



National Eisteddfod of South Africa®

Prospectus 2024



PART 13

Indigenous Arts

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Celebrating 27 years of Youth Development in the Arts since 1997



NATIONAL EISTEDDFOD OF SOUTH AFRICA®

Part 13

Indigenous Arts

Extract from

PROSPECTUS

2024 - 2025



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Developing Youth in the Arts since 1997

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PART 3

Indigenous South African Arts

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INDIGENOUS SOUTH AFRICAN ARTS

What is indigenous art?

Indigenous art refers to the art created and performed by indigenous people that lived in a place long before other people came to live there¹. In South Africa this in particular refers to the San and Nama people.

However, in the history of South Africa many cultures that are now considered as indigenous to our country², actually migrated since the 16th century from their original countries up north, towards the south. During this migration they also brought their innate culture with them which is now considered as part of our *indigenous heritage*.

In essence *Indigenous art* is centred on story telling. It is used as a chronical to convey knowledge of the land, events and beliefs of the people of the country.

In the broader sense **Indigenous art** also refers to *home-grown art*. *Home-grown art* then expresses the qualities that have subsequently developed and characterized all the different people of our land. For the purpose of this Prospectus it will be considered that **Indigenous Arts** includes both the *innate art* of the country, as well as the *home-grown art* of the region.

Is an Indigenous South African Arts Category necessary?

Following the success of the NEA Indigenous Arts Development Project with the support on the National Lottery Commission in 2015, it was decided to include an *Indigenous South African Arts Section* in Prospectus 2016.

Given the challenges of the urbanization of people and urban influences, as well as the apparent low level of interest in performances in indigenous languages amongst the youth, it is important to find ways to promote and preserve indigenous arts practices so that people should know where they come from, where they are and where they are going.

¹ According to the definition of indigenous from the *Cambridge Advanced Learner's Dictionary & Thesaurus* © Cambridge University Press, the word "indigenous" refers to people "naturally existing in a place or country rather than arriving from another place"

² It can be argued that their *indigenouness* is not in the same sense as that of the San and Nama.

The purpose of including **Indigenous African Arts** as separate section is to encourage and stimulate participation in indigenous dance, music, theatre and storytelling activities, as well as to promote and preserve indigenous languages. Ultimately, participating in the Eisteddfod will contribute towards greater awareness of and pride in our multi-cultural diversity by keeping tradition alive for generations to come by supporting communities – both urban and rural - to rediscover, preserve and promote pride in their cultural heritage. In doing so, the National Eisteddfod of South Africa™ provides for

- Rediscovering our roots and creating interest and awareness of indigenous performing practices,
- creating a platform for indigenous performing arts activities in various communities that will also motivate learners and provide them with opportunities to showcase their potential;
- elevating the status of indigenous practices through the eisteddfod platform and acknowledgement of achievements
- improving performance standards by establishing adjudication standards for indigenous practices
- utilizing the magic of the performing arts to develop skills and self-esteem in learners,
- making it possible for young performers to discover themselves and to be aware of their latent talent.

How to take part in the festival?

Any group or participant that would like to take part in the Festival must SUBMIT an entry by following the next steps:

STEP 1:

- Familiarise yourself with the categories that are available in the **Indigenous South African Arts Section** of the Prospectus
- Select the category / categories that you want to enter for.
- Complete an entry form for EACH category / item that you want to enter for.
- Submit the entry form to the NEA Office.
- Alternatively you can register and enter ONLINE on the website: www.eisteddfod.co.za.

STEP 2:

- Start preparing for your performance.
- Pay attention to the authenticity of your performance regarding regalia, style of music, dance / movement. Speak to elders in your community for assistance in this regard.

STEP 3:

- Adjudication of performances:
 - The adjudication will happen at a selected venues in your region.
 - The adjudication of the various indigenous performances will be performed by members of the NEA adjudication panel.
 - Each participant / group will receive an certificate award (diploma, gold silver or bronze)
 - The adjudicator(s) will also provide a written feedback report to each participant / group.
- The adjudicators will recommend to NEA who the best performers during the adjudication of the various events were. These performers *could* be invited to perform at special Showcase events that will acknowledge the best performers in the region.

The normal entry fees will apply in the absence of sponsorships. Contact the NEA office on 011 886 6005 for more information in this regard.

Indigenous Arts Categories

The following 2 broad categories and subsections can be entered for:

- South African Indigenous art (In essence *Indigenous art* is centred on story telling)
 - a. Indigenous Music and Dance
 - b. Indigenous Oral Tradition
- South African Home-grown art
 - a. Home-grown music & dance

The *Oral Tradition* provides for the various unique forms of cultural expression in any of the indigenous African languages (e.g. Praise Poems, Praise Songs, etc.).

For the use of any language within a modern context, please refer to the speech and Drama Section of this Prospectus.

Participants may enter as

- individuals,
- small groups or
- large groups in any of the following *indigenous* or *home-grown* cultural groups.

INDIGENOUS CULTURAL GROUPINGS and LANGUAGES:

Table A*

AFRIKAANS#	AFR	SEPEDI	SEP
IsiNDEBELE	NDE	SESOTHO	SOT
IsiXHOSA	XHO	SETSWANA	TSW
IsiZULU	ZUL	SiSWATI	SWA
KHOISAN	KHO	TshiVENDA	VED
NAMA	NAM	XITSONGA	TSO

#The inclusion of Afrikaans in this section provides for the ***Home-grown Music and Dance section*** only. "Boeremusiek" and "Cape Malay Music" should be entered in this section.

Participants can fall within any of the following school grade or out of school groups:

Table C

00	Grade R	2 minutes	11	Grade 11	5 minutes
01	Grade 1	3 minutes	12	Grade 12	5 minutes
02	Grade 2	4 minutes	13	Foundation phase group	5 minutes
03	Grade 3	4 minutes	14	Intermediate phase group	5 minutes
04	Grade 4	4 minutes	15	Senior phase group	5 minutes
05	Grade 5	4 minutes	16	FET Phase	6 minutes
06	Grade 6	4 minutes	17	Primary school group	5 minutes
07	Grade 7	4 minutes	18	Secondary school group	6 minutes
08	Grade 8	5 minutes	19	Open section	6 minutes
09	Grade 9	5 minutes	20	Senior citizens	6 minutes
10	Grade 10	5 minutes			

INDIGENOUS SOUTH AFRICAN ARTS

CATEGORIES, ITEM NUMBERS & DESCRIPTIONS

Music and Dance section

Indigenous music *is not* the usual folk music, e.g. “*izitibili*”, in other words the concert songs that choirs usually do with song and dance. In this section performers should represent a particular South African ethnic group. The performance should be authentic regarding regalia, style of music, dance/movement.

TABLE B		
MUSIC AND DANCE SECTION		
MUSIC AND DANCE SECTION		
<ul style="list-style-type: none"> • To enter this section, select the appropriate CODE / LANGUAGE / CULTURAL group in TABLE A. • This section is open to individual performers, as well as small and large groups. • The music / dance performance should represent a particular South African ethnic group and therefore it is important that: <ul style="list-style-type: none"> ○ The leader / group should research how, where and when that particular music/dance is performed. ○ This background information about the performance should be provided on the entry form. ○ On the day of the performance the participant(s) should also provide this information to the adjudicator in the format of a brief script that describes what the performance represents. ○ The performance should be authentic regarding regalia, style of music, dance/movement. <p><i>A maximum time-limit of 5 minutes will be allowed for a performance in this category.</i></p>	1 Participant	1000
	2 Participants	1001
	3 Participants	1002
	4 Participants	1003
	5 Participants	1004
	Small group (6 - 10 participants)	1005
	Medium sized group (11 – 20 participants)	1006
Large group (21 and more participants)	1007	

Oral Tradition section

Oral tradition refers to performance using spoken language and can include the following sub-sections (not *rapping*) in an indigenous South African language: (select language code)

This section does not include modern poetry and drama in an indigenous language. This has been included in the Speech and Drama Section

Oral Tradition section		
PRAISE POEMS		
<p>Praise poems This genre that involves saying praises of a kin, or one's clan names, is found in most South African languages. It is usually performed on occasions where heroes - on the way to or from the battlefield - are honored for a job well done. It can also be used to praise kings or chiefs or a brave man or woman in the community. It is usually performed by one person.</p> <p><i>A maximum time-limit of 4 minutes will be allowed for the performance.</i></p>	1 Participant	1008
PRAISE SONGS		
<p>Praise songs A praise song is used for the same reasons as a "Praise Poem", with the difference that it is performed by a group with a leader who functions as a soloist in the group, creating a situation of call and response.</p> <p>Any other appropriate praise song performer at indigenous occasions such as wedding, rituals, drinking parties and festivities characterizing the chosen cultural group.</p> <p><i>A maximum time-limit of 4 minutes will be allowed for the performance.</i></p>	1 Participant	1009
	2 Participants	1010
	3 Participants	1011
	4 Participants	1012
	5 Participants	1013
	Small group (6 - 10 Participants)	1014
	Medium sized group (11 – 20 participants)	1015
Large group (21+ participants)	1016	
STORY TELLING		
<p>Story telling Story telling (e.g. <i>izinganekwane; ditshomo; iintsomi</i>) is about the oral history that is passed from one generation to the next through storytelling and reciting epic poems.</p> <p><i>A maximum time-limit of 5 minutes will be allowed for the performance.</i></p>	1 Participant	1017
	2 Participants	1018
	3 Participants	1019
	4 Participants	1020
	5 Participants	1021
	Small group (6 - 10 Participants)	1022
	Medium sized group (11 – 20 participants)	1023
	Large group (21+ participants)	1024

RECITING AFRICAN POEMS

Reciting African poems

The presentation of a memorised poem, in an African language, using *movement, voice* and *facial expression*. Movements should enhance the spoken word and should be used as a personal interpretation and not a literal translation of the words into movement. Participants will be allowed to present new, unpublished poems. Participants in this section must provide copies of their poems to the adjudicator prior to their performance.

A maximum time-limit of 4 minutes will be allowed for the performance

1 Participant	1025
2 Participants	1026
3 Participants	1027
4 Participants	1028
5 Participants	1029
Small group (6 - 10 Participants)	1030
Medium sized group (11 – 20 participants)	1031
Large group (21+ participants)	1032

RECITING AFRICAN PROSE

Reciting African prose

The presentation of a memorised poem, in an African language, using *movement, voice* and *facial expression*. Movements should enhance the spoken word and should be used as a personal interpretation and not a literal translation of the words into movement. Participants will be allowed to present new, unpublished poems. Participants in this section must provide copies of their poems to the adjudicator prior to their performance.

A maximum time-limit of 4 minutes will be allowed for the performance

1 Participant	1033
2 Participants	1034
3 Participants	1035
4 Participants	1036
5 Participants	1037
Small group (6 - 10 Participants)	1038
Medium sized group (11 – 20 participants)	1039
Large group (21+ participants)	1040

AFRICAN DRAMA

Drama

Acting with an indigenous story line – (*not township theatre*).

- A maximum time-limit of **5 minutes** will be allowed for an **individual** performances.
- A maximum time-limit of **12 minutes** will be allowed for a small or large group performance.

A maximum of 2 minutes set-up time will be allowed for each performance

1 Participant	1041
2 Participants	1042
3 Participants	1043
4 Participants	1044
5 Participants	1045
Small group (6 - 10 Participants)	1046
Medium sized group (11 – 20 participants)	1047
Large group (21+ participants)	1048

Home-grown music & dance

This category refers to music / dance that is **home-grown** and linked to the people of our country.

In this regard two main streams can be identified:

- Music / dance that relates to black people that came from all over Africa to South Africa. Over and above preserving the original traditions, they have developed music as a result of their interaction with other cultures that is distinctly home-grown (e.g. Kwaito, Marabi, Pantsula & Kofifi)
- Music / dance that relates to people that came from other continents like Europe and the East, and over time has developed music that is distinctly home-grown (e.g. “Boeremusiek”, Cape Malay music).

Home-grown Music / Dance Categories

Home-grown categories include the following: (Any music / dance that is considered to be home-grown, may be entered for. Where necessary the participant(s) should provide a script that details the origins (what, where, when) of the performance).

MARABI		
<p>Marabi</p> <p>Marabi was the name given to a South African keyboard style (usually played on pedal organs, which were relatively cheap to acquire) that had something in common with American ragtime and the blues, played in ongoing cycles with roots deep in the African tradition. The sound of marabi was intended to draw people into the shebeens and then to get them dancing. It used a few simple chords repeated in vamp patterns that could go on all night - the music of South African pianist and composer Abdullah Ibrahim still shows traces of this form. This was usually found in the urban townships, in particular the Sophiatown and Alexandra townships. From there it spreads to rural areas where the “clever” township boys and girls show the rural people what they have learned in Gauteng /Goli.</p> <p><i>(Refer to Table C for Grade codes and time frame)</i></p> <p>Read more: http://www.southafrica.info/about/arts/922563.htm#ixzz1oGL49Q7g</p>	1 Participant	1049
	2 Participants	1050
	3 Participants	1051
	4 Participants	1052
	5 Participants	1053
	Small group (6 - 10 Participants)	1054
	Medium sized group (11 – 20 participants)	1055
	Large group (21+ participants)	1056
KWELA		
<p>Kwela</p> <p>The term "kwela" is derived from the Zulu for "get up". The primary instrument of kwela, the pennywhistle, was a cheap and simple instrument and also susceptible to use as a solo or an ensemble instrument. Part of the popularity of the pennywhistle was perhaps based on the fact that flutes of different kinds had long been traditional instruments among the peoples of the more northerly parts of South Africa. The pennywhistle thus enabled the swift adaptation of folk tunes into the new marabi-inflected idiom.</p> <p>Lemmy Mabaso was one of South Africa's most famous pennywhistle stars, as well as Spokes Mashiane and Boy Masaka of Brits.</p> <p>Read more: http://www.southafrica.info/about/arts/922564.htm#ixzz1oGO7p2CO</p> <p><i>(Refer to Table C for Grade codes and time frame)</i></p>	1 Participant	1057
	2 Participants	1058
	3 Participants	1059
	4 Participants	1060
	5 Participants	1061
	Small group (6 - 10 Participants)	1062
	Medium sized group (11 – 20 participants)	1063
	Large group (21+ participants)	1064

MBAQANGA

The *Mbaqanga* is a mode of African-inflected jazz that had many and various practitioners. It developed out of the marabi and kwela. The cyclic structure of Marabi, combined with various traditional dance styles (such as the Zulu *indlamu*.) with a strong influence of the American big band swing, crystallised into the "African stomp" style, giving a notably African rhythmic impulse to the music and making it irresistible to its new audiences. (Exponents of Mbaqanga were the late Mahlathini with the Mahotella Queens, Soul Brothers, Dark City Sisters and Izintombi Zomqashio.)

(Refer to Table C for Grade codes and time frame)

Read more: <http://www.southafrica.info/about/arts/922565.htm#ixzz1oGM4CqYL>

1 Participant	1065
2 Participants	1066
3 Participants	1067
4 Participants	1068
5 Participants	1069
Small group (6 - 10 Participants)	1070
Medium sized group (11 – 20 participants)	1071
Large group (21+ participants)	1072

ISICATHAMIYA

The missionary emphasis on choirs, combined with the traditional vocal music of South Africa which also included choreography, gave rise to a mode of male *a capella* singing that blended various styles with an African indigenous approach. This style evolved in the hostels because of the migratory labour system. This tradition is still alive today in the *Isicathamiya* form, of which Ladysmith Black Mambazo are the foremost and most famous exponents.

(Refer to Table C for Grade codes and time frame)

Read more: <http://www.southafrica.info/about/arts/music.htm#ixzz1oGK9fSZS>

1 Participant	1073
2 Participants	1074
3 Participants	1075
4 Participants	1076
5 Participants	1077
Small group (6 - 10 Participants)	1078
Medium sized group (11 – 20 participants)	1079
Large group (21+ participants)	1080

MASKANDI

Maskandi

Maskandi is played on cheap, portable instruments, or modern instruments tuned or produced to imitate the polyphonic sounds of the old instruments. Traditionally, a maskandi muso had one song, a long one that evolved as the story of the musician's life grew.

Maskandi is distinguished by an instrumental flourish that sets the tone at the beginning of each song, picked guitar style, and rapidly spoken sections of Zulu praise poetry, called "izibongo". The content is not always praise, though, and with pop, house and other influences colouring maskandi, it has become more about the storytelling ethic and the modern migrant culture, than simply about the musical style.

(Refer to Table C for Grade codes and time frame)

<http://en.wikipedia.org/wiki/Maskanda>

1 Participant	1081
2 Participants	1082
3 Participants	1083
4 Participants	1084
5 Participants	1085
Small group (6 - 10 Participants)	1086
Medium sized group (11 – 20 participants)	1087
Large group (21+ participants)	1088

KOFIFI

<p>Kofifi is actually the place called Sophiatown. Music that was played there was very similar to African Jazz. People in Kofifi had a way of dancing to the music. Kofifi people would be identified by the way they used to dance to the music.</p>	1 Participant	1089
	2 Participants	1090
	3 Participants	1091
	4 Participants	1092
	5 Participants	1093
	Small group (6 - 10 Participants)	1094
	Medium sized group (11 – 20 participants)	1095
	Large group (21+ participants)	1096

AFRICAN JAZZ

<p>African Jazz is music that was played particularly in the now Gauteng Province. It was mostly found around Alexandra, Soweto and Sharpville.</p> <p>This was instrumental music and we still find a lot of it today. It is played by well-known performers such as Jonas Gwangwa and Hugh Masikela. Other exponents were groups such as the Alexandra All Star Band, Sharptown Swingsters etc.</p> <p><i>(Refer to Table C for Grade codes and time frame)</i></p>	1 Participant	1097
	2 Participants	1098
	3 Participants	1099
	4 Participants	1100
	5 Participants	1101
	Small group (6 - 10 Participants)	1102
	Medium sized group (11 – 20 participants)	1103
	Large group (21+ participants)	1104

PANTSULA

<p>Pantsula is a syncopated, quick-stepping, and low to the ground form of dance which evokes the urban street culture of which it is a part.</p>	1 Participant	1105
	2 Participants	1106
	3 Participants	1107
	4 Participants	1108
	5 Participants	1109
	Small group (6 - 10 Participants)	1110
	Medium sized group (11 – 20 participants)	1111
	Large group (21+ participants)	1112

GUMBOOT DANCE

<p>the gumboot dance (or Isicathulo) is an African dance that is performed by dancers wearing Wellington boots, commonly called gumboots In South Africa.</p>	Small group (6 - 10 Participants)	1113
	Medium sized group (11 – 20 participants)	1114
	Large group (21+ participants)	1115

BOEREMUSIEK

“Boeremusiek” is an instrumental folk music, dating from the period during which the people who practiced it were internationally known as “Die Boere” The Boers of South Africa. It is informal music that is played in a distinctive way and was primarily intended as accompaniment for social dancing. For the purpose of this conversation we exclude other kinds of **Afrikaans** music from the same period like ballads, serenades and music aimed at passive audiences.



The concertina was, and is still to this day, the top lead instrument in “Boeremusiek”. Apart from the different types of concertinas that are found in “Boeremusiek”, there are different dance rhythms and variations in accompaniment.

Source: WIKIPEDIA, *Boeremusiek*.

(Refer to Table C for Grade codes and time frame)

1 Participant	1116
2 Participants	1117
3 Participants	1118
4 Participants	1119
5 Participants	1120
Small group (6 - 10 Participants)	1121
Medium sized group (11 – 20 participants)	1122
Large group (21+ participants)	1123

CAPE MALAY MUSIC

Cape Malay Music

This cultural group developed a characteristic 'Cape Malay' music. An interesting secular folk song type, of Dutch origin, is termed the *nederlandslied*. The language and musical style of this genre reflects the history of South African slavery; it is often described and perceived as 'sad' and 'emotional' in content and context. The *nederlandslied* shows the influence of the Arabesque (ornamented) style of singing. This style is unique in South Africa, Africa and probably in the world.

1 Participant	1124
2 Participants	1125
3 Participants	1126
4 Participants	1127
5 Participants	1128
Small group (6 - 10 Participants)	1129
Medium sized group (11 – 20 participants)	1130
Large group (21+ participants)	1131

Table C

00	Grade R	2 minutes
01	Grade 1	3 minutes
02	Grade 2	4 minutes
03	Grade 3	4 minutes
04	Grade 4	4 minutes
05	Grade 5	4 minutes
06	Grade 6	4 minutes
07	Grade 7	4 minutes
08	Grade 8	5 minutes
09	Grade 9	5 minutes
10	Grade 10	5 minutes

11	Grade 11	5 minutes
12	Grade 12	5 minutes
13	Foundation phase group	5 minutes
14	Intermediate phase group	5 minutes
15	Senior phase group	5 minutes
16	FET Phase group	5 minutes
17	Primary school group	5 minutes
18	Secondary school group	5 minutes
19	Open section	5 minutes
20	Senior citizens	5 minutes

CONTEXTUALISING INDIGENOUS ARTS³

Arts: Western concept

Indigenous: Traditional; belongs to a place and its peoples. For the people it was a way of life and not an art form.

A. MUSIC

1. Pre-colonial era: Music according to ages and gender

- Differentiation of music for different occasions: weddings,
- wars (amahubo); historical events (amahubo); ukungcweka;
- initiation; umsindo; ijadu; children's games; etc.
- Structure and texture: different pentatonic scales;
- Harmonies; rounds; leader; movement (differed according to type of song);
- Instruments: African drum; umakhweyana/ugubhu; isitolotolo (later); ingulule/ingulube.

2. Colonial/Missionary and migratory labour era:

- Amaqaba; imishongolo (mines); birth of new styles (mbube; Bhaca gum boot dance).
- Baroque and Classical sound proliferation.

3. Contemporary era:

To a large extent the indigenous art forms still exist, communities are learning them anew.

- Mutual influences of neighbouring ethnic groups: Khoi dances now done by Tswanas.
- Isicathamiya now very popular.
- Maskandi music has grown in popularity.
- Folk songs with choreography very popular with choirs.
- Birth of other styles with western influences.
- Commercialisation.

B. Kings' praises; clan names; fairy tales.

³ Notes courtesy of Mr. Ludumo Magangane

NOTES ON AFRICAN LANGUAGE POETRY⁴

1. ORAL POETRY

A profoundly misguided and biased conception underpinned the study of African language poetry right from its inception during the missionary period. The missionary period can be divided into three significant phases:

- **The early missionary period**, heavily immersed in the Eurocentric myth of the European Miracle, believed that all non-European societies were in different stages of development towards a European-type civilisation. They compared other cultural achievements to their own and dismissed those that did not match up.
- **The second phase** was fuelled by the radicalism shown by Boaz Franz, who unlike earlier armchair European intellectuals, researched among settled communities and found wealth of information on the cultural practices of the American natives. His findings sets the tone for renewed perspectives into the nature of native cultures. Accordingly there precipitated a slight review into the manner the missionaries dealt with the natives' cultural phenomena.
- **The final phase** came at the time of the disintegration of the centrality of the European civilisation, during the early twentieth century and the period after the World War II. This period marked the dawning of colonialism in Africa and elsewhere. This was another development in which native cultures were perceived. It was around this period that different cultural practices were wholly accepted, as particular civilisations that should have never been compared with European civilisation in the first place.

In accordance with dominant middle-class European thought, the African languages literary expression, particularly poetry in this regard, metamorphosed from irrelevancy to relevancy, from a remotely collection of incomprehensible pagan practices and utterances, to highly appraised poetic renditions. These were archaeological deposits of centuries of African wisdom and thought. Thus, in spite of a valuable collection of ethnic specific data that attested to the poetic qualities of numerous 'spoken' utterances, the missionaries chose not to consider these as suitable material for poetic study in African languages. This was a given until at the time of the fall of the European Miracle. Missionary perceptions and actions contributed to the general view that Africans did not have history, culture, literature (or rather, expressive art); yet all the while those same missionaries collected and sent these archaeological deposits to overseas patrons for sponsorship and funding.

When the oral art forms were finally considered to hold any relevance, they were taken out of context and preserved in books - as a result, they lost their living oral quality and vibrancy. In addition, the sense of continuity, that innate quality of oral traditional forms, was lost. As a result the oral art forms failed to make commentary that was abreast with the cultural dynamism that modern Africans experienced. At this point oral forms truly lost their relevancy, as the text and context of their existence radically changed. The preservation of the text in book form, fixated it to just that: A static form that were perceived in a different way as the nature of oral forms demanded. Equally, the shifting or change in context, removed the historical agency of the storyteller or the performer. As a result, the artist lost their sharpness and they became redundant. The once oral tradition could now be accessed in books as texts or written literature.

Any hope of continuity in the oral forms in current studies and research is conducted amongst the illiterate and semi-literate groups of African societies (both urban and rural). These are the people who holds the key to the issues of the oral tradition and art form. Therefore, in the conceptualisation of the African language syllabi, academics/planners should not only confine their choice of materials to written texts but there should be a conscious effort to continually look beyond the texts, into society, to get new materials, composed by lay people. These oral and dynamic materials will provide a key to the trends and tropes of the oral art forms.

The study of modern poetry presupposed that there are no poetry or poetic forms in indigenous languages. In order to dismiss this misconception, the post-apartheid approach to the study of poetry must strive to incorporate oral art forms. These poetic forms commence with idiomatic expressions. These are witticisms that are highly poetic or stylised. Then metaphorical utterances appear, proceeding to proverbs (axiomatic sayings incorporating ideological aspects of the society; proverbs are altruisms that have stood the test of time). Then the riddle art form also exists. This is highly crafted and intellectually stimulating questions, which in themselves are problems requiring attention. These riddles also test problem solving skills. Whilst the first three examples are composed by shorter cryptic expressions or observations that in certain instances are made up by two components: first the ideological and second, the

⁴ Notes on African Poetry courtesy of Ms. B. Mhlambi (University of the Witwatersrand). For more information about Modern Poetry in African languages refer to the **Speech and Drama Section** in this Prospectus.

metaphorical aspects, (as in the proverbs and the lullabies and short praises). These can be longer and sometimes quite elaborate in format. The former (ideological) forms are nursery rhymes and the latter form (metaphorical) is used at play scenes, composed mainly by boys at the pastures or girls at their dance ceremonies. However, adults can compose these for their children also, seeing in them certain qualities that deserve a critical comment or appraisal. It is significant to note that these short praises are foundation blocks on which accumulated praises will be laid upon. As the young person grows up, his personality, character; that is, his mantle, is continuously commented upon, and in this way he accumulates praises that will map out his history, marking him as an active historical agent, contrary to European thinking. The African history is 'written' in his praises and therefore access to this history through language is vital in understanding what each individual did in his society/community. It can also indicate how he failed or refused to be a historical agent in his community.

The next groups of poetic, oral art forms are extended surnames (*izithakazelo*) and praises (*izibongo*). These are lengthy poetic renditions, marking the chronological lineage of the patrimonial counterpart of the individual; in rare instances, the matrimonial side is included in these praises - but never in the extended surname, which focuses on the historical emergence of the patriarchal lineage only. Most of these oral forms have been lost, the reason being the nature of human memory; that is, they have been pushed to oblivion for some reasons or because of the nature of oral forms; there is always that danger of distortion, inaccuracy and so forth. However, the greater danger were with the pioneers who collected these forms. They left the parts out that did not understand. Example: With the extended surnames and oral praises of the Zulu monarchy: There is a notion that the Zulu history and Monarchy spans only the period around King Ndaba, who lived around the early eighteen century. This conveniently coincides with the arrival of the white people in the Southern tip of Africa, giving the impression that Zulu history was only recorded once the Europeans arrived; which of course was not the case. Overall, oral praises are normally joined to *izithakazelo*, which marks out the lineage of the clan, or of the family. Culturally, knowing ones *izithakazelo* and *izibongo* is significant because in the contemporary urbanised lifestyles, where the origin of the many people populating the cities is no longer known – the result of historical factors such as land dispossession, dislocation, forced removals and so forth – these oral verbal forms can help prevent intermarrying of the people coming from the same clan. Two different surnames can seem, on the surface, to be representative of two different clans; however, by reciting the *izithakazelo* and *izibongo/zwikhodo*, lineages are mapped out, relations can be traced out and the impending incestuous relationship can be avoided.

It is significant to note that clan names and the avoidance of incestuous relationships are more emphasized in Zulu culture. In other African cultures, the similarities of the patriarchal lineage are a welcome alternative. For example, in the Basotho ethnicities, they prefer the wealth to be paid by the groom's people to come back to the family coffers. They even have a saying attesting to that; '*Dikgomo de boela sakeng*' (the cows for lobola are returned to the kraal). And amongst the Swati, one of the *Ndlovukati* must bear a similar surname like that of the Swati Monarch and this matrimonial bond is called *ukuteka* (to make a wife of one's sister by similarity of surname). Although this practice started within the royal house, traditional Swati people generally practice it today. Equally, among the Lobedu, one of the Queen's male cousins is appointed to procreate with the existing Queen so that their offspring becomes the next Queen. The list goes on and on and different historical circumstances contributed to the shifting contours manifest in the observances of certain customs regarding *izithakazelo* and *izibongo/zwikhodo*.

The poetic qualities of wisely contrived phrases are not confined to the above oral verbal art forms only but extend to different types of songs found in different indigenous language. These interact with oral poetry at levels which do not fall under the scope of this book.



NATIONAL EISTEDDFOD OF SOUTH AFRICA®

Indigenous South African Arts

Hardcopy Entry Form 2024 -2025

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(Use **one** form per entry)

A. CONTACT DETAILS OF THE INSTITUTION / INDIVIDUAL RESPONSIBLE FOR THIS ENTRY

PROVINCE			
REGION FOR PARTICIPATION			
NAME OF SCHOOL / GROUP			
NAME OF CONTACT PERSON AT THE SCHOOL / GROUP			
AREA CODE & FAX NO.:		AREA CODE & TEL. NUMBER:	
CELL. No.		E-MAIL ADDRESS:	

B. NAME OF THE PARTICIPANT /GROUP: *(Please complete in print!)*

NAME OF GROUP & GRADE <i>(as it should appear on the certificate)</i>			
NAME OF TEACHER / TRAINER			

IMPORTANT! HOW MANY PARTICIPANTS IN THIS ITEM?
(Kindly provide the EXACT number in the appropriate box.)

1	2 - 5	6 - 10	11- 20	21+

COLUMN A	
CULTURAL GROUPING	
Afrikaans [#]	
IsiNdebele	
IsiXhosa	
IsiZulu	
Khoisan	
Nama	
Sepedi	
Sesotho	
Setswana	
Siswati	
Tshivenda	
Xitsonga	

COLUMN B	
INDIGENOUS ARTS SECTION	
<i>Indigenous Music</i>	
Music and Dance	
Indigenous Instrumental Music	
<i>Oral Tradition</i>	
Praise poems	
Praise songs	
Story telling	
Reciting African Poem / Prose	
Drama	

HOME-GROWN ART SECTION	
Marabi	
Kwela	
Mbaqanga	
Isicathamiya	
Maskandi	
Kofifi	
African Jazz	
Pantsula	
Boeremusiek [#]	
Cape Malay Music [#]	

COLUMN c	
GRADE	
Foundation phase (Gr. 0 – 3)	
Intermediate phase (Gr. 4 – 6)	
Senior phase (Gr. 7 – 9)	
FET phase (Gr. 10 – 12)	
Primary School level (Gr. 0 – 7)	
Secondary school level (Gr. 8 – 12)	
Open section	

Select only ONE box in each of the columns A, B and C

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DATE _____

A sincere word of thanks is extended to each and every one that contributed towards compiling the Indigenous South African Arts Section of this Prospectus.