

A Thematic Explication of *Lutsango* Songs

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KEYWORDS Cohesion. Community. Exploration. Orality. Rituals. Solidarity

ABSTRACT The objective of this paper is to categorize, combine and synthesize the themes of oral *lutsango* songs. Furthermore, it seeks to explicate their meanings, oral techniques and acting devices such as impersonation, imitation and cultural dance as well as to give the society entertainment, identity and solidarity. The principal observations are the various themes that reflect the whole life of Emaswati. *Lutsango* songs are songs that are sung by *lutsango*, that is, a group of Emaswati women who are brought together by music, dance, poetry and other related community activities. They are found in all Emaswati human settlements. A *lutsango* is a well-disciplined group that is characterized by respect, diligence and unity. The songs explore politics, health, culture, love, nature, education and history. Some of the songs overlap in thematic explorations. They reflect the comprehensive socio-cultural life of the nation. They emphasize on cultural continuity from one generation to another. These songs sustain the lives of people and are fundamental in indigenous knowledge systems.

INTRODUCTION

The major or central idea of a song is regarded as its strongest cohesive factor. The focus in this paper is, firstly to assess to what extent themes are used and secondly, to establish whether their influence has been positive or negative in relation to the meaning of the song as a whole. Theme is meant what the song is really about, the underlying ideas, descriptions and essence of it as a whole. In other words, we are always trying to come to certain conclusions about the most significant part of a song, which is its theme.

Themes collate, explicate and excavate the great field of cultural elements and provide a coherent, profound and searching evaluation of their richness. Riddell (1979: 248) asserts the following about the text:

... Reading of the thematic or semantic richness of work only reveals that the depth of the text is a semantic mirage generated by the heterogeneous signifier which refuses to be commanded by a single element (meaning) or without (author) the text.

An assessment of the use of themes and their impact will be established after the selected examples are examined. The central idea of the song and its influence on the listener's mood and feelings are expected to either uphold the required values and norms or denounce the disputable cultural practices.

The word, *lutsango* (hedge) is derived from Emaswati women's early works of building hedges, hoeing, cultivating and grinding corn. The women's regiment is found in all traditional community and it is characterized by sectional heads. It is the central concept developed in a song. It is the basic idea which the song is trying to convey and allows the singer to direct her imagery. Most of the images present the central theme, or main idea of the song. The theme is the singer's reason for composing the song in the first place. It is usually an abstract concept which becomes concrete through the voice, mimicry and comprehensive ideas.

A song is a composition that is characterized by rhythmic effect, artistic form, integrated feelings or experiences and an imaginative interpretation of the situation. The *lutsango* songs are traditional in nature and are characterized by orality, originality, enchanting atmosphere, performance, audience and theatre. Despite the effects of westernization and urbanization, the traditional songs are still composed and sung to depict the combination of the past, present and future. Their content, themes and ideas depict orality, stylistic variations and imagery.

RESEARCH METHODOLOGY

Qualitative research becomes authentic and realistic if it is planned and structured using the relevant theoretical framework. It is mostly re-

garded as biased and subjective; however, it provides depth in the understanding of the research problem. A structured interview guide is used by researcher to solicit the data from the respondents. Qualitative interviews may be used as the primary strategy for data collection (Bogdan and Biklen 1982: 47).

Afrocentric is a paradigm that promotes African centeredness, renouncing the Eurocentric views. It is founded on the notion of the significance of the African knowledge and experiences. Mazama (2001: 397) condemns the borrowing of cultural terms decentralized from the research phenomena by defining a dislocated person as a person who relies on other cultural traits, lexical and semantic concepts. He insists that without African roots there are no African realities. Afrocentric argues that Africans should use African cultural terminology, thereby denying the use of acculturated terms. Pellerin (2012: 151) clearly states these words as a commitment to lexical refinement:

The person who contextualizes African reality must be aware of the subject role of all African phenomena. This also means that the terms and definitions used to define African people are not outsourced from other cultures, but instead are derived from African social-historical experiences and languages.

Qualitative interview is viewed as an attempt to understand the world from the participant's point of view, to unfold the meaning of people's experiences and uncover their lived world prior to the study. It can be deduced that interviews are a form of interaction between two or more people which results in acquiring knowledge based on experiences of the participants.

Culture

Culture is portrayed by sacred places such as *kagogo* (grandmother's house), *umhlanga* (reed dance), *incwala* (national ritual of tasting the first fruits), *umcwasho* (fertility ritual) and *sibaya* (byre).

The humanity and divinity interact at different times and levels in any place. There are selected places which are sacred to the people and where formal encounters between Emaswati and ancestors take place. It is in sacred places where formal rituals are performed. Most individuals, family, clans and national prayers and rituals are performed in the places which are set for this

intention. Culture is the totality of values which an individual acquires through socialization and learning. It arouses different feelings to Emaswati and makes them cherish and appreciate while others resent and despise:

Kagogo (In The Grandmother's House)

<i>Hamb' uye kagogo</i>	<i>Go into grandmother's house,</i>
<i>Uyewutfola tinhlanhla,</i>	<i>You'll get the blessings,</i>
<i>Live likulindzele,</i>	<i>The country awaits you,</i>
<i>Ummango ukulindzele,</i>	<i>The community is waiting for you</i>
<i>Sisekelo semphilo</i>	<i>The foundation of life is in</i>
<i>sikagogo</i>	<i>grandmother's house).</i>

Literally *kagogo* means, 'at grandmother's house'. There are many houses in an Emaswati homestead. However the religious centre is *kagogo*. It is where most family issues are thoroughly discussed and final resolutions are taken. Marriage negotiations, for example, take place in *kagogo*. Visitors are introduced to the family in *kagogo*, where a member of the family spends the last night before leaving for a long journey on an important mission. This is done in order to enable the family member to spend a night with family ancestors and to receive blessings from them. If such a person is to carry some provisions with him or her, or anything of value, he or she will spend the last night with them in grandmother's house to be blessed by the ancestors. An elder may ask for advice or guidance from the ancestors in this place or may go there to brief them on important family matters.

In a new homestead, special rites involving a sacrifice are performed. It is believed that if the ritual is not performed, the ancestors will stay behind. This implies that the new homestead will not be protected and will be vulnerable to misfortunes, tribulations and other evil forces. In Mpumalanga Province and Swaziland, there is hardly any homestead without *kagogo*:

<i>Emhlangeni</i>	<i>In The Reed Dance</i>
<i>Lomanti hamb' emhlangeni,</i>	<i>Go to the reed dance Lomanti,</i>
	<i>Lomawa hamb' emhlangeni,</i>
	<i>Go to the reed dance Lomawa,</i>
<i>Lomeva hamb' emhlangeni,</i>	<i>Go to the reed dance Lomeva,</i>
<i>Hambani bantfwabetfu,</i>	<i>Our children, go there,</i>
<i>Intfombatane y intfombatane ngemhlanga.</i>	<i>A girl is a girl through the reed dance).</i>

The *umhlanga* (reed dance) is a maidens' ceremony which started from time immemorial and celebrated every year at the palace. As long

as there is a king, the dance has to take place. All maidens in the country are encouraged to participate in it. The majority come freely to the ceremony as a sign of respect, collectiveness, social and age identity.

It is a fertility ritual which brings together maidens from various countries and affords them an opportunity for social unity and cultural practices. This ceremony involves collecting reeds for the construction of *emaguma* (reed fences) specifically for the Queen Mother's capital. The capital of the nation is a setting where *incwala* (a sacred national religio-political ritual) and reed dance are celebrated. The girls gather at the Queen Mother's residence from where they are given instructions to go and collect reeds. When they return to the Queen's mother capital with the reeds they dress for the socio-religious dancing which continues for two days. The maidens dance before the whole nation as a sign of loyalty to the King and the Queen mother. Through participation in reed ritual, the girls are tuned to accept the culture of Emaswati and to be loyal to the nation. *Umhlanga* ceremony is a type of institution where informal education is offered to the participants. It is an institution where good habits, positive attitudes, social identification, unity and intellectual skills are taught for moral and mental independence.

This is a ritual that is performed by various nations. In this ritual the *lutsango* women are instructing the girls to attend the reed dance ceremony. The names of three girls, namely, Lomanti, Lomawa and Lomanyeva, are mentioned. They even mention that an upright, respectable and well-mannered girl is one that participates in this ceremony:

Iyanibit' INgwenyama (The King Is Inviting You)

<i>Bobabe iyanibit'</i>	<i>Our fathers the King is</i>
<i>iNgwenyama,</i>	<i>inviting you,</i>
<i>Nikelani khona,</i>	<i>Go there in great numbers,</i>
<i>Nibitwa nkhalo tonkhe,</i>	<i>You are summoned to go</i>
	<i>there from all directions</i>
<i>Nikelani boNgwane,</i>	<i>Go there Emaswati nation,</i>
<i>Ingwenyama iyaluma</i>	<i>The King is going to taste the</i>
	<i>first fruits,</i>
<i>Nikelani khona.</i>	<i>Go there in large numbers).</i>

The *incwala* is a yearly national and political ritual during which the nation tastes the first fruits. It is believed that the monarch is strengthened and blesses the whole nation during that ritual. All the male adults are expected to attend. During the ritual, the King dedicates the nation to the national ancestors. The *incwala*, is the

most sacred political ceremony for Emaswati nation. It symbolizes and promotes the unity of the people. Through *incwala* rites Emaswati reaffirm themselves to enhance their collective existence. The shared religious beliefs, norms and traditions help to unite them. The performance of rituals together brings about social solidarity, unity among them and common bonds of relatedness. The beliefs associated with *incwala* greatly enhance the monarch's rule. The religio-political beliefs and values concerning kingship are also expressed in the royal ritual. One of the events of this ritual is to fetch the sacred tree called *lusekwane* or *ludziwo lwendlovu* (Elephant pot). It is a species of acacia that is found in coastal areas. It has the following characteristics: quick growth, leaves are ever green and ever-recurring fertility.

The *lutsango* women also encourage their husbands to attend the *incwala* ritual. They endorse its significance through songs. It is known to Emaswati that *kuluma kwengwenyama* which means the ritual of tasting the first fruits, is socio-cultural and religio-political:

Esibayeni (In The Byre)

<i>Esibayeni siyaya,</i>	<i>We are going to the byre,</i>
<i>Noma libalele siyaya</i>	<i>Even when the weather is clear</i>
<i>Noma ligucubele siyaya</i>	<i>Even when it is overcast,</i>
<i>Noma kumnyama siyaya,</i>	<i>Even when it is dark,</i>
<i>Noma kuyakhanya siyaya,</i>	<i>Even when it is bright.)</i>

The cattle byre, where cattle and the other domestic animals are kept at night, is constructed on the eastern end of the homestead. Besides *kagogo*, it is believed that ancestors live there and elders of the family meet to make offerings to the ancestors. These offerings are used by elders when they want to speak to the ancestors and sacrifices to them.

It is a cultural practices that when a new homestead is built, and the byre has already been constructed, to organize a dedication ritual for consecration. All members of the family are informed of the date. Beer is brewed a day before the ritual and a beast is slaughtered. On consecration day, elders stand outside the byre and brief the ancestors about what has happened and their future plans. They are able to narrate their wishes, successes, failures and collective plans.

The *lutsango* song affirms that they are going to the byre irrespective of the severe weather conditions. The weather conditions that are

mentioned; namely, darkness, brightness, overcast or clear sky, do not stipulate the time of going to the byre, but emphasize compulsory attendance.

Ntfombatane Yami**(My Girl)**

<i>Ntfombatane uyabitw'</i>	<i>You are summoned to the</i>
<i>emcwashweni,</i>	<i>fertility ritual</i>
<i>Bontsanga yakho</i>	<i>Your peers are waiting for</i>
<i>bakulindzele,</i>	<i>you,</i>
<i>Inkhosatane yenkhosi</i>	<i>The princes is waiting</i>
<i>ikulindzele,</i>	<i>for you,</i>
<i>Uyabitw' emcwashweni!</i>	<i>You are summoned to the</i>
<i>Uyabitwa!</i>	<i>fertility ritual</i>
<i>you are summoned there.</i>	
<i>Uyabitwa! Uyabitw'</i>	<i>You are summoned there!</i>
<i>emcwashweni!</i>	<i>You are summoned to</i>
	<i>the fertility ritual).</i>

Umcwasho is also a fertility ritual for a princess or daughter of a reigning king. When summoned for this ritual in honour of a princess, girls gather from all over the country to join the celebration at the Queen Mother's residence. The girls dress in different colours of *umcwasho* according to their age groups. They are given rules of *umcwasho*, which relate to dress codes, proper etiquette, language and the culture of Emaswati. Girls who observe this ritual are believed to be blessed by the ancestors and become victorious in most human endeavor. The significant role of *umcwasho* is informal education. This is the ritual which is essential for the girls to be taught to do what is good and right and to avoid what is bad and wrong. She is taught to observe the customs of *hlonipha* (respect/euphemism) at various levels. Respect is expected to be reciprocal at all times. Girls are carefully guided in pursuit of knowledge, responsibility, skills and ethics. The ultimate goal is the striving for intellectual and moral independence as well as the preparedness for womanhood.

Health

The songs also have a health focus, notably specific diseases such as malaria, acquired immune deficiency syndrome, bilharzias and cholera. The major aim of singing about these diseases is to make people aware of how hazardous and insecure these diseases are and to what extent they can destroy the nation (Schapira et al. 1993). The song is sung as follows:

Malaleveva
Malaleveva!
Yafa i-Afrika,

(Malaria)
Malaria!
Africa is dying,

<i>Safa sonkhe,</i>	<i>We are all dying,</i>
<i>Siphendvuk' imilalandle</i>	<i>We are all dying,</i>
<i>Sal' udzela,</i>	<i>We have become wild,</i>
<i>Sal' usiyekela,</i>	<i>Give up,</i>
<i>Hamba malaleveva!</i>	<i>Leave us alone, Go away ma-</i>
	<i>laria!)</i>

Malaria is a disease that is transmitted by mosquitoes and is common in Southern Africa. The only Southern African country that does not have malaria is Lesotho because its elevation is too high and its temperature is too cold for the malaria mosquitoes to survive. Malaria also occurs in other parts of the worlds but most of the people who die from malaria are in Africa. Most of the casualties are children. The disease is spreading and affecting more people across the entire Africa. The word *-fa* (or to die) is emphasized to show how detrimental the disease is to the community.

It is caused by a minute creature that feeds off it. The parasite that causes malaria is a tiny animal called plasmodium. There are several different types of plasmodium parasites, but the one that causes malaria in Africa is called *plasmodium falciparum*.

Lutsango women feel that their voices must be heard through music. The devastation of these diseases has made women sing and dance about it, not specifically for joy but to caution the nation to guard against these diseases. Malaria is particularly found in the lowveld and caused by two species of mosquito: *anopheles gambiae*, which is a puddle breeder and *anopheles funestus*, which is a river breeder:

Ingculaza**(Aids)**

<i>Saphela sive</i>	<i>The nation is dying.</i>
<i>Baphi bobabe?</i>	<i>Where are the fathers?</i>
<i>Baphi bomake?</i>	<i>Where are the mothers?</i>
<i>Aphi emajaha?</i>	<i>Where are the lads?</i>
<i>Aphi ematjitji?</i>	<i>Where are the ladies?</i>
<i>Live lihlane –</i>	<i>The country is a wilderness –</i>
<i>Ngawe kunetintsandzane,</i>	<i>There are orphans because of</i>
	<i>you,</i>
<i>Ngawe kunebafelwa,</i>	<i>There are widowers because</i>
	<i>of you,</i>
<i>Ngawe kunebafelokati</i>	<i>There are widowers because</i>
	<i>of you)</i>

Most people get AIDS from having unprotected sex, or by sharing needles to inject drugs. Minkin and Carol (2005) assert that HIV is a virus that attacks the immune system, which is our body's natural defense against any illness. If a person becomes infected with HIV he or she will find it hard to fight off infections and dis-

eases. If left untreated, HIV can lead to the disease AIDS (Acquired Immune Deficiency Syndrome).

It is evident that this disease is taken seriously by communities due to its impact and destruction. The song explains that the disease attacks both males and females, young and old without any discrimination. The introductory line, *saphela sive* (the nation is dying), reveals the outcome of its attack. It emphasizes that because of *ingculaza* (AIDS) there are orphans, widows and widowers. The rhythmic effect of the lines gives caution to all communities:

Caphelani	(Be Careful)
<i>Caphelan' umtfun-</i>	<i>Beware of bilharzia,</i>
<i>dzangati,</i>	
<i>Caphelani leligciwane,</i>	<i>Beware of this germ,</i>
<i>Sukan' eticojeni,</i>	<i>Evacuate the swamps,</i>
<i>Sukan' emachibini,</i>	<i>Evacuate the lakes,</i>
<i>Bantfwana lalelani.</i>	<i>Take heed children.)</i>

Bilharzia is a disease which affects many people in different countries around the world. It is caused by hazardous tiny worms called flukes. People can get *bilharzia* when they bathe, stand or swim in water containing these flukes. *Bilharzia* causes serious health problems and death. There are several kinds of *bilharzia*, and they affect various parts of the body. In addition *bilharzia* is a very difficult disease to control.

Bilharzia is named after a German doctor, called Theodor Bilharz, who was the first person to discover what causes the disease. The minute animal or plant that the parasite lives on is called its host.

The song warns the children not to swim in swamps and lakes that have stagnant water because that is where they will get *bilharzia*. All the lines depict instruction, emphasis and rhythm.

Luhudvo	(Cholera)
<i>Caphelani luhudvo,</i>	<i>Be careful of cholera,</i>
<i>Gcina emanti ahlantekile,</i>	<i>Keep water clean,</i>
<i>Emant' emifula,</i>	<i>River water,</i>
<i>Emant' etiyalu,</i>	<i>Fountain water,</i>
<i>Emant' empompi.</i>	<i>Tap water,</i>
<i>Natsa lahlantekile,</i>	<i>Drink the purified water,</i>
<i>Pheka ngalahlantekile.</i>	<i>Cook with the clean water.)</i>

Cholera is an infection of the intestines. These are the tubes inside the body where food passes through after it leaves the stomach. The disease causes diarrhea and vomiting. If left unattended, this can lead to a rapid loss of body fluids and even death. Cholera spreads in human feces. It occurs mainly in places where people

live in crowded and dirty conditions. In most cases these people lack clean water supply, proper toilets and sewerage system. Outbreaks of cholera usually occur after natural disasters, such as earthquakes and floods, which damage pipes and allow human waste to come into contact with water or food.

Aral and Douglas (2009) contend that cholera is caused by bacteria called *vibrio cholerae*. Bacteria are tiny germs. There are bacteria all around us and they are so small that we cannot see them. Some bacteria are useful and necessary for our health, like the ones in the stomach that help us to digest the eaten food. Other bacteria are harmful and cause diseases, such as tuberculosis and cholera.

The song advises people to keep the water clean. The song emphasizes that purified water is recommended for health reasons. Water must be kept clean in the rivers, fountains, taps and reservoirs. The people are given guidance on how to use the water.

Death

The communities have adopted certain perception towards life and death. It is however noted that Africans celebrate when a baby is born because he or she will grow up and take up special place in society and conquer all hardships and evil. Therefore, birth is associated with life and gladness while death is associated with misery and pain.

Death comes at any time and in any forms. Whenever death occurs, certain taboos are observed in honour of the deceased. These reaffirm the bond between the living and the deceased member of the family.

Lamuhla	Today
<i>Lamuhla asinakhokho,</i>	<i>Today we have no grandparent,</i>
<i>Lamuhl' asinamkhulu,</i>	<i>Today we have no grandfather,</i>
<i>Lamuhl' asinagogo,</i>	<i>Today we have no grandmother,</i>
<i>Lamuhl' asinababe,</i>	<i>Today we have no father,</i>
<i>Lamuhl' asinamake,</i>	<i>Today we have no mother,</i>
<i>Umubi kufa.</i>	<i>Death, you are ugly.)</i>

The song highlights that there are many members of the family that are no longer in their midst due to death. Death brings sadness, demoralization and grief. Krige (1988: 159) gives the following comment in support of this:

Deaths the last act in the drama of life, not only robs the community of a valuable member, but by conflicting emotions to which it gives rise, strikes at the very foundations of society by threatening its cohesion and solidarity.

When there is a death in the family, the members have their hair shaved, leave off all ornaments and observe many taboos until the cleansing period is over. The song curses death because it brings about disintegration and shakes solidarity within the family.

The word, *lamuhla* (today) is used repeatedly to bring about initial linking, rhythmic effect and temporal emphasis. The non-existence of elders is chronologically listed from grandparent to father or mother that occurred as a result of death. Death, as an inanimate phenomenon, is likened and compared to human qualities of ugliness, deprivation and gloominess. The internal rhyme *asina-* (we are without / we do not have), runs through the song to blend lamentation and rhythmic pattern.

Emalibeni

(Graveyard)

*Hamba uy' emalibeni, Go to the graveyard,
Uyewukhuluma nemadloti, To talk to the ancestors,
Ucele tinhlanhla, Request their blessings
Ucele tindlela letifanele, To the real paths.
Buts' umndeni Collect the family
Niyewukhuluma temndeni. To talk about family matters.)*

Emalibeni (graveyard) is of great significance to the Emaswati nation. The family graveyard is usually located a short distance from the homestead, near the byre, on a piece of land that belongs to the family. The grave of the head of the family is usually close to the homestead. It is believed that the head of the family continues to head and protect it even after his death. He is buried near the homestead to keep in touch with the proceedings of the family. The common family graveyard is also close to the homestead for easy access in times of need. Members of the family visit the graveyard from time to time to pay homage and to continue with their communications. The other reason why the Emaswati want a family graveyard close to the home as is to guard it against witchcraft and mystical powers.

The word, *ucele* (to request) is repeatedly used to show initial linking and musical expression in the song. It is observable in this song that the graveyard is a sacred place that is very important to Emaswati nation. The other word that is rhythmically and repeatedly used as ter-

minative linking is *umndeni* (the family) and *temndeni* (of the family).

Sivivane

(A Heap of Stones)

*Phons' esivivaneni Put a stone on the heap,
Phonsa imihla yonkhe Put it every day,
Utawutfola tinhlanhla You will receive blessings,
Labalele bakubusise The ancestors will bless you.)*

Another sacred place related to death is *sivivane* (a heap of stones). If a person dies in a particular place, away from home, members of the family put a stone on that spot each time they pass the place. Sometimes, people put a stone or grass on the heap, hoping to receive some blessings from the ancestor. This heap builds up as passers –by continue to add grass and stones on it. If it is near a path which is used by many people, it grows quickly into a big heap. This place is sacred because it is associated with an ancestor. Whoever adds a stone to it believes to receive benedictions and fortunes from that ancestor.

Kuphonsa litje esivivaneni, is an idiomatic expression meaning to contribute to the sacred place. It is not a mere narration on *sivivane*, but a song that uses the variations of pitch, actions and repetitions that are conspicuous to Emaswati songs.

The singers approach death using sacred places and tragedy. In these songs it is clear that death is an inevitable event which threatens harmony and unity. Where there is death, there is grief, discomfort and agony. Dance and music are inseparable and fundamental in the entire nation. Dance and music are also symbols and sources of aesthetic and spiritual life. They are associated with aspects of life, such as joy, anger, death, love and recreation.

RESULTS

What is apparent in all *lutsango* songs is dancing and ethical tones which are fundamental and rhythmic during singing. Dancing appears to be a source of aesthetic and folk poetry. It reflects joy and sorrow; prosperity and adversity; energetic and lethargic to the performers and audience. Most songs are used for entertainment, education, cultural validation and intellectual development.

Their messages promote the knowledge of culture and indigenous systems of the nation. They enforce the aesthetic value which is con-

cerned with the love of art, culture, sounds and images. Their ethical aspect depicts the ability to differentiate between good and bad, proper and improper and right and wrong.

Lutsango songs are part of traditional folk poetry which have own poetic standard and rights. They are the fertile seeds for the evaluation of other genres. They are characterized by a dialogue element, where two parties exchanges conversation and declaim with choral dances. There are no static rules that *lutsango* songs should cover which themes, subjects and messages; but they automatically and spontaneously embrace a wider field due to their originality and creativeness.

DISCUSSION

Lutsango songs are vital in the lives of a society as they explore various themes. The songs address the socio-cultural, socio-political and economic issues of the whole nation. The songs constitute lyric and dramatic poetry that contain choruses, interjectional syllables and recurring refrains. African songs are also called melic poetry. They are divided into action and ceremonial songs. The action songs are work songs, work cries that are characterized by a shout of a group in response to the call of an individual, hunting and dance songs. The ceremonial songs are war, national, festival songs, war cries which are short pieces with a voice chorus arrangement, burial, prayer initiation or circumcision songs. *Elegiac-songs* depict mourning for the death of someone or passionate lamentation. Satiric songs are explicitly lyrics and characterized by actions.

There are also dramatic types of lyrics, which are grouped together as *action-songs*, including *dance-songs*, *mimic-songs*, *game-songs*, *tales-songs*, *work-songs* and *ritual-songs*. The ideas, messages and convictions of the nation are conveyed to future generations through songs. Songs comprise rhyme and rhythm. Rhyme is an important structural element which allows for the determination of specific poetic units and permits the differentiation between the sentences, lines or verses. The harmony and melodic of the song are brought about by both rhyme and rhythm.

CONCLUSION

In conclusion, it is evident that *lutsango* is a group of Emaswati women from various socio-economic, political and cultural backgrounds. Their communal existence conforms to the values, cultural practices, traditions, customs and regulations of the nation. Their songs outline various themes as a proper reflection of their life. Emaswati are a singing and dancing nation and much of their music is heard during group, family, clan and national rituals. Although the music is embedded in their culture, it is also a tool that they used to express themselves during times of harmony and discord, peace and war, rejoicing and mourning, friendships and enmity.

RECOMMENDATIONS

It is recommended that various songs be categorized according to their themes for proper analysis. The songs should also be looked at using the structural approach, to determine their physical and intellectual form. The songs need to be clearly categorized according to various ceremonies; for example, marriage; national and fertility rituals. The difference and similarities between the traditional and modern songs need to be demarcated and reflected for the development of oral music.

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Paper received for publication on February 2016
 Paper accepted for publication on November 2016