rite of Passage

When it came to the researcher's attention that a Xhosa healing ritual was to be held at a Golf course residential area near the Mavuso location, in Alice, she went to the client's home to meet the traditional healer in charge as well as the client's family. Permission was given to the researcher to observe, record and take photographs of the proceedings of the healing ritual.

The concept *imfukamo* means to brood as does a hen (Buhrmann, 1984). There is *imfukamo yekhaya* or *intlwayelelo*, for the whole family and *imfukamo* for an initiate. The affected person is placed in a dark hut for about three days, in seclusion. Traditional African dance and music is conducted at set times from the first day of preparations through the last day of the ceremony.



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3.3.2.2 The Forest Ceremony; *ukuguqulwa kwezilo*

The researcher was told by the traditional healer who conducted the river ceremony, that she was going to conduct another type of healing ritual for the same family. The traditional healer and the family allowed the researcher to conduct her research as in the river ceremony.

3.3.3 Community Activities

3.3.3.1 Choral Music

The researcher was invited to a choral music launch at Lower Gqumahashe location. Two choirs participated, the Lower Gqumahashe community choir, Vocal Waves, now the Siyakhana Chorale and the Lovedale Uniting Presbyterian Church choir. There was also a group of women in traditional attire, singing traditional African songs and performing dances. Gumboot dancing and praise singing were among the activities of that day. The researcher asked permission to observe from choristers and attendants, also to record and take photographs during the proceedings. Verbal consent was given. They also agreed to participate actively in the study. At the close of proceedings, a discussion with some of the choristers and attendants took place.

3.3.3.2 Anointment of a Chief

The researcher also attended the anointment and installation of the Amagwali chief, chief Burns-Ncamashe, A-a Jongulundi. This was a rare political event not to be missed. Dignitaries came from everywhere in the Eastern Cape. Among them were members of the former and present ruling parties, members of the Congress of Traditional Leaders of Southern Africa (CONTRALESA), community members, friends and relatives. The researcher

was an invited guest and this gave her opportunity to observe the proceedings.

3.3.4 Church Activities

3.3.4.1 Presbyterians

The researcher, herself a member of the Uniting Presbyterian Church in Southern Africa (UPCSA), interviewed a student minister enrolled at the University of Fort Hare. An interview was arranged to follow student's preaching at the Lovedale congregation. The researcher also conducted a discussion with church members concerning the functions of dance and music.



3.3.4.2 Praise Dancing

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The researcher also attended a workshop on children's' rights, where four Fort Hare praise dancers performed. The program coordinator and dancers gave the researcher permission to observe and record the proceedings. They also agreed to active participation in the study. An interview was conducted with one praise dancer who appeared to be experiencing heightened emotions during the dancing session.

3.3.4.3 Gospel Music Bonanza

The researcher also attended a Gospel music bonanza at the

University of Fort Hare sports complex. There were six well-known gospel music groups performing there. Afterwards a brief discussion was held with some of the students who attended the occasion. (See chapter four for more information).

3.3.4.4 The Zionist Funeral Service

The researcher asked the Bishop of the New Baptist Church in Zion, in Lower Gqumahashe location for permission to join the congregation during the church services with the intention to observe, record, interview and take photographs. Before the plan could be implemented, however, the bishop passed away. The researcher visited the bereaved family until the day of the funeral. Discussions were held with both close family members and church members. The church members consisted of people who were mainly females and youth from all over Alice.

3.3.4.5 Data Analysis

Analysis of the collected data involved listening to the tapes, perusal of the notes and transcripts as well as close observation of the photographs. The tapes helped the researcher in obtaining first hand information.

3.3. 5 Conclusion

The research experiences were rewarding. The researcher enjoyed the

process of data gathering. It was a form of therapy also for her as she became absorbed by the process whilst worried about other things. There were times when she too would dance her worries away. For the subjects, this was an opportunity to be recognised, to have their services acknowledged and their feelings understood.



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CHAPTER FOUR

RESULTS

4.1 Introduction

This chapter presents the data collected in the form of results or findings.

4.2 Family Activities



4.2.1 Infants

The researcher watched mothers comforting their young ones. They would sing in order to bring the children to sleep, rocking them back and forth and sideways in a rhythmic manner. One of the lullaby songs sung by these mothers has the following wording:

<i>Thula, thula , thula.</i>	Be still, be still, and be still,
<i>Thula bhabha, thula.</i>	Be still baby, be still.
<i>Lala bhabha, lala,</i>	Sleep, sleep, sleep
<i>Lala bhabha,lala.</i>	Sleep baby sleep.

Caregivers who were not mothers to these infants would also sing the following song:

Ndiyakutsho kumam' akuphathel' ilekese. I will ask mother to bring
sweets for you,
Thula bhabha, thula, Be still baby, be still.

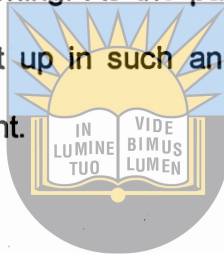
This reminded researcher of her mother-in-law, who would have loved to sing for my children. Unable to either speak or walk due to a stroke, she would mumble the words, rocking the baby whilst I, the researcher, was busy with some household chores. This would bring the baby to sleep and would boost the old lady's morale and self-concept. She could not move around because of her condition, and because of her delayed physical and mental processes, she could not continue with her normal duties, which included looking after her grandchildren especially when they were still infants. This made her feel isolated and of less use. She would sometimes burst into tears or be aggressive and express these feelings. Much as she was unable to talk, she did like music. And when savouring past memories she would sing with a smile on her face.

A discussion conducted with five mothers while on their way to the baby clinic showed that some of them liked to sing for their babies, rocking them and teaching them to dance, as in what is known as *injube*. A child is held up above the child minder or mother's head and the child moves the legs with the mother repeatedly saying *injube*. Or the mother would move the child up and down on her lap talking or singing to her /him. The child would giggle as a sign of joy. This form of exercise is performed playfully, the mother playing with the child.

A child who tries to stand on her/his own enjoys it when her/his mother, dancing, claps hands for her/him saying:

Wema, *yedw'umntwana* he/she stands, the child alone
 Yedwa, *yedw'umntwana* Alone, the child alone

The child, encouraged, tries to stand for longer periods of time. Repetition reinforces learning. As the parent praises repeatedly, the skill is improved. Being brought up in such an environment promotes the child's psychosocial development.



4.2.2 Preschoolers

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At preschools teachers would sing to the children to promote sleep, soft rhythmic song working best. Children were singing along in different tones, and different tempos, while some of the words were not correctly pronounced. They also moved in different directions in what was supposed to be a synchronised exercise. Music was also used to reinforce certain learning tasks, for example:

1. Head and shoulders,
 Knees and toes,
 Knees and toes,
 Knees and toes.

This was sung repeatedly. While singing this song, the children would point to the respective parts of the body.

Ba-ba black sheep have you any wool?

Yes sir, yes sir three bags full,

One for the master one for the dame

One for the little naughty boy in the lane.

Ba-ba gush'emnyama unab'uboya?

Ewe nkosi, ewe nkosi lingxowa zintathu,

Enye yeyenkosi enye yeyenkosazana

Enye yeyenkwenkwana



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The child in this way is taught the English language.

4.2.3 Circumcision; *Umoluso* Rite of Passage

4.2.3.1 Before Circumcision

According to the information given by an elderly person whose grandson was to undergo circumcision, *AmaXhosa* culture does not allow women to involve themselves with issues concerning manhood. Males take it upon themselves to see to it that all the necessary arrangements for circumcision are made.

When a boy decides he is ready to be a man he normally informs his father, or, in his absence, the mother, who will then tell other family members.

Physical as well as psychological preparation begins. The boy goes to see a medical doctor for a physical examination. This gives him an opportunity for the timely detection and treatment of infections, which could complicate circumcision. Blood specimens are taken to rule out sexually transmitted diseases like gonorrhoea and syphilis. Blood is also tested for anaemia. Chest x-rays are taken and a chest examination is done to detect possible chest infections. The boy's nutritional state and his age are taken into consideration. The right age is considered to be eighteen or older, and the doctor may suggest a postponement of initiation until the boy is physically fit and old enough.

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It was learnt that some parents take the boys to traditional healers so that they may be cleansed of and protected against evil spirits. *Tikoloshe* and baboon are said to be notable visitors during the boy's stay in the bushes away from people, where his hut is built. *Tikoloshe* is associated with witchcraft whereas various reasons are given for the visit by the baboon. Bones are common at the initiate's kraal especially after the first week, and so the baboon, a carnivorous animal, is said to be in search of these bones. It is also said that the baboon visits the initiate as his forest ancestor, since the baboon is the Mfene clan's totem.

The psychological preparation on the part of parents, relatives or friends is rather informal. The boy has to explain why he wants to be a man, and show he understands what this entails. The boy himself, together with friends of the same or lesser age group, does most of the preparation. They go up and down the street, at a galloping gait, in ragged clothes, shouting:

Hoza mgqibelo, hoza ngcibi, uyandibambeze-e-la, meaning:

Come Saturday, come traditional surgeon, you are delaying me-e.



Saturday used to be the day for circumcision but nowadays any day of the week will do. Sticks are held pointing up and the clothes worn are intentionally cut to give a ragged appearance. This indicates that the boy will soon go past the stage of boyhood to that of manhood and therefore will abandon all that belongs to boys, lack of responsibility, immaturity, impulsiveness and other kinds of infantile behaviour are to be things of the past. Abusive language, use of alcohol and even use of marijuana are common among the boys as it is considered an acceptable behaviour for a boy who is about to be circumcised. One of the boys interviewed on this issue told the researcher that alcohol and marijuana keep ones worries away and enliven the mind.

Amongst the songs sung are the following:

1. *Iyo-oho ndinohambo sana lwam* This means I have a journey my baby,

Iyo-oho ndinohambo mnt'akamama. I have a journey my mother's child (a journey to the bush).

2. *Hoza mgqibelo,* Come Saturday,
Sukulila mama Do not cry mother

The boy is in a hurry; he wants to be through with this. The boy's mother is asked not to cry.



The night before the day of initiation the boys concerned gather in a separate room in the company of friends and relatives, singing and dancing. At dawn the boys are then taken to the kraal to be shaved and thereafter are taken to their hut in the bush or the site where the hut is to be built. When the boys depart, they shout and call the traditional surgeon, and the women shout *halala, halala, halala* (a joyous expression), *hamba kwedini*, (go boy), as they sing, dance, beat *ingqongqo* (drums) and ululate. Young men accompany the boys as they sing the following songs:

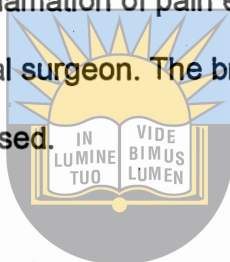
1. <i>Wakhuphe-en'amakhwenkwe</i>	Let the boys out
<i>Wakhuphen'a-aye engcibini</i>	Let them go to the traditional surgeon
<i>Mawathabath'intonga agqwakagqwakaze</i>	They should take the sticks and play the game

This song is a command that the boys should not be delayed as the time has come for them to be circumcised.

2. *Somagwaza ndakugwaza ngalo mkonto* The one who stabs, I will stab
you with this assegai

Iyo-o-ho

Iyo-oh is an exclamation of pain endured by the initiate. *Somagwaza* was a famous traditional surgeon. The brief as it is reflects the eagerness of the boys to be circumcised.



In the bush, immediately after circumcision, intense education is taken to hand. The traditional surgeon, *ikhankatha* (the man who looks after the initiate during his stay in the bush) and elders tell the initiate what to expect, what to do and not do. A younger boy is assigned to look after the initiate and to help him with minor chores like fetching firewood. Sometimes initiates sing and dance to take their mind away from the pain, or for pleasure or to while away time. As a woman, an *isigqwathikazi* (a name used by the initiates when referring to a woman), the researcher could not go to the bush to observe the proceedings, or record and take photographs. An elder, who accompanied the boys to the jungle and later visited them to monitor their progress, was interviewed.

4.2.3.2 Returning Home

The night before the return of the initiates, friends and relatives spend most of the time singing, dancing and chatting. It is a happy time for almost every body. The initiate celebrates victory and looks forward to the next day. Early the next day men go to the bush to fetch the initiate. Ululation is heard from afar as women get up early to continue with the preparations.

Among the songs sung are the following:

1 *Size naye, size naye,*



We have brought him, we have brought him

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Size nay' umntwan'wasemzini

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We have brought the child of the house

Yeha ke, yeha ke

Yeha ke is an exclamation of amazement for what has happened

Ye-e halala mntwan'wasemzini

Ye-e halala child of the house

2. *Qula kwedini,*

Be ready for defense young boy

Qula kwedini kabawo

Be ready for defense father's young boy

Zenize naye

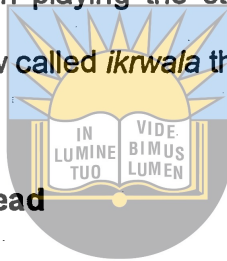
Bring him

The song calls the young men to get ready for the stick game as they bring the initiate home.

3. *Somagwaza ndakugwaza ngalo mkonto*

Iyo-oho

Now the song is sung in a different tone with sticks pointing up and some of the young men playing the stick game. They are celebrating the return of the initiate, now called *ikrwala* the new man.



4.2.3.3 At The Homestead

At the homestead there is plenty of food, meat and home-brewed African beer. The atmosphere becomes vibrant as time progresses, probably due to the effect of home-brewed beer, *umqombothi*, and *ezophukayo*, liquor. Singing, dancing and drum beating intensify the initiate's feelings of joy and happiness. People are ululating, singing and dancing. The songs are relevant to the occasion. The *ikrwala* is welcomed and placed inside the kraal. The elders deliver words of wisdom, and remind the *ikrwala* of manhood. Later he is taken to a separate house where he is going to stay temporarily in the company of young men and girls who will also be singing and dancing.

Women remember the day the children were born and God's mercy in bringing back their child alive. Among these songs are songs with the following wording:

1. *Ndandindedwa ngalo mini*

I was alone that day

ngalo mini ndandizala lo mntwana

That day I was giving birth to
this child

Kwakunzima ngalo mini

It was very difficult that day

ngalo mini ndandizala lo mntwana

That day I was giving birth to
this child



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2. *Halala, halala, halala,*

Halala, halala, halala

Sathan'udanile; uThix'uvumile

Satan is disappointed, God has
agreed

Themba yindoda halala.

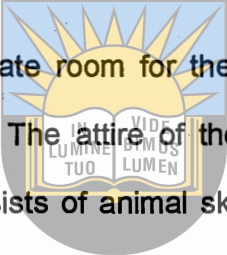
Themba is a man, *halala*

Parents, especially the mothers, express their joy for the safe return of their sons. Tears of joy are shed. See the interview response of a mother in appendix B. For the *ikrwala*, this is a very warm welcome and a day he will never forget. He feels special, as he is a centre of attraction. When interviewed by the researcher later in the day, the *ikrwala* said:

“Mother I feel great, I did not believe my eyes when I saw most of what was happening here. I appreciate what my parents have done for me and I hope I will not let them down. I will never forget what I got from the community members, friends and relatives.”

4.3 Traditional healing

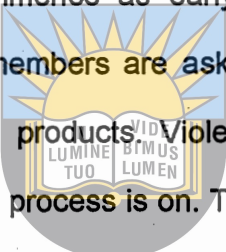
4.3.1 The River Ceremony; *Imfukamo* Rite of Passage



There is a separate room for the traditional healers. Access to this room is strictly private. The attire of the traditional healers is neatly hung against the wall. It consists of animal skin skirts, colourful beadwork, in the form of necklaces, head, neck, wrist and ankle bands, furry oxtail skins, *amatshoba*, animal skin headgear, and spears and sjamboks. Blankets and suitcases are neatly packed and at *entla*, (a place in the house, usually the hut, opposite the doorway), there is a table with five lit candles. There is also a silver tin, *ibhekile*, three quarters full with *isilawu*, a special foaming herb and a two pronged stick, *ixhayi*, used to whisk the *isilawu*. Two small sponge mattresses are placed on the floor, one on each side of the room for the traditional healers to sit on. There is a pleasant smell of burnt *impepho* leaves. The seating arrangement is such that qualified traditional healers are near *entla*, then come senior initiates and near the door there are junior initiates. This environment is conducive to effective dancing and singing. There is order, most of the things are done in an orderly manner, so as to show respect to the ancestors.

On entering the room people take off their shoes and say *camagu* and do it again when leaving the room. This is a sign of showing respect to the traditional healers and the ancestors. When a visitor has entered the room, a senior initiate greets her/him by saying *camagu*, asks her/him her/his problem and communicates this to the traditional healer in charge. In another room there is a medium sized barrel of African beer.

Preparations commence as early as three days before the actual process. Close family members are asked to abstain from consuming fatty foods, meat, and dairy products. Violence and intimate relationships are forbidden as long as the process is on. This is known as fasting, *inzilo*, and is done to show respect to the ancestors.


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The process started on a Wednesday afternoon, and continued until the third day when the initiate was taken out of the hut to the riverside *komkhulu*, or *emkhathweni* where she spends most of the night before she is taken home the next day. See appendix A for more information. Throughout the process there were sessions of traditional African dance and music in order to invite the ancestral spirits and plead for their guidance and protection. There were specific instances when the traditional healer would require a vibrant *intlombe*, in the house before going to the kraal to demolish the hut, and inside the kraal, when departing for the riverside.

The songs sung at home before going out to the kraal were as follows:

1 *Ndizakuhamba nabani*

With whom shall I go

Kula mahlath'amnyama

In these black forests?

Kulentsunguzi

In this darkness

The singers were verbalising fear of what confronted them. The process is referred to as a forest since the initiate does not know what tomorrow will bring her/him. The forest is a place for wild animals, some of which are dangerous, and as such anyone who travels through it, is at risk. The difficulties associated with the initiation process are referred to as exposure to this type of a place and all the risks that threaten there.

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On their way out they sang the following song:

Dadobawo sicelel' amandla

Aunt (father's sister) we are asking for
strength

Yiza dadobawo

Come aunt

Sicelel'iintsikelelo

We are asking for blessings

At the *komkhulu*, intense *intlombe* was performed so as to invite the river ancestors and ask for their guidance and protection. The same songs were again sung. Ancestral praise was rendered and the initiate was left alone inside a hut built at the riverside. The traditional healers and the rest of the

participants were in their hut built away from the initiate's. *Intlombe* was resumed very early the next day, at about 05h30. The initiate was taken out of the hut, taken to the water, and introduced to the river ancestors, The traditional healer in charge put all the offerings in water. These consisted of white beads, Xhosa tobacco, *icuba lesiXhosa*, sorghum, a white cloth referred to as *dadobawo's* handkerchief, pumpkin and watermelon seeds, matchsticks and a tin covered with neatly woven river plant known as *umzi*, three quarters full with home-brewed beer.

The way these floated was quite amazing. Signs of acceptance of these were looked for with concern. The initiate was bathed with *isilawu*, baptised, dried and clothed to reflect her level of training, all in white. During this process the traditional healer in charge became aggressive and threw away her headgear. The initiate showed resistance as she was baptised.

Amongst the songs that were sung at the riverside that morning was the following:

ONoyeye bayeza kusasa bayeza

*Noyeyes are coming tomorrow,
they are coming*

Abagulayo bayeza nangoku bayeza

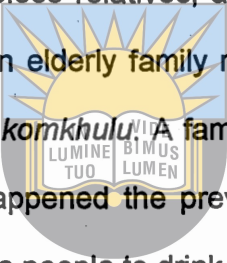
*The sick are coming tomorrow, they
are coming*

Vuk'ulawule bayeza nangoku bayeza

*Wake up and confess, they are
coming even now they are coming*

Noyeyes are river spirits, *abantu bakomkhulu*, and meaning people of the great place. If they come it means the ritual has been effective. The songs sung at home were repeated (see no. 1, 2 and others). This was interrupted by ancestral praise and drinking of brandy and home brewed beer. After this they all went home.

On arrival at the initiate's home, community members, friends and relatives were waiting. Close relatives, and all those who went to *komkhulu*, went inside the kraal. An elderly family member was asked to inquire about how everything went at *komkhulu*. A family member and the researcher told them everything that happened the previous night and early that morning. African beer was given to people to drink.


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In the afternoon at about 15h00, the next phase of the healing ritual commenced. *Intlombe* commenced and the *amathwasa*, were the first to perform. Singing, drumming, hand clapping and dancing gradually became vibrant and the initiate began to praise the ancestors including those of the traditional healers present, especially the one in charge. This was done out of respect for the qualified traditional healers. The qualified traditional healers joined them and the *amathwasa* then left the *entungo* or stage to make way for their seniors.

Singing, hand clapping, drumming and dancing continued. Traditional healers praised their ancestors and explained to the new initiate what

traditional healing entails, and what is expected of the trainee. They emphasized commitment, self-discipline, and respect for human dignity, honesty, empathy, accountability, confidentiality and cleanliness. This was an educational session. They also explained how they were called to traditional healing. For more information see Appendix A.

They continued, singing the following songs;

1. *Umama x'ebekhona*

Ebezakundithethelela

Njalo, njalo.



If mother were present

She would speak for me

Always, always

This is a cry for help, a need for an advocate and for protection.

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The song was followed by;

2. *Kule ntsunguzi*

Kula mahlath' amnyama

Ndizakuhamba naban'i?

In this song there is expression of fear of walking alone through the thick forest. During this song the new initiate screamed saying " Yo-o- o, *camagu*, darkness go away, let there be light. I salute you *Tshonyane, Jola, Qoma, Gaba, Cihoshe*, mother *Gidi* I am called, *camagu*". She was overwhelmed, breathless and could not speak properly.

Focus group discussions and interviews were carried out after the ceremony. The qualified traditional healers and the amathwasa were asked to give a short explanation about traditional healing as a call, to express their feelings about the whole process of training, to explain the way they behaved during the *intlombe* and to tell the meaning associated with their marked actions during the *intlombe*. Various explanations were given concerning the importance of the *intlombe* in traditional healing. For more information see Appendix A. The traditional healer in charge was asked about her change in behavior during the riverside proceedings: why the aggression, the throwing away of the headgear? She explained that she was communicating with the ancestors and felt like walking along the river over the waters. She said that she felt lighter and was not aware of what she was doing. During the afternoon session the initiate was galloping, and screaming, unable to control her emotions. When asked what was happening with her, she said that she was having an increased heartbeat and felt like screaming very loudly. The screaming seemed to have brought a great relief.

Throughout the ceremony the role of the traditional healer conducting the healing ritual, was variously that of parent, educator, disciplinarian, motivator, counselor, comforter, health care provider, and ancestral servant as she conveyed their messages, spiritual healer, and resource person as expert in her field. She encouraged purity and confession for the smooth running of the ritual.

4.3.2 The Forest Ceremony; *ukuguqulwa kwezilo*

During the interview the client gave history of a long, frightening illness, which involved a sharp chest pain, fast beating heart, painful neck veins and loss of energy with no relief from western doctors. She was visited by her late mother in her dreams and through these visitations she experienced an appreciable level of relief from her illness. Also, she dreamt frequently that a red ox with a white forehead was chasing her. At times she would wake up and notice that her premises were full of grazing oxen. This made her anxious, not knowing what this portended.



Her brother had received requests from the ancestors to slaughter an ox, but he had failed to implement this request. A traditional healer told her that the ancestors require *inkomo yokuguqula izilo*. This type of ritual was to be preceded by slaughtering a goat, a ceremony that was to be conducted in the forest. The aim was to gather all the ancestors, including the river and forest ancestors. They were to be with the client and her family, in their home, to protect them against evil spirits, and bring fortune and drive away misfortune.

Preparations were made as in the river ceremony. African beer was brewed. The traditional healer in charge was at the client's home as early as the second day of the week. Preparations were made for slaughtering the goat. In the evening, traditional healers, the client and close relatives took the goat to *komkhulu*. Singing and clapping hands, they approached the riverside.

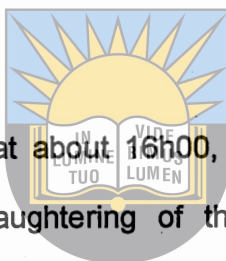
On arrival the goat bleated thrice, and the crowd responded in agreement by saying *camagu*. It was an extremely quiet night. The traditional healer in charge called for her ancestors, praising them, thanking them for the help received, asking for their protection and telling them what is going to be done. The client and her close relatives did the same. Something mysterious then happened. A light was seen to move across the river water. A bright light flashed from behind like a lightning. In amazement, the participants shouted *camagu*. Then brandy and African beer were drunk. The crowd took the goat to a previously chosen spot in the forest. During this stage *intlombe* was resumed to invite the river ancestors and ask for their guidance and protection.



Dance and music sessions took place inside the house before going to the kraal to ask the ancestors' company also inside the kraal, at the riverside and in the forest. At the riverside dance and music served to attract the river ancestral company and in the forest they served to invite the forest ancestors to the place where the participants were going to spend the night. It was also done before the slaughtering of the goat which was followed by dance and music during most of the night to request guidance.

At dawn dance and music continued until the burning of the remaining meat, bones and olive tree twigs. This is believed to be a solemn event. As the smoke goes up everybody is required to call her/his ancestors and make her/his requests. As the singing, drumming and clapping of hands become vibrant, and the atmosphere tense, there appeared to be *ukunyuka komoya*

(heightening of emotions). People cried as they uttered their wishes. The researcher also felt emotional and began to sing and pray aloud. The occasion was closed by drinking, lemonade, African beer and brandy. Blankets and other goods were collected. The people came down the hill amazed at how things had happened. They drove back home singing and clapping hands, happy to be back safe. When they arrived, people were waiting. A report-back was given to all gathered at the homestead. Preparations were made for the next step, which was the slaughtering of an ox.



Later that day, at about 16h00, dance and music was resumed in preparation for the slaughtering of the ox. As usual, ancestral praise, confession and beer drinking punctuated this. After eating meat and drinking beer, most of the people went inside to prepare for the *intlombe*, which was going to take almost the whole night. This was a celebration for the work that was progressing very well to that point. Traditional healers from many places had come to support the traditional healer in charge. The songs sung were similar to those sung at the *imfukamo*. *Intlombe* continued the next day from about 14h00 until late evening in preparation for going to the kraal to eat meat and drink home-brewed beer. To watch qualified traditional healers in full attire as they sang and danced was quite interesting. They danced in unique ways, each one in her/his own style. They moved simultaneously, pounding their feet, holding their sticks, sjamboks and *amatshoba* so as to point up (see figure 4.1 and 4.2). This was punctuated by ancestral praise and divination, and followed by the drinking of home-brewed beer and brandy. The next day,



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Figure 4.1 Visiting Traditional healers at a Forest Ceremony

dance and music sessions were conducted prior to the burning of the bones and olive tree twigs used to serve meat.

4.4 Community Activities

4.4.1 Choral Music

The researcher was invited to a choral music launch at Lower Gqumahashe location. Two choirs participated, that is, Siyakhana Chorale and Lovedale Uniting Presbyterian Church choir. The songs sung here were of a varying type. There were *izitibiri*, lively songs that do not need a choirmaster, which are usually sung before and after the main item. These are accompanied by vigorous dancing, and ululation. There were also special songs that required a choirmaster, which were according to musical scripts as originated by composers. These songs require intense practice to achieve perfect rendering. See figure 4.3.

Amongst the thought provoking *izitibiri* was the following;

<i>Ind' indlela, Oh! Inde,</i>	The road is long, Oh! It is long
<i>sofikanini kwelomculo</i>	When are we going to reach the world of music?
<i>Sofika nini elizweni ledinga</i>	When are we going to reach the Promised Land
<i>Sofika nini kwelomculo</i>	When are we going to reach the world of music



Figure 4.2 Intlombe and Ukuxhentsa at a Forest Ceremony

The group of women who sang traditional songs and danced did heighten the emotions of those who had been exposed to such dance and music before. See figure 4.4. Gumboot dancers enacted the hostel life of mine workers, and showed how they enjoy themselves by traditional African dance and music over home-brewed-beer. See figure 4.5.

During the interview afterwards the choristers explained it this way: to get started was quite difficult but despite ups and downs they made it with God's help, hence the long road. They further explained that by music they could attract some fellows to leave the streets and in this way they hoped to minimise crime. They took pride in being valued community members as who make a positive contribution to the wider community. The group was recorded on video and a cassette is available for viewing.

From the researcher's observation, and judging from their behaviour and remarks, not everybody in that hall came with positive intentions, some came to spoil the occasion and prevent community progress. Much as this was so, most people left with good memories because of the dance and music rendered by the groups.



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Figure 4.4 Singing and Dancing women at the Sivakhana Chorale launch

4.4.2 Anointment of a Chief

The researcher also attended the anointment and installation of the Amagwali chief, chief Burns-Ncamashe, Aa Jongulundi. People flocked to this event for a number of reasons, among them, to attend a rare event, to celebrate with the family, or with the Gwali tribe, to show political loyalty or just to feast. Much as this might be the case, everyone enjoyed the traditional music and dancing that was taking place. The elders verbalised memories of good times past, of outstanding events, of their good friends and of parents some of whom now passed away. People, who had been in power before recalled many things that happened during their reigns, highlighted the black man's struggles and how some did not persevere. Some of their memories were painful but they expressed hope that the ancestors and the Almighty would never let them down in their efforts to uplift the black nation.

Amongst the songs sung by the music groups were the following:

Ind'indlela, Oh! inde,

Sofika nini kwelokhaya?

Sofika nini elizweni ledinga?

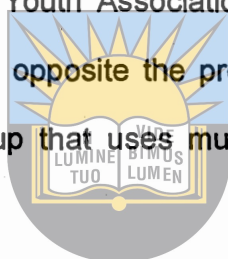
Sofika nini kwelo khaya?

See 4.4.1 above for the meaning of the song.

4.5 Church Activities

4.5.1 Presbyterians

Besides the usual seating arrangement and the usual church choir, there is a special group of singers known as the *amadodana* choir. It consists mainly of members of the Young Men's Christian Guild (YMCG), *amadodana*, and few of Women's Christian Association (WCA) and Girl's Christian Association (GCA) and Youth Association. Like the usual church choir, it occupied the front rows opposite the preacher, with the lead singer in the center. This is the group that uses musical instruments to bring about a vibrant music.



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Singing, rattling, blowing of vinyl pipes, a resemblance of a horn, striking of *umpampampa* - small leather- covered cushion, as well as bibles, hymnbooks and pieces of iron, and stamping of feet, evoked a vibrant atmosphere. See figure 4.6.

Most church members were wholly absorbed in what they were doing. From the smiles on their faces during performance one could see they enjoyed this. This was true of all age groups. Smoothly moving their bodies sideways, back and forth, and sweating, they moved out of their seats to move up and down the aisles. The student who conducted the service appeared to be intensely emotional. He sweated profusely, jumped up and

down, moved quickly in all directions as he preached, so much so that nearby things fell to the ground. His spectacles also fell and were nearly broken. Gradually he calmed down again.

During the interview, conducted afterwards, he explained that the singing and all that went with it made him feel a different person, lighter and caused him to do and say things he was not aware of. He said this was a kind of journey to the unknown. Later this condition waned and by the time he asked someone to pray, he was back to his usual senses. He said that during this time the Holy Spirit operated through him. It brought him relief, both emotionally and physically. He said that he felt as if something had been off-loaded from his back and he was empty inside. He also indicated that, later, he felt exhausted.


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During a discussion with church members, one church member said, if God would have come to take them at that moment, they would have gone straight to heaven. It was explained that singing, dancing and the striking of *umpampampa* and other musical instruments, all followed African rhythm. Where God took them, they remembered their roots. The rhythm took them to another world. One of the informants said that it was as if a window had opened for them to see what Christians and angels do in heaven. In this type of environment they felt secure, in the presence of the Holy Spirit. They said they forgot their suffering and were embraced in the love of God and focused on the operation of the Holy Spirit through the reverend (student).



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Figure 4.5 Siyakhana Gumboot Dancers in action

4.5.2 Praise Dancers

Soft music was played and the dancers started to perform, quietly but moving according to the rhythm. They began at a slow pace, which gradually increased, swinging gliding and smoothly waving their arms up and down. The atmosphere became palpably vibrant. Through their actions and facial expression they were able to communicate suffering, joy and victory. Discussions were conducted after the dance session. One dancer who seemed to be more emotional than others was requested to describe her feelings during and after the occasion. A detailed response is found in Appendix B.



4.5.3 Gospel Music Bonanza

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The researcher also attended a Gospel music bonanza at the University of Fort Hare sports complex. Six gospel music groups performed. The hall was full and those attending were from all age groups. Youth were in the majority; the loud music, drumming and hand clapping attracted them. They poured in from all angles. The type of dance performed was much like primitive dancing in that it was mainly stamping of feet but not as intensely as that found in *intlombe*.

Inspired by the leading singers the audience also engaged in singing, dancing and clapping hands. They did this from 20h00 up to about 03h00 the next day. The environment allowed them to perform freely. No one was



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interested in what others were doing; each was engaged in her/his own dance style, focusing on the tone and rhythm of the music, the words and the drums. This enabled them to be transported by ecstatic feelings, characteristic of an altered state of consciousness.

The researcher asked three of the attendants why they were there? They said they were there for revival, as music revives one's spirit. They further stated that when they were singing they had no concern about other people who may be watching them. They also said that at that moment they were able to feel God's presence.



Songs sung included the following:

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- | | | |
|--------------------------|-------------------------------|----------------------------|
| 1. Onk'amalang'u Jesu | <i>Together in Excellence</i> | Everyday Jesus |
| Ndimthanda onk'amalanga | | Loving Him everyday |
| Eduze naye | | Closer to Him |
| Ndiz'ohlala naye | | I will stay with Him |
| Ndimthanda onk'amalanga | | Loving Him everyday |
| 2. Ndikhocele Oh! Jehova | | Lead me Oh! Jehova |
| Ndingumhambi Nkosi yam | | I am a foreigner my Lord |
| Unamandla andinawo | | You have strength I do not |
| | | have |
| Ebuthathakeni bam. | | When I am weak. |

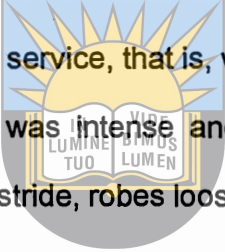
4.5.4 The Zionist Funeral Service

Prayer meetings were conducted from the day of the death of the bishop to the day after the funeral. People were singing, clapping hands, drumming and dancing. The seating arrangements were unique except for the drummer. The drummer occupied *entla*, while the very active singers, dancers and hand clappers encircled the drummer. The rest of the people sat as usual, men on the left, preachers near *entla*, females on the right and the bereaved at a strategic point in the same room as the preachers, singers and dancers, if they were not in a bedroom. For the first few days the atmosphere was somewhat tense but later people became relaxed. Their singing moved from a state of sadness, heads bowed down to a point where some family would sing, dance and even clap hands. This happened gradually. A whole night's prayer on the evening preceding the day of the funeral left a lot to be remembered.

This was the day close family members appeared to be most sad. This signified their hopelessness in knowing that they will never see their loved one alive. According to an informant, this melancholy spirit was lifted, through music, to memories of happy moments spent with the deceased. Listening to the words of the songs and hymns saw them through until the day of the funeral. The hearse's arrival was a very sad moment. People were crying profusely but because of the word of God, the music, the dance, the drumming and the hand clapping the tension was reduced, though not

completely removed. By the time the service commenced most of the family members showed self- control.

Zionists came from many surrounding communities, wearing the different colours reflecting their rank and congregations. Other bishops came from afar to honour the death of their colleague. They verbalised their gratitude for what the late bishop has done for them and the wider church community. Dance and music continued.



At the peak of the service, that is, when the singing, clapping of hands, dancing and drumming was intense and the atmosphere tense, members began to move in loping stride, robes loosely flinging, some screaming, and/or groaning as if they were in pain. They were prevented from falling by other members. Asked about their behavior, some said they felt *umbilini* and something like a lump moved up from the stomach to the chest causing difficulty in breathing. Others explained that they felt as if an electrical current was choking them and as this feeling moved up their spines they nearly fell. They said they felt that something bad was going to happen or that there was the presence of an evil spirit. After all of this, most church members, especially the bereaved, expressed great relief that the funeral was over. It was further observed that this church changed its members' lives, through commitment, freedom to express their feelings, the sharing of problems through discipline and through religious education.

4.6 Conclusion

The data shows that people are in a constant need of stress relieving activities. These activities refresh their minds, drive away worries and improve relationships with significant others. It also reveals that there are people suffering from culture-bound conditions of varying intensity, conditions often relieved by use of culture-related therapy in the form of traditional African dance and music. Some people use traditional African dance and music to deal with their spiritual problems. Through music they see and hear God speaking to them, and in His presence they feel secure.



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CHAPTER FIVE

DISCUSSION OF FINDINGS ON TRADITIONAL AFRICAN DANCE AND MUSIC AS A THERAPEUTIC TECHNIQUE

5.1 Introduction

The main premise on which this research is based is that traditional African dance and music contribute to psycho-physiological well being for most African people and communities. It is clear from this study that African people both as individuals and as communities continue to use various forms of dance and music, both traditional and contemporary, to give value and meaning to their troubled selves thus obtaining some equilibrium in their emotional states. This chapter presents the analysis and discussion of the findings obtained by participant observation and in-depth interviews. The researcher observed and recorded the proceedings of traditional African dance and music sessions, in various contexts as outlined in some detail in chapter three. Relevant photographs will also be presented and analysed. The report is organised according to themes, which form the context for different dance and music sessions. These do influence the effectiveness of traditional African dance and music as a therapeutic technique.

Chapter four shows that there are a variety of situations in which dance and music is conducted. In some of these situations there is beer brewing and spillage of blood. In general African people believe in home brewed African

beer as the 'food' for the *abaphantsi*, meaning those on the ground, the ancestors. They believe that blood spillage and home brewed beer help to attract *the abaphantsi*. Strangely enough even those who do not believe in ancestral spirits do grace their occasions with animal slaughtering. The slaughtering is done in such a way that may look like but is not an animal sacrifice associated with it. Instead of slaughtering a goat they slaughter a sheep because, they claim that God forbids the sacrifice of a goat. No attention is paid to the bleating by the sheep whereas in an animal sacrifice this would be of significance.

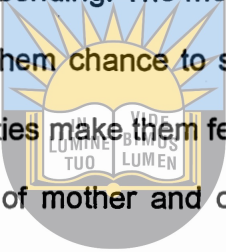


5.2 Family Activities

The researcher was interested in those family activities that are of psychological importance to the family members. This includes activities that fan the flames of passion, maintain interdependence, discipline and close family ties through communal singing and/or dancing. In these activities the participants feel safe and secure in a well-developed sense of belonging. They feel close to their family members, even in their absence. This makes them responsible for their brothers', cousins', sisters' and parents' wellbeing. They become their brothers', cousins', sisters' and parents' keepers and by so doing the community at large benefits. Here we first discuss the importance and use of traditional African dance and music with infants, preschoolers and childminders.

5.2.1 Infants

Child-rearing activities such as the singing of lullaby songs for little ones are of the utmost importance in family lives. As explained in chapter three the researcher observed mothers of young children singing lullaby songs for them and saw what traditional African dance and or music does to those affected, especially the little ones, making them feel happy and secure in the arms of their mothers, calming them, bringing them to sleep and promoting mother-child bonding. The mothers indicated that they enjoy these activities as they give them chance to see when the baby is not well. They said these playful activities make them feel closer to their babies even in their absence. The feelings of mother and child are mutually reinforcing. When mothers sing to the little ones they would smile as the baby responds.


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As mother sings for her child her worries disappear. She enjoys her child's company intensely and becomes more closely bonded. Singing keeps ringing in the child's as well as the mother's ears for some time even after it ends. Ostwald (1992) observes that the use of rattles and other musical instruments in the nursery serves as a stimulus that will keep ringing in the child's mind even when not playing.

The child feels more secure in the mother's presence and that the infant cries when the mother leaves her/him is a sign of separation anxiety. This is reduced through song. Moreover, mothers say that they too feel closer to the child even in her/his absence. A mother who is away from her child is

sometimes able to sense when the child is crying or not well. When breastfeeding, her breasts may have a tingling sensation, a sign that tells her that her baby needs her. This is a sign of a proper mother-child bonding. These are some of the things that occur in life even if there is no scientific explanation is lacking. For more information see appendix A.

It appears that traditional African dance and music is not only good for the children but also for the childminders. The informants indicated that it made them feel closer to the children even when they were absent, helped them to forget their problems as they focused on what they were doing. The elderly too benefit from music. Bright (1999), has pointed out how music was used in the Australia State Psychiatric Institution for the elderly as a primary tool in aid of recollection to affirm the affective content of one's life story. Elderly people grieving over many losses are helped to come to terms with these losses through music. Music, though sung for the child also affected the grandmother who was looking after her grandchild. Lullaby songs well serve to lilt infants to sleep. Child-minders themselves would fall asleep as they sing such songs for the children and if the child will not stop crying they too would cry.

5.2.2 Preschoolers

As explained in chapter four, when preschool teachers allow the children to sing in different tones, in uncontrolled voices, in an effort to draw their attention, it helps to overcome reticence and low self-esteem in children.

Also, providing an opportunity for undirected dance according to the children's fancy is the basis for learning more organised singing and dancing. Sometimes the teacher would show the children how to dance and then allow them to imitate her/him. With regular practice, the children do become competent. Their self-esteem is boosted, and they became more confident. They like to be praised and this reinforces their learning as well.

Music also promotes processes of socialisation. By interacting with others, the children are provided with an opportunity to learn from others and to develop a sense of belonging thus preventing social isolation. Researchers like Coleman (1922 in Nye 1979) and Kraus (1973), as quoted in chapter two, have also observed. Music is important in the development of motor skills, for building up self-confidence, for increasing oral and memory skills, and for stimulating and enhancing curiosity, interest and imagination.

Preschool teachers also mention the importance of traditional African dance and music in dealing with children with learning problems. In most cases African children with such problems do not enjoy special facilities and so they must benefit from schooling with normal children (see song no. 1 and 2 for preschoolers). Preschool teachers will also turn to singing and dancing in times of trouble for themselves. Singing and/or dancing takes the mind off their problems, which may be family or work, related.

5.2.3 Celebrations Marking The Rite Of Passage

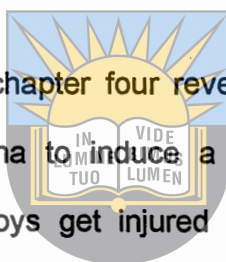
Aguiar (1999-2000) has classified situations in which African dance and music occurs, and among them are initiation ceremonies. Discussed here are initiation ceremonies for circumcision, *umoluso wenkwenkwe* and traditional healing, *ukuthwasisa*.

5.2.3.1 *Umoluso wenkwenkwe*; Circumcision

From the information presented in chapter four, it is clear that the boys are prepared for circumcision to make sure they know what they are getting themselves into. Traditional African dance and music helps both them and their parents to deal with the thoughts of pain and suffering that goes with the boys' circumcision. *Together in Excellence*

Participant research observation suggests that much as onlookers admire the use of abusive language and the initiates' furious dancing, this expresses inner anger and frustration that is, in the main, projected on to others. Singing and dancing serves as a form occupational therapy in the sense that the boy's attention is distracted from circumcision and all that it entails, to focus on his singing and dancing. The attention is on traditional African music and dancing and less on the forthcoming pain and suffering, which they believe is central to becoming a man. They believe that manhood is about the ability to endure pain and suffering. Anyone who has not passed through this is said to be a *sisi*.

This raises the issue of continuing deaths caused by circumcision despite the government's efforts to prevent these. Culturally, hospital circumcision is not acceptable to some black Africans. It is believed to be the easy and shortest way to manhood. Someone who has undergone hospital circumcision faces sanctions by other young men of his age group who claim that they have never seen or heard of his initiation or circumcision ceremony that is *umgidi*.



The findings in chapter four revealed that sometimes the boys use alcohol and/or marijuana to induce a trance-like situation. This is quite dangerous as some boys get injured and even die because of it. They become fiercely uncontrollable and this gives expression for intense fear, a fear that is projected to weaker objects, in this instance to parents, friends, relatives and others; this may be a sign of transference. It is believed to cause a reduction of fear and anxiety. The boys' focus is then on the here and now rather than on what will happen the next day or a few hours later.

Some of the songs sung by these boys show impatience and anger (see songs sung before circumcision as given in chapter four). Song no.1 and 2 indicate eagerness to be circumcised and no.3, *Somagwaza* (the one who stabs), is indicative of inner anger and a desire for revenge. Songs sung when the new man, *ikrwala*, is brought home are of victory (see no.1). Songs sung by mothers on the return of the *ikrwala* bring back memories of the difficult days especially the day the child, now *ikrwala*, was born (see no.1). In no. 2

mothers express their gratitude to God for protecting their child. This song enables the woman to relive difficult situations thus bringing some relief.

5.3 Traditional Healing; Traditional Healers and their Initiates (*amathwasa*)

As described in chapter four traditional healing incorporates regular traditional African dance and music sessions as part of the treatment prescribed for the *ukuthwasa*. It was also pointed out in chapter two that dance and music sessions are performed in healing rituals for those who must undergo *ukuthwasa*. The initiate is gradually introduced to the ancestral spirits so that he/she understands how they operate, and how ancestral messengers and their messages are to be interpreted. When the *intlombe* and *xhentsa* are vibrant, the dancer develops *ihlombe*, profuse sweating, *umbilini* and enters an altered state of consciousness. This is believed to be the time when the affected person communicates with the ancestral spirits. Divination, prediction of future events, ability to capture other people's suffering or pain and problem solving takes place. This process is accompanied by fear of what to expect and ignorance of how one should respond. Guidance is given throughout by senior initiates and traditional healers. At times things became very difficult and the initiate often thinks of escaping. This prolonged process enhances the transformation of the individual psyche (See appendix A for more information). This view is supported by Buhmann (1981) in Berg (1998; in Sodi, 1994; & in Saayman, 1990), Soul (1978) and Mqotsi (1958), cited in chapter two.

The following situations in which traditional African dance and music take place were observed:

- River ceremony
- Forest ceremony

During the proceedings of the river and forest ceremonies, traditional African dance and music played their part every evening. For traditional healers it is a form of praying. They invite the ancestors and plead for success in what they are doing, and for protection. They also sing, drum and dance to be able to focus on what is in front of them rather on what is about to happen next, thus reducing anxiety. Daily, at dawn, until the last day, dance and music were conducted to invite the ancestors for dream analysis and confession, that is, *ukulawula amathongo*. Ancestral spirits guided the traditional healer throughout. The guidance was either direct or indirect through the initiate or family members.

5.3.1 The River Ceremony; Imfukamo

At the *komkhulu*, the riverside, when singing, dancing hand clapping and drumming were intense things happened. Traditional African dance and music was conducted to invite the river ancestors. Emotions were heightened probably for fear of the river and/ or river spirits. For the traditional healer this may be due to fear of failure in what is being done since confidence in the traditional healer may be diminished and reputation marred. The traditional

healer calls for intense singing and drumming to enhance his focus on what he/she was doing rather than on what could happen. It also helped the client or initiate to drive away fear and anxiety.

During the proceedings of the river ceremony, as the traditional healer in charge calls to the ancestors, inviting them and pleading with them for help, birds flew across the river, unidentified creatures jumped out of the water and back, and some produced a light that appeared to move in the water to the opposite side of the river. These were believed to be ancestral messengers and every time they appeared the participants exclaimed, *camagu*, in affirmation. Their appearance signified acceptance by the river ancestors.

When *intlombe* was vibrant, and the traditional healer in charge baptised a new initiate, the researcher noticed a big dark creature below a willow tree, immediately below the water's surface opposite the place at which the traditional healer was working. This creature moved vigorously up and down in response to the singing, clapping of hands and drumming and would cease to move once the singing stopped. The traditional healer took it to be an ancestor enjoying the *intlombe* and welcoming the initiate to traditional healership. It was also seen as a sign of connection between the music and *abaphantsi*. The river ancestors took the flying birds and the movement of an unidentified creature under the water as a sign of acceptance of the ritual. A different view would be to take these things as the effects of traditional African dance and music on the natural environment, that is, sound waves causing nearby objects to vibrate and sound startling the river creatures.

5.3.2 The Forest Ceremony; Ukuguqulwa Kwezilo

In the forest, dance and music was intensely performed, to invite the forest ancestors. During the burning of the bones, meat remnants and olive tree twigs, and emotions were also heightened. Different interpretations have been provided for it. To the traditional healer heightened emotions meant that the possessing spirit was communicating with the affected, and that they were having *ukunyuka komoya*. *Umoya* means wind, air or breath and when breathing is intensified it means one is having heightened emotions. Participants stated that during prayers and ancestral praises they were emotional because they knew they were in the forest, exposed to danger, but God and the ancestors carried them through the night. Some were thinking about the difficulties of traditional healing and the long road ahead of which the songs spoke. The traditional healer interpreted the sound made by the forest creatures as a sign of acceptance of the forest ritual. Some might say it was a response to the noisy disturbance of the forest's peace. At the time the researcher too was emotional, her feet were sore from being pricked by thorns and she was thinking of the love of God now they were to return home safely. When asked to call on her ancestors, she sang the following church hymn:

Bulelani kuYehova kuba elungile	Be grateful to Jehova because He is
	righteous
kuba ububele bakhe bubobaphakade	Because His passion is eternal.

She cried and prayed, thanking the Almighty. This could be due to various reasons. The researcher experienced various feelings, such as, pain since her feet were pricked by thorns the previous night, worry about what she had got herself, anxiety as to how far things would go given the problems already encountered and also the love of God as they were going home in safety. This was interpreted as *ukunyuka komoya*.

In the afternoon, traditional African dance and music was performed before the slaughtering of the ox. It was again vibrant so as to draw the ancestors. Vibrant music is associated with the presence of the ancestors and the bellowing of the animal indicates acceptance of the ritual by the ancestors. Heightened emotions here were said to be due to the presence of the ancestral spirits but may also have been caused by anxiety on the part of the traditional healer. Failure of the animal to bellow is costly as it may require the process to be redone. This could happen when the ancestors reject the animal sacrifice. This will also tarnish the reputation of the traditional healer concerned. *Intlombe* and *ukuxhentsa* continued after the bellowing of the ox as a form of celebration of a work done well, of acceptance by the ancestors and of hope for better health for those concerned. (For more information see appendix A).

5.4 Community Activities

5.4.1 Choral Music Launch

At the choral music launch the choirs sang beautifully and with pride,

while they waved their arms in rhythmic ways, stamped their feet and moved sideways, their voices flowing like waves across rivers and valleys and beyond mountains. As they danced, their long silky dresses accentuated their movements, and gave the appearance of a waterfall. All this was done in uniquely beautiful ways.

One informant said that traditional African dance and music sent both the choristers and the audience into a world of their own. They focused on what they were doing, not thinking about what would happen next. The movements seemed to be spontaneous yet coordinated. The choristers demonstrated the key elements of effective dancing as described by Picard (1995) (refer chapter two), that is, compassion, competence, confidence, conscience and commitment. The smiles on their faces during the performance as they realised the meaning the song's words and their body language reflected joy at what they were doing. Their smiles and fitting movements reflected compassion. Due to repeated practice, they were competent and confident at what they were doing. According to one of the choristers, conscience, commitment and trusting in the Lord as the provider, the omnipotent and omnipresent One is what kept them together even during crises.

As they looked and listened, hearing the words, people cried, expressed concern about their continued sufferings, their struggle for survival in a country beset by political turmoil and poverty, and their appreciation of God's mercy in seeing them through.

5.4.2 Anointment and Installation of a Chief

At the anointment and installation of the amaGwali chief, chief Burns-Ncamashe, A-a Jongulundi, most of the speakers were once in power. They recalled many things that happened during their reign, both good and bad and reflected on the struggles of the black people and how some of them did not persevere. Some of their memories were painful but they retained the hope that their ancestors and the Almighty would never let them down in their effort to uplift the people. For them it was an opportunity to vent their anger in a safe environment, something they could not do without risking arrest in former times. To recall the situations was therapeutic for most of these elders. They expressed relief and hopes for a brighter future. It is an instance of the vicarious co-processing of experience, described in chapter two by Adler (1997), which helps the client come to terms with unacceptable feelings and past traumatic events.

Amongst the songs sung by the music groups were the following songs:

Ind'indlela, Oh! inde,

Sofika nini kwelokhaya?

Sofika nini elizweni ledinga?

Sofika nini kwelo khaya?

The home referred to here is not a physical home, but a state of freedom land well-being that includes better education, free health facilities for all, and many other good things promised by our country's freedom fighters.

5.5 Church Activities

Louw and Edwards (1999), Uyanga (1978), McRae et al., (1998) and Hammond- Tooke (1989) were quoted in chapter two to show how dance, music drumming and rattling are used in churches to good effect for the participants. Singing, hand clapping, drumming and rattling are part of regular church services especially in Independent African Churches. The members appear to enjoy it.



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The information presented in chapters two and four reveal that the physical and psychosocial effects of traditional African dance and music are much the same in both traditional healing and religious healing; only the spirit that takes control during the time of heightened emotions is different. Christians believe that the Holy Spirit is in control at this time while traditional healers believe that the ancestors take control. Hands were laid on participants and some of them were healed through prayer. One church member stated that in church dance and music enables them to forget who they are, to forget their problems, their socio-economic status and to become immersed in the operations of the Holy Spirit, dancing their worries away. As indicated in chapter two, the music keeps on ringing in one's ears even when

it has stopped. This causes the effects to last longer and allows the person to relive the situation.

As described by McRae et al., (1998), Louw and Edwards (1999) (quoted in chapter two), the church offers a safe environment for the release of anger and rage in an acceptable manner. As confirmed by a praise dancer, by some Presbyterians and some Zionists, when one is on stage, one feels God's presence. One feels renewal, lives in the spirit world, feels light headed and less tense. A Zionist Bishop said some people collapse due to *ukunyuka komoya* and for those with *amafufunyana*, the *amafufunyana* would be evoked, *khuphuka*. The people who collapse are sometimes thought to be possessed by an evil spirit, which resists the Holy Spirit. The observations made in the previous chapters emphasise confession as the key element in the use of traditional African dance and music as a form of therapy. The more one confesses his/her sins, the more he/she is filled with the Holy Spirit. Dance helps one realise who she/he is and what he/she is capable of.

5.5.1 The Zionist Funeral Service

According to the information collected at a funeral service of the late Zionist Bishop, as presented in chapter two, traditional African dance and music offers emotional support, encouragement and consolation for the bereaved. They are enabled to be themselves, and, to a certain extent to be free from tension and emotional stress caused by their loss. The love, comradeship and security provided by the singers and dancers enable the

bereaved to cope with the demanding process of preparing for the funeral. The wife of the deceased, and close family members too said they experienced some relief, through singing, drumming rattling, preaching and prayers during daily meetings and at the funeral. Together with the speeches delivered at the funeral this all helped to recall good things about their late family member. They felt that crying would block the bishop's access to heaven. It was felt that rather than mourn they should celebrate the good things that this man had done for them, the congregants and the wider community.

5.6 Conclusion



The above discussion shows that traditional dance and music offers a lot more than appears at first sight the ordinary individuals could imagine. Music is an integral part of life for most Africans from birth. At a very early age the African child takes an active role in music, thus becoming prepared for adult activities like weddings, dances, gospel singing, parties, church activities circumcision and funerals. They soon imitate their parents or brothers and sisters. This is internalised and activated when the child is again exposed to the same kind of music.

People who believe in ancestors and those who have *ukuthwasa* are often stereotyped as paranoid, superstitious and primitive by those who think they know better. No one understands the supernatural or extrasensory perception well, unless it is someone who has had experience of it. It is clear

that dance and music plays an important role in sustaining bio-psychosocial wellbeing for all mankind irrespective of race, creed, nationality, socio-economic status or educational level.



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CHAPTER SIX

SUMMARY AND RECOMMENDATIONS


6.1 Introduction

This chapter concludes what was started as an investigation into the traditional African dance and music as a therapeutic technique. In Chapter One it was argued that the study will maintain and seek to show that traditional African dance and music exercise powerful therapeutic influence on the human psyche. It was further stated that the study would explore the possible contributions which traditional African dance and music may make towards the maintenance and promotion of psychological well being.

The logo of the University of Fort Hare, featuring a shield with a sunburst at the top, a book in the center, and the motto 'VIVIT LUMINE QUOD TUO LUMEN' on a banner below. The shield is set against a blue background with a sunburst pattern.
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From the evidence presented in this research, it is clear that African dance and music offer a safe environment for the release, among all age groups, of the unconscious. Dance and music facilitate entry into an altered state of consciousness in which the ego is weakened so that the unconscious can surface. One's darker side, the shadow, rejected consciously by the owner is released. The unconscious reveals itself to the ego awareness through emotions (Brooke, 1993). It is the duty of the therapist to help the individual identify her/his shadow and to understand it. It is by providing the individual with a protected space where he/she will be free to act out her/his inner feelings. The individual should be allowed to relive past painful or traumatic experiences so as to enable her/him to overcome them.

Because these are lifelong occurrences, transformations are not something that can be accomplished overnight. As in the Xhosa healing ritual for *ukuthwasa*, the processes are prolonged and require patience and support from significant others, that is, family members, relatives and close friends. These are not necessarily trained therapists who may be difficult to access because of financial constraints; family members and friends can do wonders by offering psychological support on a daily basis. Knowledge of the clients' cultural background helps a therapist to provide relevant treatment including knowledge of such songs as would perhaps be helpful.



This research concerned itself with the observation of attitudinal change on the part of the performers and clients through use of traditional African dance and music. Such change includes increased experience of closeness to God, as confirmed by praise dancers, attendants at Gospel music bonanza, and members of the Uniting Presbyterian Church. It reflects a quest for deeper meaning and an interest in spiritual development. The Siyakhana Music Chorale group members, for example, also expressed a greater sense of self worth because they were able to attract some members and kept them away from crime. Traditional healers and their initiates also felt much better as they conducted the healing ritual ceremonies and divination during the *intlombe* and *xhentsa* performances, thus expressing concern for others by displaying compassion, acceptance attitude and tolerant behaviour.

Similarly, a sound of a drum, rattling and hand clapping by members of the Zionist churches, other African Independent Churches and traditional

healers at the riverside seem to be a cry for help. The songs cited in chapter four and five, *Dadobawo sicele'amandla* and *uYesu wayenza ngabom le ndaba*, are amongst the songs sung during the time of river ceremonies. Some sing and listen to these songs just for pleasure but for others it acquires a deeper meaning as they enter upon a transformation. They are about to enter another state of consciousness in relation to the ancestors and God. The casual listener cannot fathom the significance of such music in such specific contexts. Only direct involvement in what is going on there will allow an understanding of traditional African dance and music there. This is why the researcher decided to use participant observation as a method of data collection.



6.2 Effectiveness of Traditional African Dance and Music

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This study has demonstrated how traditional African dance and music is used in support of the treatment of various conditions, both in traditional and in faith healing contexts. These therapeutic techniques are also used casually for pleasure regardless of psychological advantages accrued from them. They may, equally, relieve stress even if people are less aware of these additional even unintended benefits. For treatment purposes, however, it is clear that the participants must be free of other preoccupations, must concentrate fully and unreservedly participate in singing, clapping hands and /or drumming. Distracters may cause a lack of concentration and poor performance resulting into ineffective use of these traditional African therapeutic techniques.

In the *intlombe* and *ukuxhentsa* performances participants are not allowed to go in and out, especially during divination, *vumisa*, or ancestral praise, *camagusha*, or calling for one's ancestral spirits, *ukunqula*. Distraction could cause the traditional healer on stage, *entungo*, or her/his initiate to assault the one who causes it. In one of the dance and music sessions a divining traditional healer on her way out, with a sjambok, assaulted a participant. When asked why she was doing this, she said " *andibethi yena ndibetha le nto ahamba nayo*", meaning she is not assaulting her, but this thing that is accompanying her. This is usually believed to be a *thikoloshe*, a dwarf, or *impundulu*, an evil bird associated with witchcraft. These are invisible and are believed to obscure *umhlola*, or to block ancestral functioning. Drumming and hand clapping, whether in church or in traditional healing, must be performed in a more rhythmic manner otherwise it will also obscure *umhlola*. In an attempt to make traditional dance and music more effective, there are certain factors that should be taken into consideration. Discussed below are factors responsible for effective traditional African dance and music and the therapeutic effects of traditional African dance and music and their psychological interpretation.

6.2.1 Factors Responsible for Effective Traditional African Dance and Music

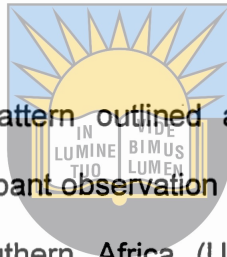
These factors include the seating arrangement, confession, avoidance of pollution and absence of distracters.

6.2.1.1 Seating Arrangement

Buhrmann (1981, 1984) points out that people are expected to sit in the following manner:

Family, friends, visitors sit against the wall with women on the left side of the hut and men on the right (as viewed from *entla*), diviners and their initiates on the left near *entla*, drummer sits at *entla* and the center is left vacant.

Deviation from this pattern outlined above disturbs the traditional healer's concentration. Participant observation has revealed that in the Uniting Presbyterian Church in Southern Africa (UPCSA), especially its former Reformed Presbyterian Church section during the service the church choir was seated at the front near the pulpit, while there was also a group of singers, mainly males, called *Amadodana*, that is, members of the Young Men's Christian Guild (YMCG). This group also sits in front near the preacher. It consists of members who can sing loud, blow vinyl pipes, *imibhobho*, (resembling horns), strike *umpampampa*, rattle and strike the bells. The music produced by this group is different from that of the Church choir. The members sing with an African rhythm, dance, and move in a unique and dignified manner from side to side and forwards and backwards. The bell, *umpampampa*, *imibhobho* and the rattles add flavour to this rhythmic music. In their white tops they give a picture of joyous angels, flapping their wings. One preacher stated that they symbolise what is taking place in heaven.



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Inspired by this music other members move from their seats to join the group and after the cessation of the music they go back to their seats. Zionist singers prefer to occupy the *entla* around the drummer, clapping hands and rattling, the men, especially elders, on the left and women on the right. This arrangement enhances a vibrant music that lifts the emotions of the preacher, moves the members and lets the Holy Spirit control the behavior of the members and operates through the preacher. This untiring, moving and eye catching performance goes on for hours often interrupted by other church proceeding.

6.2.1.2 Confession

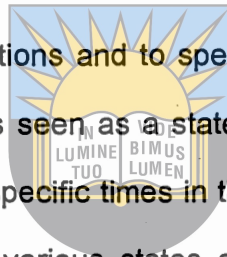


Confession is vital to most types of therapy. In religious healing confession, *ukhlambulula* is required before a healing service. People confess their misdemeanours and misbehaviour. Psychoanalysts recommend confession as the first step in psychotherapy. The diviner, initiate or client should confess during the ritual, otherwise *ihlombe* will be delayed. The dancers usually say " *baguli ndicela nihlambulule, sibophekile, intlombe ayivakali nomoya awuvumi ukunyuka*". This means that the initiates should confess because something is holding them back, the singing is not vibrant, their spirits cannot be heightened and they cannot dance properly. Confession should be made in public. The diviners and their initiates can feel when a participant has a bad wish for others or evil intents. At times, to avoid disclosing the participant's witchcraft, the diviner will ask, without mentioning names, that he/she confesses or leaves so as not to bring their *thikoloshe* or

impundulu to the ritual. When people leave this is interpreted as a response to the diviner's command

6.2.1.3 Avoidance of Pollution

Friedman (1998) defines pollution as a mystical force, which lowers the body's resistance to disease, causing bad luck, misfortune and rejection. It is believed that people that are in contact with the affected tend to dislike her/him without any reason. The affected is expected to be withdrawn, to abstain from enjoyable situations and to speak in a low voice. According to Friedman (1998), pollution is seen as a state in the continuum between life and death, associated with specific times in the lives of individuals related to birth and death. There are various states of pollution, that is, *isimnyama*, darkness and *umlaza*, ritual impurity.



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6.2.1.3.1 *Isimnyama*

Isimnyama is a serious form of pollution that originates from a corpse and chief mourners closely associated with the deceased. One is therefore referred to as impure or as having *isimnyama*, when he/she is bereaved or has participated in the rituals during a funeral service. If this individual is a diviner or an initiate, a special cleansing ritual is carried out before his/her full participation is allowed and she /he may only then wear his/her full regalia to dance. Otherwise, his /her participation is limited to singing, clapping hands and drumming.

6.2.1.3.2 *Umlaza*

Umlaza is a form of pollution relating to all aspects of the reproductive process, especially emission of body fluids like semen, menstruation, breast milk and others. This type of condition is commonly known as *umlaza*. In the cases of a healing ritual as included in the river and forest ceremonies, close family members are usually required to abstain from sexual intercourse, and the use of fat, milk and dairy products. When one has failed to comply, he/she is also referred to as having *umlaza*. There are similar expectations for someone who is menstruating or has just given birth.



6.3 Therapeutic Effects of Dance and Music and Their Interpretation

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Dance is used to treat a number of conditions, among them anxiety disorders, depression, victimisation and violent behaviour. It is also used for children with special learning problems, speech defect, autism and above all for the symptoms of *ukuthwasa*. When conducted properly, dance and music produce changes in the functioning of body and mind. These physical and psychosocial effects are discussed below.

6.3.1 Physical Changes

Such changes according to the data collected in chapter four, include feeling hot, an increased respiratory rate and heart beat, profuse sweating,

exhaustion and at times collapse. The dancers reported feeling lighter and this promotes relaxation and sleep. Profuse sweating and *umbilini*, (rapid heart beat or palpitations) are significant for diviners, an initiates and priests/pastors, or highly spiritual persons. Profuse sweating lets the body get rid of blood impurities, effecting healing of the body. The dancer, whether diviner or initiate, does not sweat; the diviner will take it that the person is not devoted to what he/she is doing. Buhrmann (1981, 1984) supports these findings. A Zionist interpreted this *umbilini* as an indication that the Holy Spirit wants to communicate or is trying to communicate something to the singer or dancer.



According to the informants *umbilini* is different from *uvalo*, which is a rapid heartbeat caused by fear. It is said that there are two types of *umbilini*, indicates the presence of the ancestral spirit or the Holy Spirit and the other occurs as a warning of the presence of an evil spirit. See Appendix B for more information. To someone who is not *white*, that is someone who does not have the signs of *ukuthwasa*, it is difficult to differentiate between these. *Uvalo* and *umbilini* are both characterised by a rapid heartbeat, and as such they are easily confused.

Generally, to the Xhosas, *umbilini* relates to abdominal organs like intestines, stomach, lungs, liver spleen and others. Some people, however, relate it to the central area of the chest and abdomen. Some ambiguity attaches to this concept; nevertheless *uvalo* and *umbilini* are not the same. *Umbilini* indicates that there is something that the ancestors would like to communicate through the diviner, or seek to disclose the client's problem and

its remedy. The other type is sharp and painful and may cause apprehension. *Umbilini* may be accompanied by weeping and/ or the person affected may want to scream. Members of St John's Apostolic Faith Mission, and of the new Baptist Church in Zion, have expressed similar views and that sometimes an irritable bowel accompanies the *umbilini*.

Sometimes a person collapses. Biological or the medical interpretations suggest that the dancer may collapse due to lack of oxygen supply to the brain or due to accumulation of impurities in the blood or as a result of severe exhaustion due to prolonged dancing. The diviner, initiate, priest, pastor or highly spiritual church member however may collapse to a vision. On waking up she/he will relate what the ancestors or the Holy spirit has shown him/her. It may also be seen to result from contact with the evil spirit. Directly consequent to this experience is an altered state of consciousness, divination, speaking in tongues, prophecy, and loss of equilibrium. A diviner also observed said that when one has *umbilini* he/she should be relaxed and let the spirit does its work, for if one is tense and resists he/she will collapse.

6.3.2 Psychosocial Changes

Such changes include release of tension, promotion of self-confidence, self-esteem, memory, commitment, communication, concentration and comprehension, speaking in tongues, altered consciousness and prediction of future occurrences. The dancers expressed their feeling of belonging,

commitment, and of value and respect, as they became the center of attraction. The researcher observed creativity, orderliness and control in their movements. The dancers were also able to communicate with each other when they were to change a step or the direction of their movement, for instance by the use of an ox tail *itshoba* or the fingers to direct others.

6.3.2.1 The Dancer as an Individual in a Group

In most cases the individual does not dance alone but with a group. The desired effects necessitate group performance. The behaviour of the individual is then described in relation to other dancers/participants and is characterised by interdependence, each participant performing for the benefit of the group. It is very rare that one would dance alone and be able to obtain *ihlombe*, heightened emotions. One develops self-confidence and self esteem as he/she gets approval from group members. The dancer obeys group rules and as such he/she is careful to behave suitably.

6.3.2.2 Revelation of the Unconscious

When the atmosphere is vibrant, singing, clapping of hands, drumming and dancing are intense, and the dancer reaches a state of altered unconscious. He/she will show bizarre behaviour; for example, aggression against somebody for no apparent reason, speaking, speaking in tongues, hallucinations, both auditory and visual, prophesy and lack of equilibrium, characterised by uncontrollable staggering movements. According to some

traditional healers, the movements performed by the individual or the behaviour portrayed reveals spirit- possession.

To a psychoanalyst *umbilini* produced by dance and music is a sign of anxiety. It is caused by the fear of the truth that is about to surface, the exposure of which will hurt the one affected or those close to her/him. During the ecstatic phase of dance and music defense mechanisms weaken and the unconscious surfaces. The dark or bad side of the dancer, that is, her/his shadow, is revealed and the individual is thereafter helped to deal with it. The shadow is that side of the individual that is not acceptable, the side individual would not like to expose. The river ceremony conducted by traditional healers as described in chapter four is a process that promotes individuation. The initiate spends three days alone in a dark hut, that is, two at her/his homestead and one at the riverbank. This process enhances descent from consciousness to unconsciousness. The result is a rebirth, that is, the mergence of one's shadow and this challenges the affected to devise means to cope with her/his darker side.

When the individual sweats and has a rapid heartbeat he/she may be seen as having a panic attack or as being overwhelmed by the ego. The manner in which the dancer performs is said to be an indication of her/his inner anger and frustration. It was indicated in chapter two that furious dances with angular movements depict anger and aggression while smooth rounded ones like those of the praise dancers reveal warmth, passion and friendliness. Repeated dance sessions were seen resulting in the transformation of an

aggressive client, to a peaceful one. In other words, dance may act as a transforming agent. Like fire that gives warmth to those nearby, so is dance. It is enjoyable during its initial stage, but when it is intense it enables the dancer to travel to the unknown, provides opportunity for the revelation of her/his shadow, her/his anima and animus. Although this may be frowned upon by some, there are those who like to be in a trance-like state. Jung in Capuzzi and Gross (1999), Sue et al., (1994) and Fordham (1987), describe a person's behaviour during dancing and singing as revelation of the unconscious. Jung explains this by reference to persona, anima, and animus. An individual is said to be wearing a mask throughout her/his life. This mask enables her/him to meet societal expectations. One lives or behaves according to the expectations of the society and as such he/she gets frustrated. Dance and music serves to enable an individual, in this case the dancer, to remove the mask and reveal her/his true colours.



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Anima is defined as the inner woman in a man. The male dancer demonstrates signs of anima. The way he dances, talks and handles things becomes more feminine. To Jung this shows inner relationship to the unconscious. Animus again means an inner man in a woman. It is also shown by the way the dancer handles herself. Aggression, rough movements, harshness, especially towards females, is amongst the characteristics of animus.

6.3.2.3 Introversion and Extroversion

Fordham (1987) observes persons who respond readily to environmental cues as extroverts and those who respond to internal cues are seen to be introverts. Introverts are withdrawn, unsociable, egocentric, and their concentration is on subjective conditions. Fordham also observes introverted children as shy and hesitant. Introverted adults are loners, fear ridicule, are sensitive, clumsy, outspoken, ridiculously polite, over-conscientious, pessimistic and critical. Such people may be gradually transformed by the use of traditional dance and music so as to become extroverts. One aggressive initiate who would move slowly, refuse to sing, was more reserved, less talkative and would not dance properly being a victim of *amafufunyana* was treated by the traditional healer and later discovered to be experiencing *ukuthwasa*. Subjected to controlled sjamboking he would try to perform as expected; after some time he began to show the necessary respect for his seniors. First he showed a great deal of resistance and transference. Two other initiates showing similar behaviour were not victims of *amafufunyana*. The dancers moved in response to the type of music produced by other participants, according to their rhythm and tempo. Thus these two proved to be extroverts.

Extroverts are motivated by outside factors, factors in the environment. They are sociable, confident in familiar surroundings, enthusiastic, like organisations, are optimistic and enjoy teamwork. An extroverted child quickly adapts to the environment, is interested in new objects, is trusting, shows

quick, though perhaps haphazard, perception and rapid psychosocial development.

6.3.2.4 Dance and music as a Transforming Agent

Much as dance is performed for pleasure it may also be used to effect transformation. The processes of dancing and singing may be for one's own pleasure or be implemented in therapy. In therapy the dancer is compelled to dance even if he/she does not want to. For the initiate dance and music is a form of treatment and its regular use tames the initiate. She/he is gradually introduced to the ancestral spirits and this reduces her/his fears and eases tension. Enabled to display her/his dark side, the shadow, he/she is renewed. The Gospel music bonanza attendants expressed feelings of being born again, transformed into a new being. With some of the Zionists and the initiates there was a marked change in behaviour.

6.3.2.5 Living By Aims And Goals

As in any form of therapy, there are goals set for the treatment process. One enters the process with the hope of regaining normality, that is, balance, as a disease is said to be lack of balance in one's life. The therapist guides and strengthens her/him throughout the process. He/she helps the client recover her/his dark side and integrate it with the conscious. This is a process of intense struggle.

It is not the conditions that determine one's future but one's will. People set goals and means to reach the set goals. Traditional African dance and music are purposeful and aim at fulfilling certain goals in life. As the initiates praise their ancestors, they also state their goals, that is, to be true *amagqira* able to *vumisa*, treat diseases, listen to the voices of the ancestors (auditory hallucinations), and to build the nation. Promotion and maintenance of high standards of traditional healing to enhance its recognition and respect, is their primary aim. Similarly, religious healers always put the Holy Spirit first in whatever they do. Their aim is to serve the Almighty in order to obtain His blessings.



6.3.2.6 Past And Future Influence

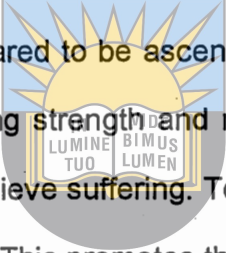
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It is said that the past can be destructive to an individual and therefore he/she should be helped in taking it as a challenge, and move forward toward a better life. It is right for a person to know her/his origin but one should avoid dwelling on the past. Dancers and musicians are future oriented. They are concerned about what tomorrow brings for them. Mothers are concerned about the future of their children hence they make sure that they are brought up in a safe milieu. The initiates make sure that they live in the here- and- now by occupying themselves with dance and singing and thinking less about the pain and suffering that they are about to have. Christians always verbalise their hope of being relieved from suffering, resurrection, meeting the Almighty and so try to do their best in life. Dreams or visions have a bearing for one's future, and therefore people strive for goodness or perfection.

6.3.2.7 Creativity and the Dancer

Creativity is demonstrated by the way traditional healers and initiates design their attire. Clothes are made of animal skins creatively decorated with beads. Creatively they praise the possessing spirits, and the composition of relevant songs is original too. There is creativity in the way they lead in singing and dancing. To Zionists, their robes, headgear and woollen neck, wrist and ankle laces are very important. The praise dancers communicate the message creatively. It was easy to tell that they were singing about suffering, as they appeared to be ascending, tired, staggering and crying for help, thereafter regaining strength and moving forward. All this is done to express feelings and relieve suffering. Today's dancers create original dance styles by trial and error. This promotes the dancer's self esteem.


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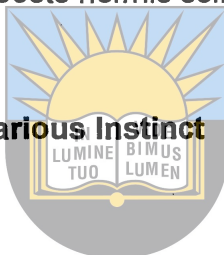
6.3.2.8 Identity Development

When dancing or singing the performer acts according to group rules. He/she puts on clothes as approved by the group. A chorister's uniform, differs from that of a kwaito group. Special attire enhances the development of self, and of self- image and esteem. The initiate or dancer identifies her/himself with the group, feeling more secure in the presence of group members. Self-discovery occurs through mirroring one's self in the opinion of group members, thus getting to know one's self more fully. Dance also represents an opportunity to lose one's individuality by allowing submersion in the group. Inhibitions weaken so that he/she feels free to engage in behaviour

he/she would never display in other circumstances. Her/his behaviour is according to group norms.

Dance groups include traditional healers, religious groups, and music groups and ethnic group. Membership in them helps the individual to behave in harmony with that of the society in which he/she lives. Confidence grows along with competence in the group's activity. He/she evaluates her/his success in relation to the performance of other dancers. Success motivates the dancer and further boosts her/his self-esteem.

6.3.2.9 Evoking a Gregarious Instinct



When people hear music, drumming and or rattling, they are attracted towards the source. Gathered in the dance and music area, they tend to sing and dance even drum and clap hands at the tone of the rhythmic music, while at the same time listening to the words of the song. This brings back past memories, both happy and sad. Most of the African songs are about suffering, hope and peace. People seem to be crying for help. Strong emotions are evoked. Depending on the situation at hand, different emotions may be evoked. In times of war dance and music strengthens the warriors, and during depressive moments it brings hope. One participant who arrived at the initiate's homestead early on the day of the river ceremony saying that she was attracted by the sound of the drum, singing and clapping of hands, demonstrated this. Not knowing what was happening she rushed to the direction of the drum.

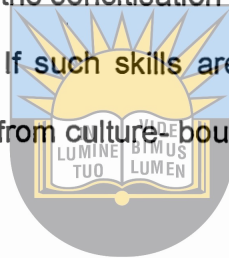
6.4 Concluding Recommendations

This study strongly recommends recognition and use of traditional African dance and music as a supportive therapy, that is, in combination with other forms of therapy for quality care. Western psychotherapy is generally expensive and beyond reach by the ordinary citizenship. It is, therefore, inaccessible and unaffordable. Traditional therapists should be allowed to use traditional African dance and music as a form of therapy since it has been shown in this study that traditional forms of therapy are still highly regarded and utilized among most African people. There should be interactive and collaborative relationship between western and traditional therapists. Accordingly, use of traditional dance and music could provide linkage between the two models of counselling. The western therapist should respect the traditional healer and vice versa, but even more, the two should 'feed' on each other in ways that will encourage effectiveness of counselling being provided.

It has been revealed in chapter two that western therapy is biased. Western therapists are quite aware of the unique observations that focus on a large and important subgroup of states of consciousness for which no psychiatric explanation exists; they continue to label people as psychotics who deserve institutionalisation and suppressive psychopharmacological treatment. These do not bring wholeness to those in need as they focus on the physical wellbeing at the expense of the psychosocial and spiritual wellbeing. Western therapist should therefore refer clients with culture-bound

conditions to relevant therapists before diagnosing them as mentally disturbed. As the government has approved the incorporation of traditional medicine into the national health care system, therapists should also work hand in hand with traditional and faith healers as well as other health care providers in providing psychological wellbeing.

In the area in which the study has been conducted there is a lack of psychologists who share the cultural background of the clients. There is a need, therefore, for the sensitisation and training of psychologists working within African settings. If such skills are imparted hopefully they will better assist those who suffer from culture-bound conditions.



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APPENDICES

These contain detailed information that could not be included in chapter three.



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APPENDIX A: A REPORT ON THE RESEARCHER'S VISITS

APPENDIX B: INTERVIEWS

APPENDIX A

(i) IMFUKAMO (BROODING); RIVER CEREMONY

DAY ONE:

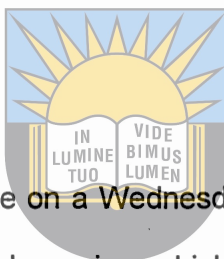
There was a separate room for the traditional healers. Access to this room was strictly private. The attire of the traditional healers was neatly hung against the wall, that is, animal skin skirts, colourful beadwork, that is, necklaces, head, neck, wrists and ankle bands, furry oxtail skins, *amatshoba*, animal skin headgear, beaded spears and sjamboks. Blankets and suitcases were neatly packed and at *entla*, there was a table with five lit candles. There was also a silver tin, *ibhekile*, three quarter full with *isilawu*, a special foaming herb and a two pronged stick, *ixhayi*. Two small sponge mattresses were placed on the floor, one on each side of the room for the traditional healers to sit on. There was a pleasant smell of burnt *impepho*, dried herbal plant used to invite the ancestral spirit and drive away evil. The sitting arrangement was such that qualified traditional healers were near *entla*, next the senior initiates and towards the door the junior initiates.

On entering the room people were to take off their shoes and say *camagu* and again when leaving the room they were expected to say *camagu*. This was a sign of showing respect to the traditional healers and the ancestors. When a visitor has entered the room, senior initiate would greet her/him by saying *camagu*, ask her/him her/his problem and communicate this

to the traditional healer in charge. In another room there was a medium barrel of African beer.

Preparations were commenced as early as three days before the actual process. Close family members were asked to abstain from consuming fatty foods, meat, as well as dairy products. Violence and intimate relationships were forbidden for as long as the process was still on. This is known as fasting, *inzilo*, and was done to show respect to the ancestors.

DAY TWO



The process started late on a Wednesday afternoon by a short period of singing, hand clapping and drumming, which was interrupted by calling and praising of ancestors. The ancestors were invited to the ceremony and were begged for the acceptance and protection of the initiate. This was the opportunity for confession so that nothing will block the way.

All this took place inside the house and thereafter everybody went outside. The traditional healer in charge led the procession, carrying a bucket full of foaming *isilawu*, other traditional healers, trainees and the chosen few followed. They went inside the kraal and the rest of the people comprising friends; relatives and community members remained outside. Singing, hand clapping and drumming took place, and was interrupted by calling and praising of the ancestors.

A grass hut, *ithonto* was built inside the kraal for the initiate. Its floor was covered with reeds. The initiate was put inside under strict instructions. She was not allowed to shout or speak aloud or go out during the day to relieve herself. No one except the traditional healer in charge was allowed near the *ithonto*, especially womenfolk. Smoking or fire near the *ithonto* was forbidden. The initiate was going to stay there for two days and taken out on the third day. The procedure was to provide a quiet moment for the initiate to communicate with the ancestors directly through hearing voices or visualization, or indirectly through archetypes commonly known as *izihlwele* or ancestral messengers.



The traditional healer in charge visited the initiate twice a day, that is, very early in the morning and late in the afternoon to monitor her progress. One senior trainee was assigned to cook for the initiate and only cold food was allowed inside the *ithonto*. This was done to limit mishaps.

DAY THREE

On the third day, preparations were carried out for the next phase of the ritual. These included new clothing, reed necklace, head and armbands showing the level of training, beadwork and offerings. The offerings included pumpkin and watermelon seeds, sorghum, tobacco, matchsticks, and a silver tin covered with neatly woven reeds for the African beer, *umqombothi*. Traditional healers, trainees, *amathwasa*, family members, friends, relatives and community members gathered at initiate's homestead.

At about 21h00 in the evening, singing, hand clapping and drumming took place. Participants went out to the kraal, led by the traditional healer in charge. Singing, hand clapping and drumming continued. The participants sang *Dadobawo sice/amandla*, and the traditional healer, who was calling the ancestors telling them why they were there making noise disturbing their peace, interrupted them. The initiate was taken out of the hut and the hut was demolished. The researcher was introduced to the ancestors so as to promote the smooth running of the whole process. The outside lights were switched off. The initiate was taken out of the kraal into a car, covered with blankets such that no one could see her face. The traditional healers, friends and relatives accompanied the initiate to the riverside.



On arrival singing, drumming and hand clapping continued. The traditional healer in charge called the ancestors, especially the river ones, telling them that she has brought the initiate to spend the night with them. She pleaded for her acceptance, protection and forgiveness for her mistakes and those of the family. The researcher was also introduced to the river ancestors. She was asked to call her ancestors and ask for acceptance. Few family members were also asked to praise their ancestors and tell them their wishes.

A hut was built for the initiate. Containers full of *isilawu* and muddy water were put inside the hut for the initiate to drink when thirsty. The floor of the hut was covered with reeds. The initiate was left there alone. The participants were given African beer and liquor to drink. A second hut was

built a distance from the initiate's, for other participants. Singing, drumming, hand clapping and dancing continued most part of the night.

On arrival singing, drumming and hand clapping continued. The family song was sung and the traditional healer in charge called the river ancestors, apologising for the disturbance telling them that she has brought the initiate to spend the night with them. She pleaded for her acceptance, protection and forgiveness for her mistakes and those of the family. The researcher was also introduced to the river ancestors. She was asked to call her ancestors and ask for acceptance. Few family members were also asked to praise their ancestors and tell them their wishes.

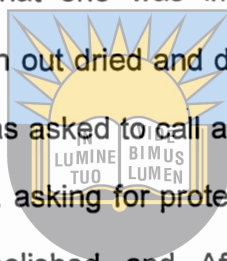


A hut was built for the initiate. Containers full of *isilawu* and muddy water were put inside the hut. The floor of the hut was covered with reeds. The initiate was left there alone. The participants were given African beer and brandy to drink. A second hut was built a distance from the initiate's, for other participants. Singing, drumming, hand clapping and dancing continued most part of the night.

DAY FOUR

At about 05h30 the next day, the third phase of the process began. There was a thick mist. Dancing and singing commenced. The initiate was taken out of the hut covered in blankets. The huts were demolished. All the participants went to the riverside singing drumming and clapping hands.

Singing continued and was often interrupted by the traditional healer in charge who was calling on the ancestors, thanking them for guarding the initiate. She put the entire offerings in water. The way in which these were floating was quite amazing. Signs of acceptance of these were noted. The traditional healer in charge and her assistant, a senior trainee, went deep into the river they stood in water with the initiate kneeling between them. A bucket, *ibhekile*, full of foaming, *isilawu*, was placed on her head. The initiate was bathed with this and after that she was immersed in water, a form of baptismal. She was then taken out dried and dressed in new attire according to her level of training. She was asked to call and praise her ancestors. Close family members did the same, asking for protection, healing and money. The initiate's hut was also demolished and African beer and brandy was consumed. All the participants went home singing.



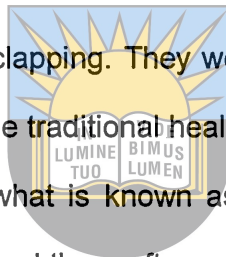
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On arrival at the initiate's home, community members, friends and relatives were waiting. Close relatives, and all those who went to the riverside, *komkhulu*, went inside the kraal. An elderly family member was asked to inquire about how everything went on, by the riverside. A family member and the researcher told them everything that happened the previous night and early that morning. African beer was given to people to drink.

In the afternoon at about 15h00, the next phase of the heading ritual commenced. Singing, hand clapping, drumming, whistles blowing and dancing took place. The atmosphere was increasingly vibrant and tense.

Traditional healers and their trainees who were praising their ancestors passing words of wisdom to the initiate frequently interrupted this. They explained what traditional healing entails, and what is expected of the trainee. They emphasized commitment, self-discipline, and respect for human dignity, honesty, empathy, accountability, confidentiality and cleanliness. This was an educational session. They also explained how they were called to traditional healing.

To show respect to qualified traditional healers, the initiates started the singing, drumming and hand clapping. They were the first ones to praise the ancestors including those of the traditional healers present, especially the one in charge. This is similar to what is known as curtain raising in sport. The qualified traditional healers joined them after some time. They left the *entungo* or stage to give chance to their seniors.



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Nomvumisa, the traditional healer in charge: “ When I arrived here at the Qomeni home, the Gaba home, the elders of this home came together, camagu. The Mpondomises arrived and after some intense questioning they pleaded for acceptance by the Ngqosinis and Qomenis and borrowed their inkundla, that is, their premises, camagu, so that for a short while it is theirs. The Ngqosinis accepted us, and thereafter a red barrel was taken out to welcome the traditional healer, and that is me. I am Nomalungelo, I am MamNgqosini, a girl from Tshona family. I am doctor (mhlekazi) Nomvumisa”. This is her service or traditional healing name. “I am Zolile Thona and Nosignet, Liziwe, the daughter of the Gatyenis, the Nywabenis, the Mamalis,

the Ndongelas of red cows, *camagu*. She is a Myalu daughter from Ngqele location. One cannot be a traditional healer without having passed through this, and then to the reasons (*izizathu*), *camagu*, as required by hi/her home. For now, I am here for a river ceremony (*isiphuthumo*). I was doing brooding at this home. I agree (*camagusha*). As I am the one, who went to the river last night with the initiate, as the river ancestors, according to the dream tasked me, I had to follow the dream and take her to the river so that she can meet her river ancestors. As I am the one who brooded her on Wednesday, first of all I had to go and give a report to the river ancestors, that today I am going to put Nomyalezo in the hut so that they do not look for him, they know that she is being brooded. They are invisible, but it is them who ordered her to be brooded, and it is important to let them know. I also told them that on Friday, I am taking her to the riverside, according to their orders. On Friday, I took her to the riverside with her family, and traditional healers, *camagu*. On arrival at the riverside, I did my work all that was supposed to be done for someone who was going to sleep there. Everything went well. I cannot go further, I would like to end there, *camagu*. We woke up this morning, I borrowed her and I worked her and took her home. We were welcomed back at her home. This *intlombe* is part of that welcome, *camagu*. It is supposed to be in the evening, at Port Elizabeth we hold it in the evening but rural people like it to be during the day. I am doing that welcome dance and music, I *camagusha*....

I am a traditional healer who was treated by Dlomo, Sopitsho, Yemyem, Nxekwa, Madiba, Ndab'enyamakazi. E-e-e, my beginning of the illness, where I was cleansed of dandruff, *camagu*, so that I can see, I was

cleansed by a Rasi, an elder from Saki location, Regu, *camagu*. E-e-e my beginning of traditional healing, I *camagusha*. E-e-e the road of traditional healing is long, *camagu*. There I did not have-e misunderstanding with the traditional healer nor conflict or anything of that kind, but my home *bones* liked me to end at Gasela, Mntungwa, Mcelu, Mvitshane, Ngoma, I *camagusha*, e-e at Qobondaphukile. My traditional healer from Centani, Transkei, *camagu* who is now at Port Elizabeth I am trying to pullout my traditional healing file before I start the *intlombe*, *camagu*. *Camagu*, I would like people to prevent disturbance by using the back door. He-e-e, Diliza, just say *khawuzibonakalise*", meaning sing Jesus show Yourself (Singing and dancing continued and was shortly interrupted by *Nomvumisa*).



"Isilawu heightens one's spirit, it penetrates, *camagu*, all one's inside, including bloodvessels, I *camagusha*. This is an eaten medicine by a sick person. This medicine is present at times when doing works of the Xhosas at our homes and it is not eaten, but each an every homestead has its own medicine, *camagu*. But for a traditional healer it is necessary that *isilawu* is eaten inside, to such an extent that as I am here I asked for the *isilawu* of the *Mpondomises*, because as I am *mamNgqosini*, I use the *isilawu* of the *Ngqosinis*. The homes *Izilawu* are different. As she was in the *ithonto*, she ate *isilawu* of the *Mpondomises*, and now I say to her she should eat it in-between the elderly women that are not present, these mothers and grandmothers. Therefore let it be *chosi* , let it be *hele*, and all that was tied be loosened, *camagu*, and *Zukiswa* go beyond the hills that she so wishes to pass. I also asked money for her because there is nothing that we can do without

money... I ask her ancestors, mine and her grandmother's to answer her, I *camagusha*. But there is nothing that beat prayer. Even if we are traditional healers, we must ask God to help us. When you are in trouble you should ask God to help you, even when making medicines. You say my home bones help me, the bones cannot help you if you do not ask God first. I thank you for your support. May God help all those who will be writing examinations, unemployed, jailbirds and alcoholics. Some of these people may be having white illness. Please be patient because what I am telling you is what happened to me. I was working but severely bankrupt, with ragged shoes, not knowing what to do, until a work of this nature was made".



They continued singing the following songs;

1 Umama x'ebekhona
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Ebezakundithethelela

Njalo, njalo.

2 Kule ntsunguzi-i

Kula mahlath' amnyama

Ndizakuhamba nabani?

In this song there is expression of fear of walking alone through the thick forest.

During this song the new initiate screamed saying “ Yo-o- o, camagu, darkness go away, let there be light. I salute you Tshonyane, Jola, Qoma, Gaba, Cihoshe; mother Ngidi I am evoked, *camagu*. Asked why she was crying, she explained that she was thinking of her past, the hardships she went through.

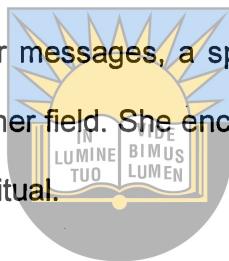
Traditional healers, their trainees and everybody went outside singing. Traditional healers, their trainees and close family members went inside the kraal and the rest remained outside. The traditional healer in charge addressed the whole family. Everybody was thanked and the process ended by beer drinking.



On Saturday afternoon, the 23rd Of December 2001, preparations were continued. Singing, dancing, drumming and hand clapping. To ensure that the ritual is acceptable to the ancestors, the slaughtered animal should bellow. In this case the ox did not bellow, it was restless, galloping, but quiet. The family members tried everything possible to make this happen. This was a crucial moment for the client as she was thinking of the expenses, humiliation, the cause of the ancestral dissatisfaction and its possible consequences on the client and the family at large. The participants were urged to sing, drum and clap hands intensely. At long last the ox bellowed, and participants unanimously shouted *camagu*. Hand clapping and drumming became vibrant, as everyone was overwhelmed with joy. Meat was served followed by African beer and brandy. Singing, drumming and dancing continued up to midnight.

This was frequently interrupted by ancestral praise and ended by drinking. On the next day samp, vegetables, meat, African beer and brandy were served and in between, it was singing, drumming, dancing and ancestral praise. Early the next day bones, meat remnants and olive tree twigs, *umnquma*, were burnt.

Throughout the ceremony the role of the traditional healer conducting the healing ritual, was that of a parent, an educator, a disciplinarian, a motivator, a counselor, a comforter, a health care provider, an ancestral servant as she conveyed their messages, a spiritual healer, and a resource person as she is an expert in her field. She encouraged purity and confession for the smooth running of the ritual.



(ii) THE FOREST CEREMONY; UKUGUQULWA KWEZILO

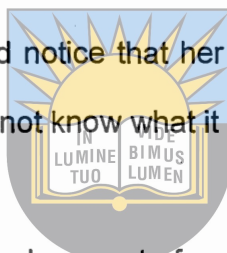
The researcher was informed by the traditional healer, who conducted the river ceremony, that she is going to conduct another type of a healing ritual for the same family. The traditional healer and the family allowed the researcher to conduct her research as before.

In a second forest ceremony conducted by the same traditional healer, interviews were carried out on the last day, that is, the day of burning bones, olive twigs and meat remnants. It was pleasure to see an elderly traditional healer galloping despite stiff painful knee joints. She was very proud of traditional healing and confirmed that dance; drumming, hand clapping and

music carry her to distant places, meaning that she feels as if she is faraway from the usual surroundings.

DAY ONE

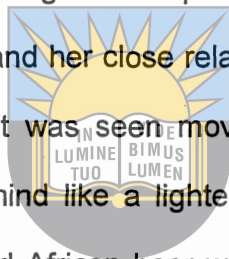
The client gave history of a long frightening illness with no relief from western doctors. Her mother in dreams visited her and through these visits she experienced an appreciable level of relief from her illness. Also, she dreamt frequently as if a red ox with a white forehead was chasing her. At times, she would wake up and notice that her yard was full of grazing oxen. This brought fears, as she did not know what it meant.



Her brother had received requests from the ancestors to slaughter an ox, however, the brother had failed to implement this request. A traditional healer told her that the ancestors require *inkomo yokuguqula izilo*. This type of a ritual was to be preceded by slaughtering a goat, a ceremony that was to be conducted in the forest. The aim was to collect all the ancestors, including the river and forest ancestors. They were to be with the client and her family, in their home, protecting them against evil spirits, bringing fortune and driving away misfortune. Preparations were made as in the river ceremony. African beer was brewed. The traditional healer in charge was at the client's home as early as the second day of the week.

DAY TWO

On Friday, the 22nd of December 2000, preparations were made for slaughtering the goat. In the evening, traditional healers, the client and close relatives took the goat to the river. Singing and clapping hands, they approached the riverside. On arrival the goat bleat thrice, and the crowd responded by saying *camagu*, meaning agreed. It was extremely quiet. The traditional healer in charge called for her ancestors, praising them, thanking them for the help received, asking for their protection and telling them what is going to be done. The client and her close relatives did the same. Something mysterious happened. A light was seen moving across the river water. A bright light flickered from behind like a lightening. Amazed, we all shouted *camagu*. After this brandy and African beer were drunk. The crowd took the goat to a previously identified spot in the forest.

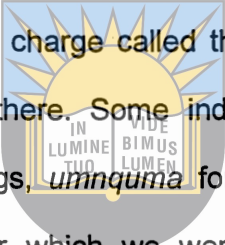


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The journey to the forest was not an easy one. It was a dark quiet summer night. The only source of light was the moon and the twinkling stars. The crowd drove off, through Mavuso location on the back of a bakkie, singing, clapping hands and drumming. This was the first time for the family members including the researcher to be engaged in such an occasion. Spending the whole night in the forest was frightening but they did not have an opportunity to think about this as they were focused on the singing and dancing. They appeared to be less tense as they were approaching the spot.

The bakkie was left between the bushes. The crowd was divided into

two groups. One group took the goat, blankets and the other goods and used what they considered to be the shortest way. The next group took another route, which was less steep. The first group seemed to be drifting away as people were called and answering from afar. The researcher's shoes got torn and she had to walk barefoot, and as such she was pricked by thorns. Others slipped and fell, and some had to crawl. Their clothes were ragged. After a great struggle we finally reached the spot, sweating, panting, tired and groaning from pain.



The traditional healer in charge called the ancestors telling them the reason for the crowd to be there. Some individuals collected woods for making fire and olive tree twigs, *umnquma* for serving meat, whilst others were making a shelter, under which we were going to sit. A goat was slaughtered. People were singing, drumming, clapping hands and dancing. The client and close relatives ate a roasted *intsonyama*, a piece of meat cut underneath the right leg of the goat. People were given roasted meat and thereafter, African beer and liquor and cool drinks were served. Singing and drumming continued and later cooked meat was served, followed by drinking of African beer, liquor and cool drinks.

At dawn, the bones and the remaining meat and *umnquma* were burnt to ashes. This is believed to be a solemn service. As the smoke was going up everybody was required to call her/his ancestors and say her/his wishes. As the singing, drumming and clapping of hands became vibrant, people were emotional. They cried as they were saying their wishes. The researcher also

felt emotional and started singing and praying loud. The occasion ended by African beer and brandy drinking. Blankets and other goods were collected. The crowd went down the hill amazed at the way things happened. They drove back home singing and clapping hands, happy to be back safe. When they arrived, people were waiting. A report back was given. Preparations were made for the next step, which was slaughtering an ox.

DAY THREE

On Saturday afternoon an ox was slaughtered, preceded by singing, drumming and dancing. To ensure that the ritual is acceptable to the ancestors, the slaughtered animal should below. In this case the ox did not below, it was restless, galloping, but quiet. The family members tried everything possible to make it below and at last it did. This was a crucial moment for the client as she was thinking of the expenses, humiliation, the cause of the ancestral dissatisfaction and its possible consequences on the client and the family at large. During this time the crowd unanimously shouted *camagu*. Singing, hand clapping and drumming became vibrant, as everyone was overwhelmed with joy. Meat was served followed by African beer and brandy. Singing, drumming and dancing continued up to midnight. This was frequently interrupted by ancestral praise and ended by drinking. On the next day samp, vegetables, meat, African beer and brandy were served and in between, it was singing, drumming, dancing and ancestral praise. Early the next day bones, meat remnants and olive tree twigs, *umnquma*, were burnt.

(iii) THE SECOND FOREST CEREMONY

In a second forest ceremony conducted by the same traditional healer, an interview and a discussion was carried out on the last day, that is, the day of burning bones, olive twigs and meat remnants. It was pleasure to see an elderly traditional healer galloping despite stiff painful knee joints. She was very proud of traditional healing and confirmed that dance, drumming, hand clapping and music carried her to distant places, meaning that she felt as if she was faraway from the usual surroundings.



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APPENDIX B

INTERVIEWS CARRIED OUT DURING THE RESEARCHER'S VISITS

PHASE ONE: A VISITING HOMES OF YOUNG CHILDREN

INTERVIEW NO.1

Researcher: Nosebenzile, you and your little one seem to be having a very happy day.



Nosebenzile: Oh! Yes mam, I enjoy being around my little angel. This is a gift from God; she is the most important thing in my life. When I look at her, I think of the happy times with her father.

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Researcher: I heard you singing to her, can she hear you? Of what importance is music and rattling to her?

Nosebenzile: I enjoy singing to her because music knocks her off, giving me time to attend to other household chores. When she is not well music helps calming her down. Beside, this is how I show her my love. I take it she can hear me. I sing to her when bringing her to sleep, when she is restless and during playtime. It makes me feel very close to her even when I am away.

INTERVIEW NO.2

Researcher: I have seen some mothers cry when singing to crying babies. What do you think could be the possible reason for this?

Mamtshawe, a child-minder: This is true I used to cry myself. When the baby is crying you are not sure why he/she is crying. It may happen that he/she is drowsy, hungry, in pains or longing for her/his mother. One wishes that he/she could take the pain and suffering. When it is the mother, it may happen that she is thinking about the father, having happy and/or bad memories. After this one usually have some relief by relieving those times.



PHASE TWO: CIRCUMCISION; UMOLUSO WENKWE.

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INTERVIEW NO.3

Researcher: I saw you crying during the return of the *ikrwala*, could you please tell me why you were crying.

The mother of the *ikrwala*: *Sisi* this is not a child's play. You stay away from your child not knowing what is happening with him, how he is coping and so on. You spend sleepless nights thinking of what your child may be doing in the forest, surrounded by animals some of, which are evil and dangerous. When in the initiation school, some children misbehave. They steal people's goods and shelter criminals and as such they find themselves in trouble.

At times it so happen that your child had an illness, which then is worsened by the initiation, school conditions. Some parents do not get this chance of welcoming their child back home as some of the initiates die. As a parent you are given strict measures regarding what to cook for the child and how you yourself must behave. You do all you can so that you are not blamed should anything happen to your child. I am sure your question is answered, concerning the way we feel and what made me cry.

PHASE THREE: RIVER CEREMONY; IMFUKAMO

INTERVIEW NO. 4



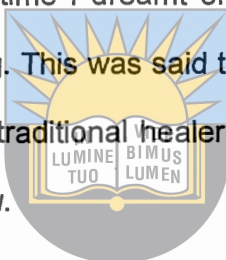
Researcher: Your highness, you seem to enjoy *intlombe* and *ukuxhentsa*, could you please tell how you became a traditional healer?

Igqira: *Camagu sisi*. You want me to explain about a painful experience. I am anyway proud of going through that pain because it taught me something. I am now a respected healer but people do not know much about traditional healing. We are regarded as liars, and chance takers. I personally do not blame people much about this because there are in actual fact people who practise traditional healing without undergoing training.

I had a terrible toothache and my face was swollen. To start with I thought that this is an ordinary toothache and treated myself by painkillers. This did not get better and I began to worry myself much about the condition. I

went to the hospital and private doctors with no relief. I was taken for X-Rays but nothing abnormal was found. I thought I am having cancer. I went to a traditional healer who told me that I am troubled by the river, and that the swelling and pain are signs of a river illness.

I went to other traditional healers thinking that the first one is lying. I was told the same thing. I was told to do a river ceremony. I was also told that I am having *ukuthwasa*. I did not believe this. When asked about my dreams I remembered that most of the time I dreamt of a very big river, camping by riverside and at times drowning. This was said to be a confirmation for such a ritual. I was then trained as a traditional healer. I got better and I thank God for giving me courage. *Camagu.*



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PHASE FOUR: THE FOREST CEREMONY; UKUGUQULWA KWEZILO
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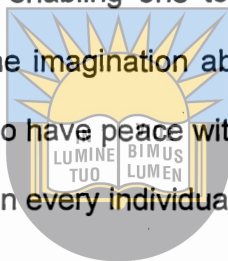
INTERVIEW NO. 5

Researcher: *Mhlekezzi*, tell me about the use of *intlombe* and *ukuxhentsa* as therapeutic agents.

Igqira: Music is basic to healing. The fact that I am able to diagnose and treat clients is because of the power of music.

Researcher: This is very much interesting. Could you please explain how *intlombe* affects you?

Igqira: Camagu, *intlombe* act has a healing function for us and everyone here. It makes it easy to communicate with the ancestors and the Almighty. They are invited through music to be with the participants. A true *igqira* can feel the presence of the ancestral spirits and can differentiate between these and the evil spirits. *Intlombe* enables *igqira* to capture evil spirits or other people's sufferings. Intense singing hand and clapping drumming sends me away, to the spirit world. It brings back past memories, both happy and sad. It also drives our worries away enabling one to focus on the here and now. *Intlombe* enhances fantasy, the imagination about one's future. It is through *intlombe* that people are able to have peace with them, something that is very importance in the life of each an every individual.



INTERVIEW NO.6 University of Fort Hare
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Researcher: Camagu Mhlekezi, I observed the way you were dancing and I was thrilled, imagining your age, surprised by the way you were carrying yourself up, the strength you were having and the period you spent. Could you explain to me how you feel during the *ukuxhentsa* session?

Igqira: Camagu Mhle. When I am dancing, intense music, hand clapping and drumming warm me up, causing profuse sweating and heightening my emotions. I gallop as if dancing in space. I feel my heart galloping inside me as if it is going to come out through the mouth. This is known as *umbilini*. There are two different types of *umbilini*, that is, one, which is caused by the

ancestral wish to communicate with the affected in order show her/him something or tell her/him something, *umhlola*. The second one is painful sharp and intolerable and is accompanied by intense fear. This is due to evil spirits or something bad that has happened or is going to happen to you or somebody. I know that with most educated people this feeling is may be seen as a sign of a heart condition, with traditional healing that is not the case. *Umbilini* occurs without the evidence of a heart condition and at times it may happen that there is someone, where you are, who is having this feeling or an indication that a client is coming. Weeping and a feeling of a need to cry aloud may accompany the *umbilini*. *Camagu.*



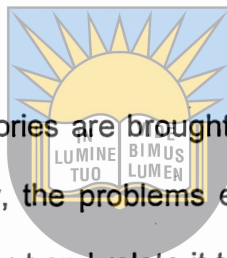
PHASE FIVE: A VISIT TO A PRESBYTERRIAN CHURCH

INTERVIEW NO. 7 University of Fort Hare *Together in Excellence*

Researcher: Rev. I noticed that when the singing, beating of umpampampa , blowing of plastic pipes and dancing became more and more vibrant, you gradually became more emotional, and as you were preaching you moved the pulpit a bit and appeared as if you were about to jump over it and run for the congregants. Your voice became louder and louder and then everything gradually subsided. What was happening to you? Why were you acting like that?

Reverend: Mam, e-eh singing and all that accompanied it made me feel like someone else, lighter, sweat a lot, do and say things I was not aware of, like

throwing things on the floor or predicting future occurrences. To me this is a kind of a journey to the unknown. After this I usually hear people telling me or commenting about the things they say I mentioned when I was preaching. This occurs gradually. I become heated up, develop *umbilini*, have a blackout, in the sense that I do not know what happens next until the time when I asked someone to pray. At that time I am not myself the Holy Spirit operates through me, I am under its control. After all this I feel as if something has been off loaded from my back and empty inside. This brings relief, both emotionally and physically.



Sometimes, past memories are brought back. I think of the distance I have taken with the Almighty, the problems encountered and Gods help in overcoming them. I take the text and relate it to my situation. I feel like crying and in fact I sometimes do cry. This is also therapeutic to me.

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INTERVIEW NO. 8

Researcher: Mam, your singing was wonderful. How do you feel? What do you think was happening to you during the time when singing and dancing was vibrant?

Congregant: *Sisi*, to us blacks, singing, dancing and striking of

umpampampa, let alone blowing of *umbhobho*, all symbolise *intlombe*. These make us remembered our roots as black Africans. The rhythm takes us to another world, where we feel secure, in the presence of the Holy Spirit. I

could feel its presence and Him operating through us all. I forget my suffering and become embraced in the love of God and focus on the operation of the Holy Spirit through the Reverend.

PHASE SIX: PRAISE DANCING

INTERVIEW NO. 9

Researcher: *Sisi*, tell about praise dancing, that is, how you feel when dancing.



Praise dancer: Praise dancing is not just dance, but worship dance. For me it is to give God, to thank Him for creating me and every part of my body. Before I knew the Lord I used to sing and dance in parties, but coming to salvation I dance with joy, I dance with praise in my heart. When I am on stage I feel like it is the end of the world. I always have the picture of the angels. The bible says in Revelations, chapter 4, verse 5, angels praise Him night and day. They never stopped singing. We praise and worship God because He is on our side, we tell Him how worthy He is. We even feel something inside, dancing takes what is inside you, your pain your thinking, humbleness. Praise dancing makes you realise and feel who is God. You feel as if your flesh has died and you are another person, living in a spirit world. You forget where you are, who is watching you and think about Him and His mercy.

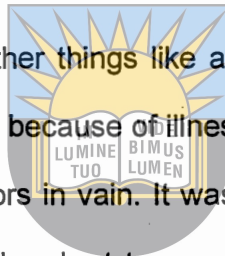
INTERVIEW NO. 10

Researcher: Sister how long have you been in this church?

Zionist: This is my fifth year

Researcher: Do you agree with the believe that people who are members of this church are renewed, or transformed.

Zionist: Yes. Beside other things like a quest for a vigorous spiritual awakening, I came here because of illness. I had painful swollen legs. I consulted medical doctors in vain. It was difficult to walk. Even before the illness, I was irritable, short tempered and liked to fight. Through education and intense guidance I managed to overcome that. Now I feel free, and renewed. Regular, frequent services keep the members close and free to share their problems.



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GLOSSARY

Camagu	be appeased: an expression used when invoking the ancestral spirits
Emkhathweni	diviner's <i>hlonipha</i> language for river
Entla	the area in the hut directly opposite the door and beyond the fire-place which is in the middle of the hut; the master of the house occupies this place
Entungo	the underside of the roof of a thatched house; the ceiling of a house
Ezophukayo	liquor (in bottles/cans)
Ibhekile	beer tin
Ikhankatha	guardian who looks after the initiates
Ikrwala	young man fresh from the initiation school
Impepho	a herb (<i>helichrysum odoratissimum</i>) used as a fumigant to repel evil spirits
Inkinge	bow-like stringed instrument
Intlombe	a festive occasion arranged when a diviner initiate graduates or when a diviner wishes to appease the ancestral spirits
Inzilo	fasting
Ipotsoyi	night gathering of young people where there is singing and dancing and where refreshments and liquor are sold
Isigqwathikazi	abakhwetha <i>hlonipha</i> language for female
Isilawu	a herb (<i>pteridium aquilinum</i>) used by diviners as a charm to ensure communication with the spirits of the dead which endow her/him with divining/healing powers
Isimnyama	bad luck
Isitibiri	a lively introductory song which is sung by the choir before/after the main item



Itimithi	tea meeting, social gathering at which funds are raised; tea party
Itshoba	a short stick with a beast's tailbrush fixed thereon which is carried by diviners
Ixhayi	a forked stick for churning and frothing medicines (herbal)
Komkhulu	diviner's hlonipha language for river/sea
Ukuguqulwa kwezilo	sacrificial rite of bringing back the ancestors in order to face the homestead(s) and assume a protective role
Ukuhlambulula	cleanse, confession
Ukunyuka komoya	be excited; be in trance
Ukuthwasa	(i) experience the mystical mental disturbance or vocational illness which is a symptom of a call to divinership (ii) undergo initiation into divinership through an agent of ancestors
Ukuvumisa	(i) of a diviner, carry out the ritual of divination (ii) go and seek divination or advice from a diviner
Umbholoro	all night singing of wedding songs at the home of the prospective bride or bridegroom
Umbilini	(i) entrails of an animal (ii) anxiety, anxiousness
Umlaza	ritual impurity resulting from sexual intimacy, handling meat with its fats
Umkwetha	an attendant of the initiation school; an initiate
Umoya	spirit
Umpampampa	small hand cushion made of leather used to keep rhythm when singing
Umqombothi	traditional beer made from maize/sorghum
Umtshotsho	night gathering of boys and girls in a spacious hut where there is singing and dancing

- Umzi** (i) rush for making sleeping mats, basket etc
- Xhentsa** (i) perform a traditional Xhosa dance
(ii) of a diviner; perform a dance while divining

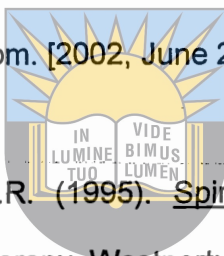


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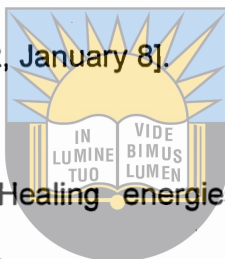
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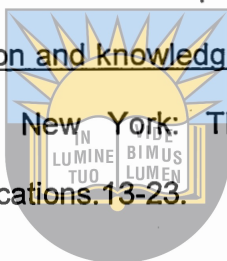
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