

**MEANING BEHIND THE USE AND WEARING
OF TRADITIONAL BEADWORK AT
MSINGA AREA**

BY

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ABSTRACT

A study was conducted to determine the meaning that the people of Msinga area assign to the use and wearing of traditional beadwork. Many people in most areas of our country have adopted the western culture which brought along with it Christianity that led to a decline in the wearing and the use of traditional beadwork. Western civilization also divided the community into two categories, where one finds people who still adhere to traditional culture and those that are westernized.

The question that this study aimed to address is to find out whether the people of Msinga area that are still adhering to their traditional culture still value the use and wearing of traditional beadwork. If they do so, what meaning do they assign to any type of beadwork they make and wear?

Findings were that those people of Msinga area that are still adhering to their traditional culture, still value the use and wearing of traditional beadwork, and that they have an influence to those that are westernized who are now considering wearing their traditional beadwork as well.

CHAPTER ONE

ORIENTATION TO THE STUDY

1.1 Introduction — *isinge niso*

This chapter presents introduction, motivation for the study, statement of the problem, delimitation of the area of study, aim of the study, objectives of the study, hypothesis, significance of the study, conceptual framework and the outline of the research report.

Different societies have different cultures and within the same societies different communities have different cultures. The example is that in South Africa the Zulus had their own material culture which they valued when they dressed for various occasions. They valued beadwork as the traditional material by which they could be identified as the Zulus. However, societies and communities become acculturated, for example, western civilization brought its own culture in South Africa which caused a decline in the wearing of beadwork by the Zulus, Xhosa and other tribes that valued beadwork.

As from 1994 during the birth of a democratic South Africa most South Africans started recognizing the importance of their cultural values. Wearing beadwork is one of the cultures that has been reconsidered by most South Africans, especially the blacks. According to Wood (1996:145) beads were used extensively almost in all the aspects of the Zulu culture. It is therefore of value that one should obtain knowledge

into value and meaning of beadwork. For the purpose of this study the following terms will be defined.

Bead ~~as beads~~

Bead is defined as a small, usually round object made of glass, wood, metal, nutshell, bone, seed, or the like pierced for stringing (the new Encyclopedia Britannica 1990:90).

Work ~~as work~~

The Longman Dictionary of Contemporary English (1991:216) defines work as the activity in which effort of body or mind is used to produce or gain a result, rather than amusement. For the purpose of this study, work refers to the activity that the people of Msinga area put on, to produce various materials from beads.

~~as work~~
Beadwork means ornamental work in beads (Webster's Third New International Dictionary, 1986:190). In this study beadwork shall mean the activity or effort that the people of Msinga area put on, to produce things that add honour, importance or beauty from beads.

Tradition ~~as tradition~~

Tradition is defined as the passing down of the beliefs, practices, and customs from the past to the present (Longman Dictionary of Contemporary English, 1990:1126). For the purpose of this study, tradition refers to the passing down (from generation to generation) of

the beliefs, practices, customs on beadwork by the people of Msinga area.

Traditional beadwork

For the purpose of this study, traditional beadwork shall mean the passing down from generation to generation of the beliefs, practices and customs on the activity that the people of Msinga area put on to produce things that add honour, importance or beauty from beads.

Since the title of this study says, meaning behind the use and the wearing of traditional beadwork, the research is aimed at finding the meaning that the people of Msinga area assign to traditional beadwork that they use and also wear.

1.2 Motivation for the study

Beads were scarce and also beautiful in such a way that they were highly valued by many people. Literature reveals that beads were also imported from other countries. Carey (1986:1) maintains that some of the Zulu kings because they valued beadwork, even exchanged the beads for an ivory. However, as time went on, beads became deeply integrated into the Zulu social life. According to Morris and Preston-Whyte (1994:16), certain styles of beaded ornaments distinguish male from female dress as well as young from the old, the married from the unmarried, commoners from the royal and lords from their servants.

Beadwork plays a significant role during the ceremonial occasions such as wedding, and ***umemulo*** (coming out), and ***umkhosi womhlanga*** (reeds ceremony). Beads were also used as a currency, consequently, they had a considerable economic value. According to Morris and Preston-Whyte (1994:7) beadwork has also entered into the international fashion in the form of jewellery. Mutwa (1997:7) maintains that "beadwork has come extremely appealing to museum collectors since the middle of the nineteenth century". He further points out that beadwork is the most significant category of the tribal art and material culture serving in the museum collections.

Literature reveals that many museums have collections of old Zulu beadwork dating as far back as the late nineteenth and the early twentieth centuries. Beadwork contributes a lot to history museums because it is where one gets different types of beadwork made in the past as well as modern type. Through beadwork found in the museums, one realises how creative our forefathers were. Changes in beadwork style compared to the modern style of beadwork can also be seen.

Tourists from different places are attracted by various types of beadwork made in our country. Morris and Preston-Whyte (1994:79) support this statement by maintaining that most women make beadwork that attracts hundreds of holiday makers and tourists annually. Different places for buying or selling beadwork are also available in our country.

Beads were a means of communicating messages for various people. Girls were able to convey certain messages to their lovers and husbands since most of the men used to work in towns. The messages

of love were too personal; as a result, the audience were unable to interpret them. Sometimes, even the one to whom the token was made for experienced difficulties in interpreting these messages. It was with the help of his girlfriend's own interpretation that he understood the message carried by the token.

According to Wood (1986:145) beads were also involved during a girl's initiation since she remained in the hut and no stranger was allowed to enter. Should it happen that the stranger enters the hut, he was punished by being kept in till he forfeits beads. People who were allowed to visit the girl were other girls from the community who offered help to her.

1.3 **Statement of the problem**

The concern is that by the middle of the last century, beads had become deeply integrated into African social life and as such, they were highly accepted as an integral part of the Zulu culture. Factors such as the arrival of the early missionaries, who perceived the wearing of beadwork as an outward sign of paganism, resulted in a division of the community into two distinct groups, such as the Christian converts who were dominant Christians. They were forbidden to wear their beadwork. The conservatives still value the use and the wearing of beadwork. They are mostly found in rural areas where Christianity is less dominant. This group has rejected Christianity. According to Morris and Preston-Whyte (1994:22) in Natal they are referred to as "*amabhinca*" to distinguish them from school going people.

Urbanization also led to a decline in the wearing of beadwork.

Since most black people when they are in cities, wear the European clothes sometimes wearing only beaded necklace exposed briefly from neck of the shirt and it speaks more of the conservative world view of the wearer (Morris and Preston-Whyte 1994:80).

Another concern is that the researcher has observed that recently a number of highly educated people are frequently celebrating Heritage Day where different racial groups wear their traditional attire. Zulus put on their beads and this suggests that they are now reconsidering the wearing of traditional beadwork.

Since literature reveals that in the past, beadwork was highly valued by the Zulu nation, however, due to the factors discussed above, the use and wearing of traditional beadwork declined. This study is aimed at determining whether the people of Msinga area who still adhere to their traditional culture, value the use and wearing of traditional beadwork. The question to be addressed by this study is "what meaning do people of Msinga area assign to any type of beadwork they use and also wear?"

1.4 Delimitation of the area of study

This study will be conducted at Msinga area which is situated in the KwaZulu-Natal province. This area has been targeted as the area of study because it is predominantly rural.

Most people are still adhering to traditional culture and wearing of beadwork. Most of them have acquired primary education. They are still not westernized, therefore they are the appropriate people to give the correct information required by the study.

1.4.1 **General description of Msinga area**

Msinga is district situated in KwaZulu-Natal Province (*see Map below*):

1.5 Aim of the study

The aim of this study is to determine whether the people of Msinga area that are still adhering to their traditional culture still value the use and wearing of traditional beadwork. If they still regard the use and wearing of traditional beadwork as important, the study will try to find out the meaning that they assign to any types of beadwork they use and also wear.

1.6 Objectives

The study will attempt to attain the following objectives:

- To identify the importance of the use of beadwork in various age groups.
- To determine whether beadwork is highly worn as in the past and the reasons thereof.
- To identify the ways by which they maintain the cultural value of beadwork.
- To determine the types of beadwork worn by various groups of people.

1.7 Hypothesis

The study will also attempt to attain the following hypothesis:

- Beadwork is highly valued at Msinga area.
- Women are the people who are responsible for making beadwork.
- Women are the people who highly wear beadwork when compared to men.
- Wearing of beadwork may vary with the stages of growth.
- The degree of wearing beadwork today has declined when compared to the past.

1.8 Significance of the study

The study will contribute to the knowledge of material culture of black South Africans which will be of great importance to the learners. It will also conscientise the black Africans about the importance of adhering to their traditions including the wearing of traditional beadwork. This study may even cause them to reconsider going back to their cultural traditions. This may also lead to further research on this topic. It may contribute to the tourists who had never come across beadwork made from Msinga, because they may even visit the place to see and buy beadwork which is made by people in this place, thus assist in boosting their income.

1.9 Conceptual framework

This study is guided by the symbolic interaction theory which focuses on communication and society. According to this theory, symbols as well as their meanings are the medium through which human behaviour and interaction is distinctly carried on. Human behaviour and interaction is also perceived through the medium of symbols and their meanings. This theory maintains that human beings can only understand by assigning meanings to experience.

According to Manis and Meltzer (1992:169-174) interaction is of great significance since it is the means through which meanings are learned by means of exchanging symbols in social group. Through interacting with one another, the individuals are able to create all social structures and institutions. Human beings on the other hand are viewed as being actively involved in sharing their own behaviour.

Symbolic interaction theorists maintain that human beings use symbols in their communication. The symbol is interpreted by human being and is viewed as a product of social life. This theory maintains that an object has no meaning for a person apart from interaction with other humans. The process of handling meaning is basically an internal conversation. The shared meaning of symbols is viewed as binding factor in society.

The symbolic interaction theory is applicable to this study which is directed to the meaning that the people at Msinga assign to the use and wearing of traditional beadwork. In this study, beadwork is considered to be one of the cultural symbols that human beings from various

cultural backgrounds use in their communication. At Msinga area a girl is also able to accept the man's proposal without a word, but by just sending him the love letter (*ucu*). Everyone in the community will understand the meaning attached to this, for example, that the girl is accepting the young man as her lover. This is also the case when she rejects him, she just sends other girls to fetch her love letter from that particular young man and this is an indirect method of telling him that she does not love him anymore.

Most respondents from Msinga area maintained that the act of conveying messages through the use of beadwork in the form of tokens has declined due to the fact that most young people are now able to write. Beadmakers who are not able to read and write ask for the assistance from those who can write to help them to write the words that they want in their bead articles. However, they stated that they do assign meaning to the use and wearing of beadwork and that meanings are also attached to certain colours of beadwork, for example, white is associated with purity.

One of the male respondents from EmaChunwini clan, stated that when her girlfriend accepted him she gave him a red love letter. He stated that to him, the message that her girlfriend was trying to convey was that she was swearing to her rivals that no matter what they say or think he belonged to her.

Apart from conveying messages of love, beadwork at Msinga area, helps in recognizing a grief stricken family since the members remove all their beadwork throughout the period of mourning even when attending traditional ceremonies in the area.

Beadwork plays a major role as a form of identity because through it one is able to distinguish a person from each clan. People from each clan in this area have their own way of making beadwork and this makes beadwork from each clan to be unique. The example is that beadwork from Abathembu clan is characterized by **isishunka** whereas the one from EmaChunwini is characterized by both *isilomi* and *isishunka*.

1.10 Outline of the research report

Chapter One: Presents motivation for the study, statement of the problem, delimitation of the area of study, aim of the study, objectives of the study, hypothesis, significance of the study, conceptual framework and the organization of the research report.

Chapter Two: Presents the general review of literature, that is, books, journals, dissertations as well as the studies pertaining to beadwork. This will also be in respect of beadwork in Zulu literary genres.

Chapter Three: Discusses the research methodology that will be used

Chapter Four: Presents literary artists' conception of beadwork.

Chapter Five: Presents meaning assigned to bead colours.

Chapter Six: Presents the analysis of data, interpretation of results and research findings.

Chapter Seven: Presents summary, limitations, implications of findings, conclusions and recommendations.

CHAPTER TWO

GENERAL REVIEW OF LITERATURE

2.1 Introduction

Chapter one dealt with the motivation for the study, statement of the problem, delimitation of the area of study, aim of the study, objectives of the study, hypothesis, significance of the study, conceptual framework and the outline of the research report. This chapter presents the historical background to beadwork, the arrival of trade beads in South Africa, people who are responsible for making beadwork. This chapter will further discuss beadwork and the stages of human development such as infants and young children, adolescents and young unmarried girls, girls of marriageable age, married women and old women. Wearing a beadwork by men will be discussed. It is also in this chapter where the significance of beadwork is dealt with.

2.2 Historical background to beadwork

According to Carey (1986:1) records and pictures indicate that before the nineteenth century the Zulu people wore virtually no beads, instead they made use of feathers and decorative skins.

It is quite interesting to note that from time immemorial before the advent of the early white settlers, beads were made locally from natural products such as sea shells, eggshells, wood and bone, from peels of dried vegetables and from seeds and in some area they made use of clay (Carey 1986:3).

Teeth and claws of animals such as leopards were also used to make beads such as necklaces which indicated power and achievements, as they were worn by highly respected people in the clan, such as chiefs and warriors who wore them as a reward for their courage and bravery in the battle. People such as warriors, kings and chiefs were also distinguished from ordinary people through traditional beadwork they wore.

Kings also exercise certain privilege in that they are entitled to wear the skins or part of certain animals. Chiefs in rare cases are excluded from wearing parts of animals as the case of necklace of lion's claws reserved exclusively for the Zulu king (Morris & Levitas 1984:35).

According to Morris and Levitas (1984:36) the crossover strips of skins and beads worn across the diviners' chest as well as amulets or small containers which are often beaded and carried around their necks and waists, made it easy to distinguish the diviners from other tribesmen.

In the past, people believed that certain types of beads had supernatural powers. "It was believed that beads made of stone such

as verdite, agate, soapstone, quartz, crystal and semi-precious stone had great magical powers for protection and healing (Mutwa 1997:3). According to Mutwa (1997:3) some of the beaded ornaments worn by both men and women had double purpose, for instance, they were used as both ornaments as well as effective weapons of defence. An example is that of a Zulu bride who would defend herself from her rival lover who could try to spoil her wedding day, by simply beating him up with several of her colourful beaded cylinders that she wore around her body.

Literature reveals that before the arrival of iron in the east and southern Africa, thorn, bone or a pointed stone were used to make short perforations from the beads. The longer and narrower perforations were made through the use of an iron awl and this took place after the arrival of iron ore in the east and southern Africa. It is also mentioned in the literature that metal was often mined by the Africans who also had the ability to smelt it. Metal was also the most preferable beadworking material because of its durability and also that it polishes well.

According to Grossert (1997:58) the traditional thread used for stringing beads was a very fine gut which is much more durable than cotton. He further pointed out that with gut there was no necessity for needle since the gut was just twisted to produce fine point. Records and pictures shows that today cotton and needle are more favoured to gut for beadworking since they are easily available in the local supermarkets.

2.3 The arrival of trade beads in South Africa

Trade beads were imported from other countries and some of them came with the visitors who paid them for passing through the country. According to Costello (1990:2) the first glass beads were brought to South Africa by Arab slave traders as well as the Portuguese who brought them in larger quantities. He further points out that these beads were also brought by the Dutch and the English. Carey (1994:10) concurs with Costello by stating that the earliest glass beads are thought to have been imported from India by Arab traders, perhaps since 200 B.C. Carey further maintains that beads also came from Europe in places such as Venice and Amsterdam. Some of the Zulu kings exchanged these beads for an ivory. Beads then became deeply integrated into Zulu social life and even today they are an integral part of the African culture.

Beads played an important role in most traditional ceremonies, were used as adornment, especially during festivals and other important occasions and were used as currency, not only between Africans and westerners, but among Africans themselves (Wood 1996:155).

2.4 Makers of beadwork

Women are the people who are responsible for making beadwork. They pass this artistic skill to their daughters at an early age, who in turn teach one another. Sobahle (1997:175) in Costello (1990) agrees on this point by stating that beadwork is so significant that girls who

cannot bead are considered to be incompetent. He further maintains that these girls learn this art of making beadwork from their mothers and from their sisters. Literature reveals that teenage girls and unmarried women are responsible for making the best and most beadwork.

Then as now, it was probably young girls approaching marriage who were responsible for most beadwork, and for the development not only of distinctive regional styles, but also of the tradition of incorporating messages to their lovers and husbands in the gifts woven for them. Young girls on the other hand bead for their brothers and also assist their mothers to bead for their fathers (Morris and Preston-Whyte 1994:16).

Costello (1990:170) maintains that girls are organized into age groups through which they come up with new ideas of beadworking. This creates a great competition among the groups because each group wants to be the best. Costello further states that through beadwork women develop the skill of decorating the clothes, objects as well as the art of fashioning the ornaments. It is at this early age where young girls learn the art of using different colour combinations and patterns with the aim of incorporating messages to their loved ones.

According to Wood (1985:148) even in the early Zulu kingdom, people that were responsible for making beadwork were women and girls who learnt beadwork from one another and from other girls. Wood further maintained that the art of elaborate beadworking was also learnt from the girls of the royal household who passed their knowledge of techniques and designs learned in the royal household to all the

kingdom when they were released from the king's service, either after his death or being married.

2.5 Beadwork and the stages of human development

Morris and Preston-Whyte (1994:16) states that much of the beaded finery worn today assists to indicate differences in marital status, gender, age and professional specialization. They further maintain that beadwork plays a significant role in the tribal people's lives because it serves as part of their everyday attire. However, it must be clearly stated that today, not all the tribal people use and wear beadwork.

Beadwork plays a significant role in the organization of the Zulu society since it varies with the stages of growth through which each member of the society undergoes. This makes it easy to distinguish a pre-pubescent from the adolescent and also a married woman from the unmarried one. When one passes each level of growth to the next, the way one dresses also changes, for example, by either wearing more beadwork or wearing less beadwork.

2.5.1. Infants and young children

According to Morris and Levitas (1984:36) most infants wear little or no clothing because they spend much of their time at their mothers' backs where they are wrapped with blankets for warmth. Magwaza (1999:193) agrees with Morris and Levitas on this point by maintaining that animals' skins were also used to keep the baby warm and this is replaced by the use of clothes today.

Morris and Levitas (1984:36) maintain that young girls amongst the Ndebele are given a bead necklace or a single strand of white beads to wear around their waists even before they are clothed. They further point out that among other tribes beads are often attached to the end of the apron which replaces the small loinclothes of the girls.

Children's beads are a single string worn round the waist in infancy and made longer as the child grows. Little boys wear bead waist -string while small, whereas girls traditionally wear a loin-dress comprising an apron in front and perhaps at the back (Grossert 1997:54).

Magwaza (1999:193) concurs with Grossert by stating that children wore a single strand of beads only around their waists. She further maintains that this was done until the girl becomes seven years old and still wears minimum clothing such as a small loincloth, small beadal skirt or an apron of skins attached to a waistband.

Morris and Preston-Whyte (1994:34) also maintain that mothers used to make beaded waistbands as well as genital covers for their children. They further state that the indulgent family relatives assist in making string of beads for decorating children's wrists, anklets as well as their necks. Usually, beads that are preferable for children are associated with purity such as for instance white beads. When the child outgrows his or her bead string, it is simply adjusted by adding more white beads while on the other hand a child's growth is also measured by so doing.

From the very early age children accumulate more beadwork during the ceremony which is commonly known as the naming ceremony. According to Magwaza (1999:193) this ceremony marks a transition from infancy to childhood. During this ceremony children's parents as well as their relatives present them with beadwork.

Parents also make necklaces of beads and that of seeds for babies with a belief that it will facilitate teething to the babies. Most of the tribal people have strong belief in the ancestral worship and they also have strong superstitious beliefs. They make tiny beaded purses for their children which they believe is a charm against fever, teething as well as other illnesses. These purses are added to the bead strings around the neck and waist. Magwaza (1999:194) concurs on this point by maintaining that medical bead strings or armlets are tied on in order to cure and also protect a newborn baby when she is sick.

2.5.2 Adolescents and young unmarried girls

Adolescents wear much beadwork because it is during this stage where the wearing of beadwork becomes more significant.

As they grow old, pre-adolescent girls may be distinguished by the increasing number of bead ornaments. During ceremonial dancing the bead ornaments culminate in their intricate and elaborate finery (Magwaza 1999:195).

These young people are more involved in the activities taking place in their societies, such as participating in ceremonial occasions such as weddings and *umemulo*. According to Magwaza (1999:195) dancing is of great significance because during this time girls hope to meet men of their dreams. She further maintains that girls beautify themselves by wearing beads only. Maiden's fully beaded belt is also regarded as a very important item since it is further decorated with a flap of beadwork in front.

Morris and Preston-White (1994:158) point out that beadwork which is worn by young men and women is intimately connected with courting. They further maintain that by wearing more beadwork these young people feel great. When the boys grow older they like to attract the attention of girls.

An unmarried woman is proud of her body and is not ashamed of showing it. Irrespective of whether she is fat, thin or has small or large bosom, she wears a short skirt made of grass or beaded cotton strings. Beyond this she will spruce herself up with beadwork (Von Kapff 1997:19)

Morris and Preston-Whyte (1994:25) maintains that the importance of wearing short beaded skirts by unmarried girls originates from the cultural practice which requires that breasts of young unmarried girls be uncovered and, particularly, when they are dancing, firm bosoms and tight thighs are much admired and taken as a positive indication of virginity and moral rectitude.

According to Grossert (1977:54) young unmarried girls also wear a number of waist ornaments which are worn low down behind, exposing the buttocks half uncovered. On their heads they wear a headband. They also wear short beaded skirts.

Particularly young girls like to adorn their graceful bodies with colourful bracelets, headbands, necklaces and embroiled miniskirts, western jewellery is of little interest to the Zulu people and girdle of richly embroidered grass beads is preferred to any diamond (Von Kapff 1997:37).

2.5.3 Girls of marriageable age

According to Magwaza (1999:200) it is quite common for the Zulu girls in the tribal societies to get ready for marriage at an early age. She further maintains that this may be due to cultural demands requiring that a girl should get married early in order to give birth to children.

Traditionally, among the Zulus, when the girl has behaved herself well, her father perform the **umemulo** ceremony with the aim of thanking his daughter for behaving well which is also regarded as a way of respecting the parents (the girl's parents). The girl's parents are happy that their daughter has reached the stage where they feel that she is ready to get the man of her choice. Many people from different clans including relatives and friends attend that ceremony. They give the girl gifts, including money which is usually pinned on the girl's head. It is during this ceremony where many people become aware or come to know that particular girl has reached a marriageable age. Usually,

during this ceremony the girl wears her beadwork as well as the oxhide skirt.

When the girl reaches marriageable age she loses the privilege of wearing short skirt and also that of leaving her breasts uncovered because she is faced with certain obligations such as showing respect to her husband as well as his family. Morris and Preston-Whyte maintains that the girl's shoulders and legs are sometimes covered. They further point out that women and girls of marriageable age generally wear beaded skirts which touch the knees. 'Girls in love invent romantic love letters in the form of a string of a small rectangular ornament which is sent to the man of her choice' (Von Kapff 1997:38).

Through beadwork girls were able to convey certain messages to their lovers and husbands. Sometimes a girl would express her feeling about her husband as he is away in town, making him aware that she misses him. Von Kapff (1977:37) supports this statement by stating that many different coloured ornaments serve as messages. He further points out that young woman wearing beadwork in certain colour combinations, renders information of either having reached marriageable age, her engagement, wedding, pregnancy, birth of a child, grief, death and many other sentiments.

Costello (1990:13) also agree with Von Kapff by stating that beads are a way of communicating messages between males and females. He further maintains that expensive bead language is found in Swazi while in Xhosa it is less. The example is that of a Thembu girl who initiate courtship with the boy of her choice through beadwork.

A girl hands the *icelo* to him without a word, if he accepts it, the relationship is established and she gives him the *idayimane* and the *unonkciywana* as well. This establishes the relationship, but should it come to naught these headbands and any other beadwork given to him must be returned (Broaster 1967 in Costello 1990:13).

According to Grossert (1977:57) among the Zulus, the actual sign of engagement between the girl and her fiancé is the love letter 'ucu'. Both of them wear it to publicize that they are engaged. Grossert further maintains that the love letter which is made entirely of black beads is thrown by the girl's fiancée at a young man's feet when the girl is jilted. The young man must wear it at least once in public to avoid being called a coward. The fact that this *ucu* is made of black beads clearly signals that a girl is expressing her feelings of being disappointed by being rejected.

2.5.4 **The married women and old women**

Married woman traditionally wears a heavy pleated skirt made from an oxhide, a variety of beaded belts as well as a tall headdress. According to Carey (1986:55) a married woman may also adorn herself with armbands, necklaces, anklets as well as a series of narrow fitted bracelets from wrist to elbow. Costello (1990:26) maintains that when the woman becomes older and also gain more weight, her bracelets become too tight and cause great pain. Women have a belief that by taking off these bracelets they will be annoying their ancestors, therefore they seldom take them off. They also use the shoring money underneath the bracelet for safekeeping.

A married woman also covers her shoulders for example by wearing a scarf from shoulder to the waist. She also wears a breast cover and her knees are also covered because she is supposed to show respect to her husband and his family. Alberti (1968:32) also maintains that even in the past a beaded breast cover characterized by straps at the back was worn over the breasts by women.

It must also be pointed out that there is some kind of flexibility regarding the way women cover certain parts of their bodies such as heads, breasts as well as shoulders as the way of showing respect to their husbands as well as their in-laws. This depends on what the members of that particular family prefer.

Literature also indicates that the shape and the size of the headdress that a woman wears indicate her age, status as well as the region or clan where she comes from. According to Von Kapff (1977:20), married women wear a cover made of material or skin to cover the bosoms that frequently carries the message in the form of beadwork. This message is only understood by the husband.

Women are more of a Zulu cultural heritage than men as they are the ones who uphold, sustain and transmit the traditions to their offsprings. Each item worn carries a significance beyond the simple appearance of the woman concerned (Magwaza 1999:211).

According to Carey (1986:50) when the girl is married she wears fewer beads so that no men will be attracted to her, since she is committed to her husband. She is expected to change her attire completely and dress in a dignified way. Wearing fewer beads and long oxhide skirt was regarded among the Zulus as the *hlonipha* (respect) custom expected from a married woman.

Married women are kept too busy with their household and gardening duties to have much time for personal adornment so that beyond a few kinds of beads ornaments and necklace of fibre or scented wood, a married woman does not wear much in the way of ornamentation (Krige 1965:344).

Fertility Dolls

According to Costello (1990:14) the making and keeping of fertility dolls made of beadwork is a tradition found among women only. He further maintains that women use fertility dolls as an expression of their desire to have children.

Childlessness is a great cause of sorrow in the marriage which sometimes results in the total destruction of that marriage. Most of the men in the tribal societies tend to dislike women who are unable to bear children. Because of the fear of childlessness, fertility dolls came into women's lives. Boys are more preferable to girls because of a belief that this will help in retaining the family name.

According to Costello (1990:14) women were sometimes instructed by herbalists to use these dolls which serve as a sympathetic magic leaving them with a hope of having their own children. He further points out that this tradition of making fertility dolls by the women reveals their desire to attract an eligible husband and ultimately to have children. Fertility dolls are believed to demonstrate a strong reliance on sympathetic magic.

Fertility dolls were also given to young girls by their parents during puberty stage as a good luck charm. Girls were advised to take care of their dolls because there was a belief that when it got damaged, this would mean that even their babies could die. Parents made sure that after the girl has used the doll, it was given to her younger sister to take care of it.

The picture below shows the typical of Msinga fertility doll. This doll belonged to Mrs M. Mchunu of EmaChunwini Clan. She has now given this doll to her grand child for entertainment and also to serve as a good luck charm. Mrs M. Mchunu likes to help her grand child in keeping this doll clean. She dresses it like a real person. It has long braided hair and a knot (*inqothela*) on the head. It is wearing a red head band. Its hair is also decorated with different colours of beads. On the bottom it is wearing *uhaqa* as well as *isigege*. The neck is also decorated by necklets. Mrs M. Mchunu said that she also washes its beadwork and also makes sure that its hair looks nice.



Pregnancy

Von Kapff (1977:20) maintains that when a woman is pregnant she supports her additional weight by wearing a belt made of dried grass embroidered with grass or plastic beadwork. According to Magwaza (1999:209) this woman may wear the *isibhodiya* with the hope that it will transfer health and strength to the expected child. She further maintains that a woman can also wear strings of beads in her hair in order to ensure safe delivery. Although she may wear flared beaded coolers, a wife's beadwork is characterized by its simplicity until she has born children; her demeanor should be modest (Carey 1986:55).

2.5.5 Wearing of beadwork by men

Wearing of beadwork by men differs from that of women because a young man who has not yet found a girlfriend does not wear beadwork. Traditionally men wear beadwork made by their wives or girlfriends. Because most men work in the cities, they are unable to wear beadwork in their working places. They sometimes wear beaded necklaces together with their European clothes. According to Carey (1986:55) men usually wear European clothes and wear beadwork when they come home courting or when attending wedding or dances.

2.6 Significance of beadwork

Beadwork is of great significance in various ways, for example, it serves as a symbol of identity, indicate power and achievement, used as a currency, etc.

2.6.1. Significance of beadwork in indicating geographical locality

Beadwork, which a person wears, becomes a kind of code which would tell anyone who could decipher it a great deal about the wearer. Most obvious would be the region or even clan from which the wearer comes (Wood, 1996:155). He further points out that the beadwork styles within a clan or an area in the cause of time change, sometimes due to the fact that when a woman gets married she comes with her own beadwork to her husband's clan. Therefore different styles of beadwork will be made. It is easy to recognize or distinguish beadwork from

certain geographical areas when people dance; they can be identified by beadwork styles.

2.6.2 Significance of beadwork as a source of income

Beadwork serves as a source of income to most of the unemployed rural women. Most of them have moved to the cities to sell their curio beadwork, for example, in Durban they are mostly seen on the beachfront selling their beadwork directly to public. Morris and Preston-Whyte (1994:73) states that due to the fact that many members of Nazareth Church have had little education, and once again particularly in the case of women and girls, find it difficult to secure employment. The making and selling of beadwork provides another source of income.

2.6.3 The importance of beadwork when death strikes in a family

Through beadwork it is also possible to recognize a person who is undergoing a period of mourning the death of a member of the family.

Those who are to bury the corps strip themselves of their clothing, beadwork and other ornamentation. This is because these would become contaminated by contact with corpse and would have to be destroyed. After the burial all present go to the river to wash pollution of death and members of the bereaved family shave their hair (Morris and Levitas 1984:34).

2.6.4 **Importance of beadwork in ceremonial occasions**

The importance of beadwork is also noticeable during the ceremonial occasions such as *umemulo*, courtship and weddings. During these ceremonies most people including those who used to wear the European clothes feel proud of wearing their traditional beadwork, including their love letters necklaces. It is also during this time where the wearing of beadwork reaches its climax. Traditionally, the marriage ceremony marks the beginning of the most significant period in a person's life and it is accompanied by changes in clothing.

During this time people from various clans get together, therefore beauty of beadwork in personal ornamentation and decorated garments of different styles of beadwork is observed. Even the objects such as sticks that are carried by men are beautifully decorated by beadwork.

2.7 **Religion and beadwork**

Literature reveals that people of Nazareth Church still adhere to the wearing of traditional beadwork. All church members wear the prayer uniform consisting of a white cloth smock. According to Morris and Preston-Whyte (1994:71) the prayer uniform that is worn by women is complemented by the adoption of a traditional Zulu wife which is decorated with beaded band in the design and colours of her choice. They further maintain that above their bare feet women also wear anklets while on their head rests they sometimes attach additional beadwork.

It is in women's dancing attire that beadwork comes into its own. Not do they sport their decorated head rests and anklets, but also the edge of the cloth that covers their skin skirts has two rows of intricate beadwork. They usually wear a wide beaded belt, by a striking lace like cascade of beadwork. Falling from the headdress to the shoulders and a wide necklace (Morris and Preston-Whyte 1994:71).

2.8 The effects of western civilization

From its very beginning, beads and beadwork were an integral part of the Zulu culture. However, factors such as the arrival of the early missionaries who were not interested in the wearing of traditional beadwork, but perceived it as the outward sign of paganism, led to a decline in the wearing and making of beadwork. As a result people splited into two distinct groups, such as the converts who were dominant Christians. They were forbidden to wear their beadwork (Costello 1990:3). Procter and Klopper (1994:68) agree with Costello by stating that by the late nineteenth century, beadwork had become a symbol of resistance to Christianity and colonial culture leading to a great divide between those who sought to change their identities, the school people and those who clung tenaciously to indigenous practice.

Since Christianity is less dominant in the rural areas, there are many people who value the wearing of beadwork. In most South African black rural areas young generation who are the descendants of the Christianity converts, gradually adopt the western culture. As a result, they wear European clothes such as shirts, vests and trousers which help to indicate to which church they belong. Converts also change

their beliefs as well as values, and many young people who are schooling associate beadmaking and the wearing of beadwork with the heathen worship. Procter and Kloppe (1994:58) supports this point by stating that missionaries strongly attacked cultural values, traditions and identities, while on the other hand exchanged beads for food and favours. They further point out that when one accepted Christianity, ritual burning of one's assembled beadwork took place which was replaced by gifts of missionary crafts such as embroidered white handkerchiefs. The selling of beadwork by the widows of male traditionalists before joining local Christian communities was common.

According to Procter and Kloppe (1994:58) missionaries strongly attacked cultural values, traditions and identities yet on the other hand they exchanged beadwork for food and favours. Procter and Kloppe further points out that there are also the conservatives who have no interest in schooling but who are still adhering to their beliefs and traditions. They are characterized by the wearing of beadwork and rejected Christianity. According to Morris and Preston-Whyte in Natal they are commonly known as "*amabhinca*" to distinguish them from educated people. They further maintain that beadwork is only one element of *amabhinca* work. Costello (1990:21) states that in the countryside the split between families and communities which wear beads and those that do not, is based on religion. Where Christianity is a dominant form of worship, beadwork has declined.

Urbanisation also has effect on the use and wearing of beadwork because when they are in the cities where they work, most black people wear European clothes leaving their beaded necklaces exposed on the

necks which serve as an indication of where the wearers come from (Preston-Whyte 1994:30).

As the power of the Zulu kings decreases, and the European clothes increase in Natal, movement of the Zulu speaking groups along with greater availability of trade goods led to a surge in the making of beadwork and the diversification of styles (Wood 1996:157).

2.9 Conclusion

This chapter presented the general review of literature which reveals that beads were highly valued by the Africans and that they were used in all the facets of the Zulu culture. Women were the people who were highly responsible for making beadwork because they had plenty of time while their husbands were away in town. Beadwork also highlights the stages of human development, which help to distinguish people of various stages. It is also evident from literature that beadwork serves as a means of communication between people of different stages and sexes where girls were able to convey certain messages to their lovers and husbands.

Chapter three deals with research methodology.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter outlines the methodology used by the researcher in obtaining the information from the respondents. It is also in this chapter where the researcher describes the population, the sample and the instrument of data collection, pilot study and conclusion.

3.2 Method of data collection

A descriptive study was undertaken. This method was chosen because the researcher intended describing the meaning that the people at Msinga area assign to the use and wearing of traditional beadwork. The study also attempted to describe whether beadwork is still of value at Msinga area.

3.3 The population and sample

As indicated by the title of the study, the target population was the people of Msinga area from the following for clans:

Amachunu,
Abathembu,
KwaMabaso, and
KwaMajozi.

People of various age groups ranging from fifteen (15) years old to the age of sixty (60) which were both males and females were interviewed. These people were preferable because they are likely to give an in-depth information required by the study as most of the people of these age groups will have used beadwork from their various stages of their development.

Out of forty (40) respondents that were interviewed in this study, the researcher has decided to list only three of them from each clan. These three respondents will include people of various age groups. Both sexes will also be represented. The researcher has also noticed that among these forty (40) respondents, most of them had similar ideas or agreed on certain points regarding the meaning behind the use and wearing of traditional beadwork.

The following is a list of some of the names of the respondents who participated in the interviews:

- (a) Ms Sayinile Mchunu of EmaChunwini
- (b) Mrs Mukuthu Mchunu of EmaChunwini
- (c) Mr Zabango Mchunu of EmaChunwini
- (d) Ms Buyelaphi Dubazane of Ebathenjini
- (e) Mrs Khonzeni Dubazane of Ebathenjini
- (f) Mr Mkipheni Mthembu of Ebathenjini
- (g) Ms Ntombizonke Dlamini of KwaMabaso
- (h) Mrs Tholakele Shelembe of KwaMabaso
- (i) Mr Mzonjani Mabaso of KwaMabaso
- (j) Ms Thobeleni Majozi of KwaMajozi
- (k) Mrs Nomakhimbile Mbatha of KwaMajozi

(I) Mr Mphikeni Majozi of KwaMajozi

To give a clear picture of Msinga area, the researcher has given a brief description and a map of KwaZulu-Natal Province:

3.3.1 General description of Msinga area

Msinga is a district situated in KwaZulu-Natal Province (see map on page 8).

3.3.2 Sampling and sample size

At first the researcher randomly interviewed any person that she came across for the convenience purpose and that the study should be qualitative and not quantitative. Because most of the respondents were unable to read and write, it was impossible for the researcher to use a questionnaire in this study.

Random sampling was really time consuming because the researcher wasted a lot of time begging and convincing the respondents to listen to what she wanted to know about the meaning behind the use and wearing of traditional beadwork. Respondents were willing to give the information to the researcher but the problem was that they had not enough time to talk with her because they had their own things to attend to. They were not aware that she was coming to interview them.

Because of the above-mentioned reason, the researcher then decided to make appointments with the respondents in order to find them waiting for her when she comes back again, and also to avoid wasting time. The researcher also informed the respondents that when she comes back she would like to take photos and explained the reason thereof.

The researcher interviewed ten (10) people of different age groups and sexes in each clan. The total sample size consisted of forty (40) respondents. The interviews took place in different venues, for an example, at their homes, on their way to the local supermarkets, etc.

3.4 Data collection instruments

The means of obtaining the desired information was through an unstructured interview. This type of interview was chosen because it helped respondents to remember facts accurately in a relaxed unhurried atmosphere which is not stressful. Hysamen (1994:174) supports the convenience of the unstructured interview by pointing out that "in the unstructured interview the participants are free to give the information to the interviewer and not bound to the previously compiled list of questions."

The interviewer's ability to change from her role as a detached interviewer enabled her to interact with the respondents. Questions were also directed to the respondent's experiences, feelings, beliefs and convictions about the meaning that the people of Msinga area assign to the use and wearing of traditional beadwork.

Structured interviews were unsuitable for exploring and describing the experiences of respondents as these tend to be rigid, with all questions specified in advance, this would impede the communication. Some information that the respondents would have omitted in a rigid structured interview.

The tape recorder was used to speed up the process of interviews of the participants. Permission of using the tape recorder was obtained from the participants and their families. This tape recorded information was later interpreted. The interviews were conducted in Zulu to facilitate understanding and freedom of expression to the participants as most of them could communicate freely in Zulu. The information given by the respondents was later interpreted in English by the researcher.

Conducting interviews is time consuming. The length of the interviews varied, but on average took one and a half-hour to two and a half-hours to complete. Lack of experience in interviewing as well as in-depth information that the respondents wished to bring forward contributed to the long duration. The interviews were advantageous to the researcher who initially had experienced difficulties in conducting interviews, but the fact that these were unstructured interviews, loosely focused, the researcher found them to be eye opening for her. The interviews opened the researcher's eyes in relation to areas to explore. The last interviews became much more easier to conduct.

3.5 Collection of data

3.5.1 Ethical considerations

As the study cannot be conducted without the permission of the people concerned, ethical considerations were important. The purpose of collecting data was also explained to the respondents. The permission to conduct research was obtained from the elders of the clan, families of the participants and the participants themselves.

3.6 Pilot study

A pilot study for testing the validity of the instrument was carried out on five (5), people of Emabomvini clan at Msinga area. These people were excluded from the main study. The researcher was made aware of the factors, which she could not have explored, therefore, these were included in the interviews of the main study.

3.7 Conclusion

In this chapter the research method, population, the sample, the instrument of data collection and pilot study were described. The following chapter deals with literary artist's conception of beadwork.

CHAPTER FOUR

LITERARY ARTISTS' CONCEPTION OF BEADWORK

4.1 Introduction

Chapter two dealt with the general review of literature where one finds the views of different authors concerning the historical background to beadwork, the arrival of trade beads in South Africa, makers of beadwork, beadwork and the stages of human development as well as the significance of beadwork. This chapter presents literary artists' conception of beadwork.

Beadwork is of great significance in such a way that there are many instances where beads are mentioned in modern literature (prose) which includes novels, short stories and modern poetry, as well as in the traditional literature which is divided into poetry such as *izibongo* (praise-poems), *izithakazelo* (clan praises), *izaga* (proverbs), *imilolozelo/imidunduzelo* (lullabies), *amaculo* (songs - lyric and dramatic poetry) and prose which includes *izisho* (idioms), *iziphicwaphicwano* (riddles), *izinganekwane/izinsumansumane* (oral narratives).

According to the World Book Encyclopaedia (1992:610) poetry is a type of literature in which the sound and meanings of language are combined to create ideas and feelings. The Encyclopaedia Britannica (1992:106) defines poetry as a concrete and artistic expression of the human mind in emotional and rhythmical language.

According to Canonici (1990:8), prose is similar to normal everyday speech, which is perfected and controlled in the interests of artistic creation and literary style.

The fact that beadwork became an integral part of the Zulu culture and that it is still valued by many people is witnessed by many poets who mention it in their poems. This contributes a lot to the understanding of the background history of that particular poet as well as his philosophy of life. In most cases in poetry beadwork is mentioned to indicate how the males and females communicate, for instance when a girl accepts the young man as her lover, she hands to him the love letter (*ucu*) which is the common way of telling a man that she loves him amongst the tribal people. Through these poems one could see that the poets love their traditional culture and that they are striving for its survival since it is gradually disappearing due to Christianity, urbanization and other factors.

4.2 **Modern literature**

4.2.1 **Poetry (Modern poetry)**

When one reads the poem entitled *Kwadedangendlale* which is found in Vilakazi (1970:26), in the third line of the seventh stanza, one comes across such lines as illustrated in the example below which serves as an indication that our literature supports the idea of using beads for various cultural values. These lines reads thus:

*Ngabona nokushelana
Kwezintombi, nezinsizwa
Ngabon' amasok' enqoba,
Ziwakhunga ngobuhlalu*

(I also saw the proposal
of young women and young men
I saw the young men conquering,
Presented with beads).

This notion is also clearly indicated in Mabuya and Msimang (1993:1) where there is a poem entitled ***Ucu Olumhlophe*** (White Love Letter). This poem strongly supports the idea that beadwork plays an important role as a means of communication between males and females where the girl hands the love letter to the man of her choice as a way of accepting him as her lover. This poem reads thus:

*Kwaleth'uzi oluwusinga lobumhlophe,
Kwaqokw'ubuhlal' obugabis' ubumhlophe,
Yeka leyo minjunju yothando kutshutshwa,
Luny'uhlamvu lwesiqalo nesiphetho.*

*Ngamehlwana amhlophe luthi cwayicwayi,
Ngamehlwana amsulwa luthi phayiphayi,
Luyisibopho sezifungo isibili,
Luyisizinda sezinhliziy eezimbili.*

*Uzi oluhlanganise lamaqanda wolwazisa,
Ungaluphatha gadalala logqashuka,
Ubuhlalu koba yisanhlaka senhlakanhlaka
Kochitheka phoko lwakamfazi!*

(They brought a fire making stalk which indicates white
White type of beads were chosen
Never mind the pain caused by love when
making beadwork
There is only a single bead for the beginning
and the ending

With tiny white eyes it winks
With innocent eyes it winks
It is a rope of tying the knot of promises
It is the plot (*isizinda*) of two hearts

The fire making stalks which has brought these
eggs must be respected
If you take it carelessly it will break
Beads will just spread all over)

Another example is found in Buthelezi (1995:45) where the poet mentions a certain form of love letter (*ucu*) which is known as *Ubhangqiwe*. This is found in the seventh and ninth lines of the first stanza in the poem entitled *Ngiqhakazelwa Ngonongidi*. These lines are as follows:

*Engani awubange usafika ngaleyomini
Ukuzolanda ubhangqiwe sengiwtshutshile
Ngobhangqiwe omhlophe.*

(Because you didn't come that day
to collect your *ubhangqiwe* (love letter)
That I have already made
The White *Bhangqiwe*)

In Buthelezi (1994:58) the reader again comes across such lines where love letters with their colours are mentioned. This notion is found in the fourth line of the eighth stanza and it reads thus:

Zigqize ngezincu ezingcombo nezibukhwebezane

(They are wearing yellow and purple love letters).

In the poem entitled ***Azibuye Emasweni*** which is found in Zulu (1990:17) the poet mentions ***umgexo*** (bead necklace) in the third line of the third stanza which reads thus:

*Lihlobile izwe ngezimbali,
Ezithe vumbu qede ezinkalweni
Ngabheka ngabona ubuhlalu
Obunhlobonhlobo belukiwe,
Baligaxa izwe ngomgexo
Wezintombi ziya odwendweni,
Zishaye ujenga zeqa amangqashu*

(The land beautify itself with flowers,
which grow wide spread around the plains
I looked and saw different kinds of beads
covering the land with a necklace
of young women going to the ***udwendwe*** (bridal party),
standing in a queue jumping with joy).

Beadwork is also mentioned in Zulu (1980:8) in the poem entitled ***Izithakazelo*** (clan praises) where a poet again values the beauty of beadwork, therefore beadwork is mentioned in the fifth line and the poem reads thus:

*Wangithopha kwathi cosololo,
uyazazi ezakithi izithakazelo,
Washo wangixoxela indaba,
Okobuhlalu bakithi kwaZulu,
Buyizeke indaba
Buginqika phezu kwedanda
Le ntombi iqonde odwendweni.*

(You call me with my clan praises and I feel happy,
Do you know my clan praises,
You also tell me a story,
like the beadwork of our area in KwaZulu,
telling a story
Rolling down on the girl's waist
on her way to the ceremonial occasion).

In Msimang (1990:41) in the poem entitled ***Inyosi Yakwagwegwazangene***, one comes across such lines where beadwork is mentioned, for instance in the fifth line of the third stanza, which reads as follows:

*Babon' ulizwi eqombol' ezaseGordon
Eshiy' amatshitshi aKwaZulu econsa,
Evunule ngamaqabane namadavadi*

(They saw Lizwi going up the mountains of Gordon,
Leaving the young women of KwaZulu highly
adorning themselves with ***amaqabane***
and ***amadavadi*** (anklets))

4.3 Prose

4.3.1 Novels

As it has been pointed out again in the prose the reader comes across such lines where beadwork is mentioned as an indication that our literature supports the idea of using beads for various cultural values. Xulu (1981:8) mentions beadwork such as in the following portion:

*Laphaya emfuleni ubona ngezintombi zivunule ziconsa,
Zidle izinyolovane, izibheqe namadavadi.
Zihizise izinhlobo zobuhlalu lobu!*

(There in the river, one sees young unmarried girls heavily wearing their traditional beadwork, wearing their message bearing necklaces, the '**izibheqe**' and the armbands or anklets wearing different kinds of beadwork across their shoulders).

Xulu (1981:9) also mentions the love letter (**ucu**) which is worn by young man. This love letter is made for him (young man) by his girlfriend. This portion reads thus:

*Niyazizwa izinsizwa
Nazo zivunule ziconsa, zithwele amadlokolo,
Ezinye zithwele amasakabula nazo zihize ngezingu
Ezinhlophe eziqonywe ngazo.*

(Can you hear the young men
They too are heavily wearing their beadwork,
they have long rolled hair on their heads,
Some of them have the birds feathers attached
to their hair and they are also wearing their love
letters given to them by their girl friends when
accepting their proposal).

Beadwork is again mentioned in Xulu (1981:15) where the reader comes across a portion which reads thus:

*Wayevunule ephelele uNkobongo umfokaShelembe
Ekhanda lapha wayethwele isikhumba semfene
Esasilenga umsila wakhe uqobo unoha
Ehlome izinyongo zifuthwe ziqaqele lonke
Ikhanda leli, lapha ebusweni bakhe kulenga
Ubuhlalu.*

(Nkobongo, the son of Shelembe completely adorned himself with traditional beadwork, above his head he was wearing the baboon's hide with the baboon's tail hanging there. He had the gall bladder pinned around his head; on his face beadwork is flowing).

Xulu (1981:71) mentions beadwork once more in this portion:

*Waphuma ekhaya waqonda emthonjeni, kampingizane
Lapho ehlangana khona nodadewabo kaMajongosi
oNokhwezi noNonkanyezi, ababemlethele imvunulo
Yomdabu ayezoyivunula uma eya embongweni wakhe.
Nangempela amantombazane ayesemphathele ubuhlalu,
Izinyolovane, izibheqe, nesigege nokunye ayengavunula
ngakho.*

(She left home and went to Mpingizane's River where she met Majongosi's sisters Nokhweza and Nonkanyezi who brought her the traditional beadwork which she had to wear during her traditional ceremony where she was thanked (**umbongo**) by her in laws for accepting his lover. The girls really brought her beads, the **izinyolovane** (beaded necklace which carries the message), the '**izibheqe**' and other things that she had to use to adorn herself with).

4.3.2 Drama

In Dube (1979:60) the reader comes across such lines as illustrated below which again indicates that our literature supports the idea of using beads for various cultural values. This portion reads thus:

*Ingane le yakwethu isiyakuthanda Buthelezi,
Kepha ngokomthetho walapha kithi, ayinakuze
Ikunike isandla sayo sokunene
Hambake Buthelezi ulande ubuhlalu bethu, ...*

(My sister is now falling in love with you Buthelezi,
But according to our custom, she won't give you
her right hand
Go Buthelezi and collect our beads, ...)

Dube (1979:63) further mentions beadwork in the following portion which reads thus:

*Ngicoshe ubuhlalu uyongenzela ngithenge ngabo,
imigexo emibili yemvu etc.*

(I pick up beads so that you make me beadwork
so that I can use them to buy two bead necklaces).

Beadwork is also mentioned in Xulu (1996:30) where the love letter (*ucu*) is mentioned. This portion reads thus:

Ucu lwakho-ke usuyaluthola

(You are now receiving your love letter).

Love letter (*ucu*) is also mentioned in *Molefe* (1994:15) as in the following portion:

*Mgidi: Mzwezwe uyabona ukuthi lolu cu luyaqhuma?
Luqhuma sengulufakile entanyeni ... uyakubona kodwa
lokho Mzwezwe?*

*Mzwezwe: Kodwa mina Ndabezitha bengizothi sisalugaxa
sisazobheka ukuthi luyasilingana na.*

*(Mgidi: Mzwezwe, are you aware that this love letter is breaking. It
is breaking while I'm wearing it on my neck Do you see
that?*

*Mzwezwe: But Ndabezitha I was going to say we will put it on our
necks.
We are still going to see whether it fits or not?*

Molefe (1994:43) again mentions the love letter in this portion:

*Mina ngiyasola ukuthi lo mgcagco wenkosi awuhambi
kahle. Bekufanele sisheshe sixhumane nomuntu
ozoyedlulisa le nto iye enkosini isheshe izwe inkosi
ukuthi ucu lwayo noThulise kaluhlangani.*

(I suspect that the king's wedding is not going well.
We were supposed to speak with a person who was
going to take this matter to a king so that he could
hear very soon that his love letter with Thulisile
doesn't fit).

4.4 Traditional literature

4.4.1 Prose

Oral narratives (Izinganekwane/Izinsumansumane)

Beadwork is also mentioned in *Izinganekwane* (Folktale). As we found this in Mabuya (1988:12) where there is a portion which reads as follows:

*Bonke abantu babeqhatha umunyu ngalo mntwana
Owayemuhle njengobuhlalu!*

Here, the girl's beauty is compared to that of beadwork even her name is Buhlalusebenkosi because she is just like the king's beads. In English this reads thus:

Everybody was worried about a child who was beautiful like beads!

4.5 Conclusion

The study reveals that most authors of the Zulu literature make mention of bead and beadwork in their writings. This really indicates how important beadwork is to many people. Since this chapter has dealt with literary artist's conception of beadwork, the following chapter (chapter five) will then discuss the meaning that is assigned to each bead colour.

CHAPTER FIVE

MEANING ASSIGNED TO BEAD COLOURS

5.1 Introduction

Chapter four dealt with literary artists' perception of beadwork. This chapter discusses the meaning that is assigned to each bead colour. It is evident from literature point of view that colours of beads play a significant role in the meaning carried by beadwork. Meanings given to different types of beads by various people are in most cases similar. Most colours carry symbolic meanings. The colours that are commonly used by the girls in making romantic love letters to the men of their choice are white, black, red, green, blue, yellow and navy. These colours were used in the past and they are still used today.

Literature also reveals that the finer distinctions of colour symbolisms are not readily understood as in the past due to the fact that younger generation do not rely on the colour symbolisms for meanings instead they prefer written words. The amount of colour applied is of great importance, since it shows the intensity of emotion (Carey 1990:55).

5.2 **Different colours of beads and the meanings assigned to them**

5.2.1 **White beads (*obumhlophe*)**

White beads symbolise purity and they are mainly used by the diviners because they have a belief that the ancestors that they worship like white things which are not associated with evil. These beads are very common and they equal purity and truth (Carey 1986:55). According to Von Kapff (1996:38) white beads also represent love as well as honesty. When a girl accepts the man of her choice by giving him the white love letter, she is conveying a message that she loves him and also that she is a virgin.

5.2.2 **Black beads (*obumnyama*)**

According to Carey (1990:48) black beads may represent the oxhide skirt which is black in colour and worn by women at marriage. This colour may also signal disappointment and mourning. If the girl gives a token with black colour to the man she loves, she is drawing to his attention that she is ready enough to dress in her oxhide skirt which has pleats, but she is also asking for the '*ilobolo*' to be paid first.

5.2.3 **Red beads (*obubomvu*)**

Von Kapff (1996:38) maintains that red colour means tears and desire. According to Carey (1986:55) red beads mean the fires of passionate love, and also serve as an indication of anger and pain. Red colour means tears and desire. When the girl hands a token which is red in colour to the man of her choice, she is conveying the message that she

has come to waken the living cow and that her '*lobolo*' can be paid. Here it refers to this red headdress which is worn by a woman. Both the married women's headdress as well as her oxhide skirt symbolise that she is ready to get married.

5.2.4 **Pink beads (*Obumpofu*)**

Pink beads symbolise poverty. When the girl hands a token with pink beads to her lover she is telling him that she adorns him even though she is poor and also reminding him that she still loves him. In Zulu she says '*ngikuthanda noma umpofu*'.

5.2.5 **Yellow beads (*Obuncombo/Obuphuzi*)**

According to Von Kapff (1996:38) yellow beads symbolises wealth. They are highly worn by men rather than women. This type of beads is also used to make fertility dolls. When the man receives a beaded article with yellow bead colour, the message that is conveyed is that the girl is wealthy because of the love she has for his lover. Literature also reveals that yellow beads may also symbolise fertility.

5.2.6 **Green beads (*Obuluhlaza*)**

Green colour in beads symbolizes new life and may also mean lush pastures. Literature also reveals that green colour could also mean love sickness and even jealousy where the girl conveys a message that she is as thin as a blade of grass because she has been separated from her man and also that she misses him (Von Kapff 1996:38). When a girl hands a token with green beads to her boyfriend she is also trying

to convey a message that she is a green child. In other words green beads can be used to indicate or convey a message that a person is young. The girl can hand a green token to her lover with the aim of conveying a message that she is very young but accepting his proposal. She is also telling him that even though she is very young she is old enough to begin a new life with him.

5.2.7 **Royal blue (*Obujoli*)**

According to Von Kapff (1996:38) blue colour signals loyalty. It is also evident from literature that blue colour represents a dove. A token or bead article which is blue in colour was given to a man by the girl who was trying to tell him that she envys a dove that is able to fly to his home to see him and also be able to pick up crumbs from his doorway.

5.2.8 **Tuniquose blue (*Obulwandle*)**

By giving the man of her dreams the bead article with such colours, the girl is trying to tell him that her love for him is like the sea sand which is clean and pure.

5.3 **Other colours**

The people of Msinga area do have names of the colours of beads but most of them especially the young generation do not assign meaning to any bead colour because they prefer writing. If the bead maker is unable to write she even asks those who are able, to write her what she wants for her token and she then copies that. However, some of the old people in this area still remember the meaning attached to bead

colours. These meanings are similar to those discussed above. Other colours found at Msinga area are the following:

Owamanzi (the clear or colourless beads) known as **owamanzi** because it is colourless like water. There is also another bead colour which is known as **inkanyalazi eyamanzi** (light blue), **oluhlaza ngokungamanzi** (light green), **oyinhlaka** (light yellow colour), **ophuthukezi** (orange like colour), **obukhwebezane** (purple).

Mrs M. Mchunu of EmaChunwini clan who is sixty (60) years old explained that today, the young generation does not give meaning to the colours of beads. She further stated that in the past they did assign meanings to bead colours found in the tokens. She said that this was known as '**isikhulumiselo**' because each and every bead colour in that particular token carried a certain meaning. Mrs M. Mchunu brought the bead article which is called **uthelekani**. This **thelekani** has the following colours, each of which has the meaning:

white (**obumhlophe**), red (**obubomvu**), yellow (**obuncombo**), pink (**obumpofu**), green (**obuluhlaza**), black (**obumnyama**).

According to Mrs M. Mchunu **uthelekani** is worn around the neck, in other words it is a certain form of necklace which is not just a single string of beads but it is made up of many beads. There are many string of beads attached to one another. This necklace is a certain form of **isinyolovane** which is also a message-bearing necklace. This **thelekani** is an old type of beadwork which was highly worn in the past but it is becoming fashionable to the young generation.

According to Mrs M. Mchunu this token with each colour reads thus:

White (**obumhlophe**) *ngangikuthanda inhliziyo yami imhlophe qwa.*

(I loved you and my heart is white)

Red (**obubomvu**) *manje isiphenduke yaba bomvu isinjengegazi.*

(It has turned red like blood)

Yellow (**obuncombo**) *sengibonile ukuthi usungishiye phansi njengamafinyila.*

(I have seen that you've left me down like mucus)

Pink (**obumpofu**) *umpofu uthe thuqu*

in this sense it means (you are very poor).

Olwandle (**blue**) *ngangithi siyoye sibambe izihlabathi zolwande*

(I thought that we will touch the sea sands).

Green (**obuluhlaza**) *sengazaca ngaluhlaza cwe ngizacele wena.*

(I am so thin and also green because of you).

Black (**obumnyama**) *ngangithi ngifuna isidwaba*

(My intention was to get the oxhide skirt - isidwaba).

The photograph below shows ***uthelekani*** discussed above.



5.4 Different types of bead articles

The following are some of bead articles that are worn by the people of Msinga area from these four clans: AmaChunu, Abathembu, KwaMabaso and KwaMajozi. A brief information is given for each and every bead article shown below. These bead articles are as follows:

Name of the artifact: Isigege



People who wear it? Young unmarried girls

The colour and its significance:

The isigege appears in various colours and there is no special meaning assigned to each bead colour today.

The use of the article:

It is used for adornment by young girls, especially during ceremonial occasions.

Type of beaded artifacts:

There are various types and sizes.

User's origin

The wearer is from EmaChunwini clan

Name of the informant

Masilevu Mchunu

Name of the artifacts: Izigqizo zasezandleni (armlets or armbands)



People who wear it

Both males and females, young and old people wear it.

The colour and its significance:

Armlets appear in different colours with no meaning assign to them.

The use of the artifact:

It is worn by people of different ages and sexes for adornment, especially during ceremonial occasions.

Types of beaded artifacts:

Armlets comes in various sizes and shapes as indicated by the photos above.

User's origin

EmaChunwini clan

Name of the informant

Bongeliwe Dlamini

Name of the artifacts: Izigqizo/Zasezinyaweni/Amadavadi (Anklets)



People who wear it

Males and females of different age groups.

The colour and its significance:

They come in different colours and there is no meaning assigned to each bead colour.

The use of the artifact

They are worn by both males and females to beautify themselves, especially during ceremonial occasions.

Types of beaded artifacts:

They come in various sizes and styles.

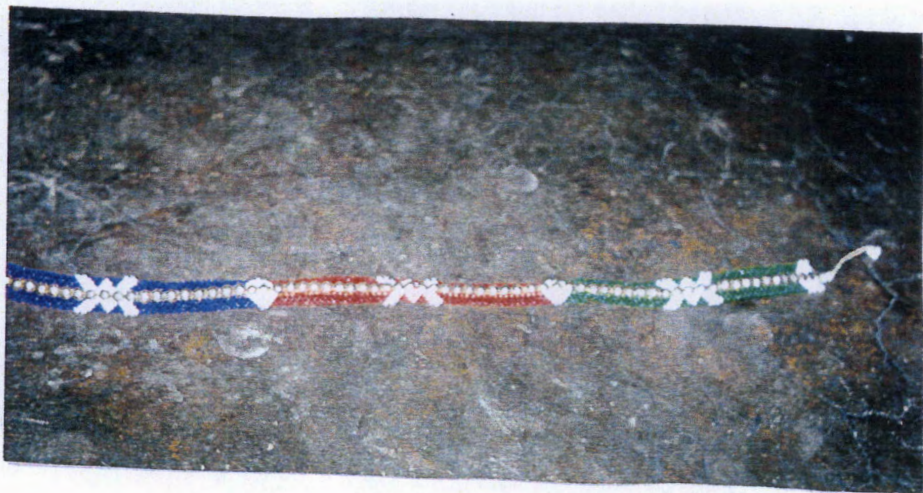
User's origin

KwaMajozi

Name of the informant

Tholwaphi Mabaso

Name of the artifact: **Uqenya**

**People who wear it:**

Both males and females

The colour and its significance:

It comes in different colours and no meaning is assigned to each colour.

The use of the artifact

It is worn by people of different age groups and sexes for adornment during ceremonial activities.

Types of beaded artifacts

It appears in various sizes

User's Origin

Ebathenjini Clan

Name of the informant

Buyelaphi Dubazane

Name of the artifact: **Umnqwazo (headband)**



People who wear it:

It is worn by females, especially the young unmarried girls.

Colour and its significance

It appears in different colours and there is no meaning attached to them.

The use of the artifact

It is used for adornment, especially during ceremonial occasions.

Types of beaded artifact

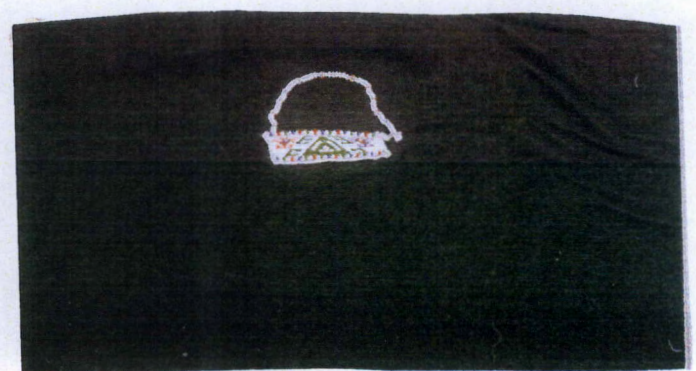
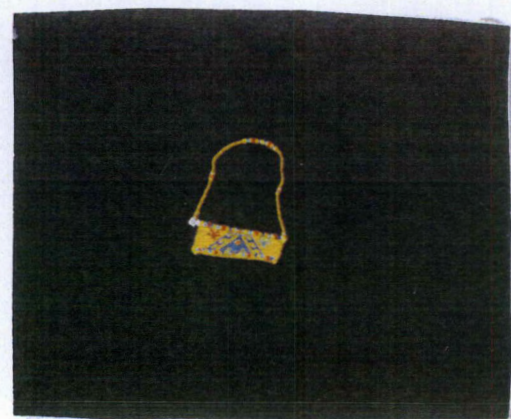
It comes in various sizes and types since we have the headband which is fastened at the back, because it cannot stay in its position like the one shown in the photo above. This headband does not need to be fastened at the back, because it is firm and it can be held in its position.

Users origin

KwaMabaso

Name of the informant

Mr Mzonjani Mabaso

Name of the artifact: Igcemeshe

People who wear it

It is worn by males and females

The colour and its significance

It comes in various colours and there is no meaning attached to its colour.

The use of the artifact

It is used for adornment especially during ceremonial occasions.

Types of beaded artifacts

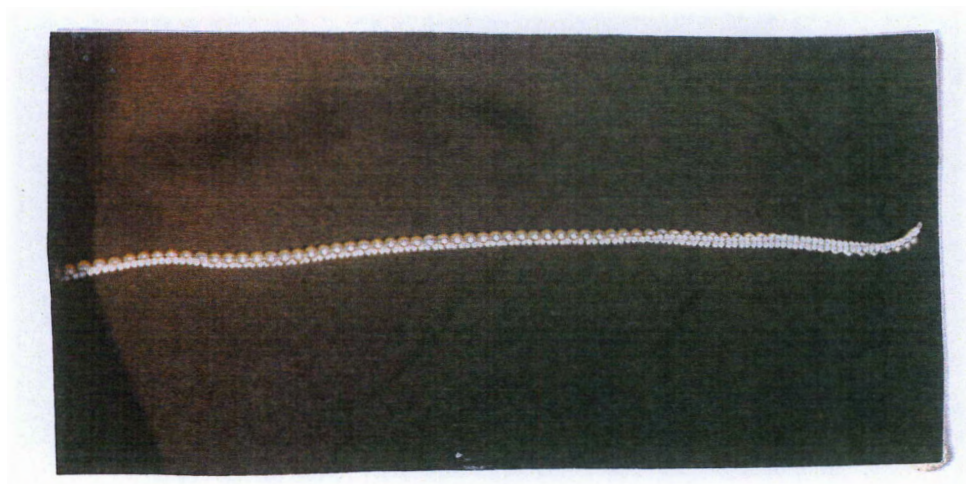
They have the same shape and different sizes.

User's origin

KwaMajozi

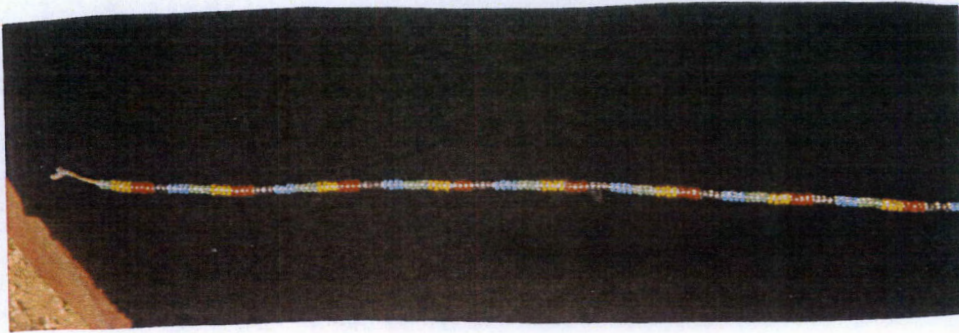
Name of the informant

Bhekuyise Ngubane

Name of the artifact: Ucu (Love letter)



The love letter below is known as ***khumula silale*** (undress so that we can sleep). It doesn't have silver knobs (***amaqhulu***) which are found in the above two love letters).



People who wear it

It is worn by males and females of various age groups. In most cases men wear it when they have girl friends or wives.

The colour and its significance

Love letters appear in different colours. White love letter that a girl hands to her lover when she accepts her proposal means that she is a virgin.

The use of the article

It is used or worn by both males and females to adorn themselves during ceremonial occasions or if they feel like wearing it. It is also worn by the young men who has just got a girl friend to make other people to see that he has got a new girl friend.

Types of beaded artifacts

Love letters (izincu) come in different types, for example, there is just a love letter which is made up of a string of beads. The other form of love letter is made up of a doubled string of beads and commonly known as 'ubhangqiwe'.

User's origin

KwaMabaso

Name of the informant

Mrs Tholakele Shelembe

Name of the artifact: Umbhijo



People who wear it

Both males and females

The colour and its significance

It comes in various colours. There is no meaning attached to each colour.

The use of the artifact

It is used by people to adorn themselves.

Types of beaded artifacts

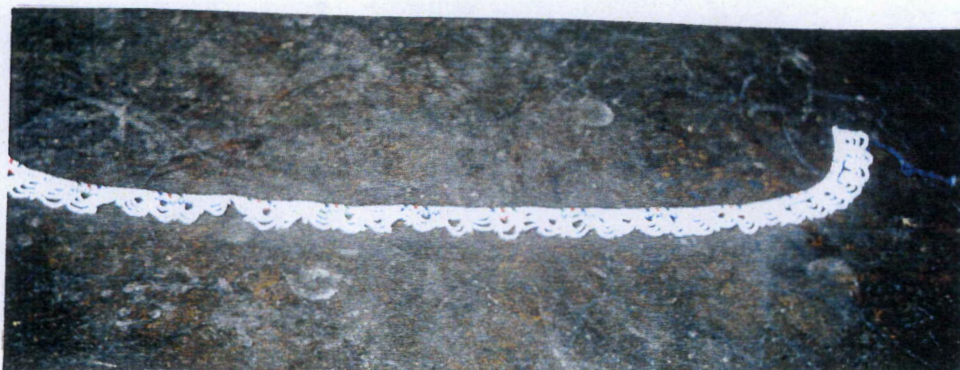
There are various sizes and colours

User's origin

KwaMajozi

Name of the informant

Ms Thobeleni Majozi

Name of the artifact: Ishaka

**People who wear it**

Males and females

Colour and its significance

It appears in different colours and there is no meaning assigned to each bead colour.

The use of the article

It is used for adornment and also during ceremonial occasions.

Types of beaded artifact

It comes in various sizes and colours. The picture below shows the white **ishaka** but the above one is red in colour.

User's origin

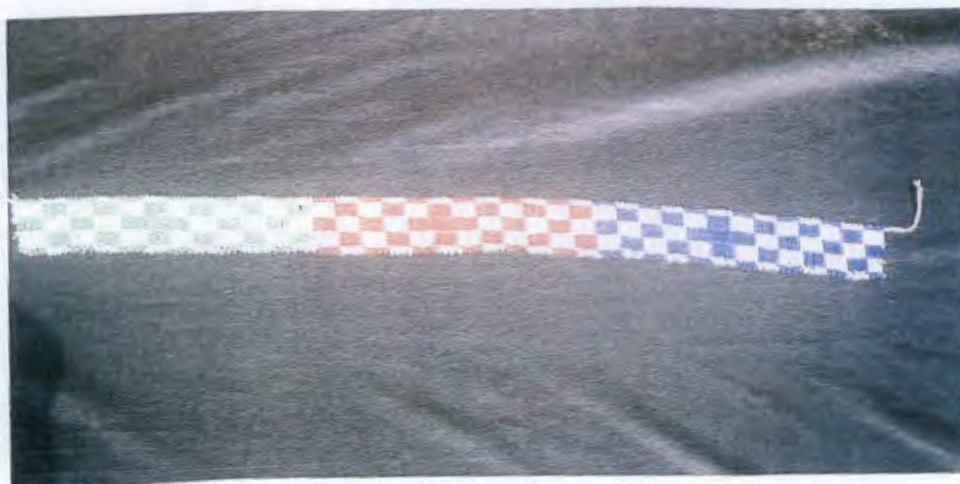
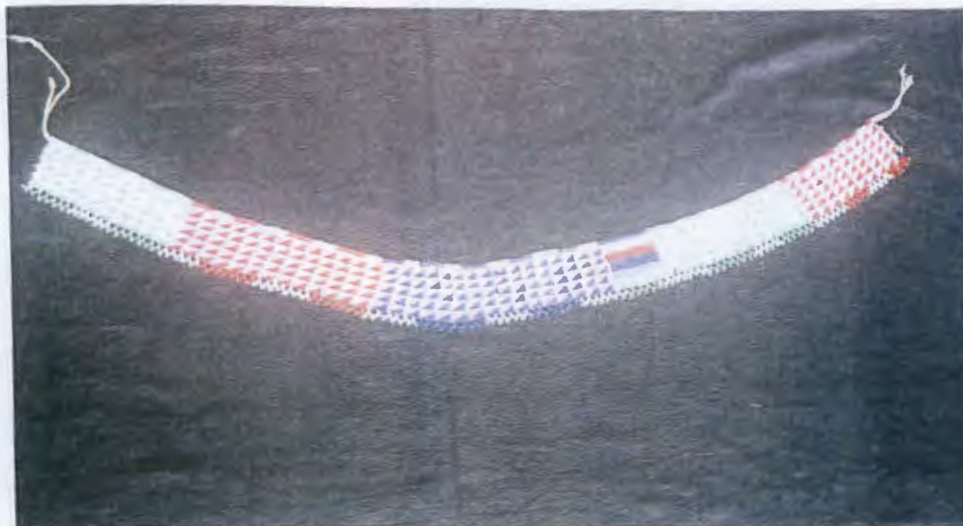
Ebathenjini

Name of the informant

Maphamsholo Dubazane



Name of the artifact: Imbubu



People who wear it

It is usually worn by the young men who have got girlfriends (*abagonyiwe*). The girls also wear it across their shoulders like boys.

The use of the article

It is used for adornment by both males and females during ceremonial occasions.

The colour and its significance

It comes in different colours and there is no meaning attached to the colours.

Types of beaded artifacts

It appears in various sizes and colours, as indicated by the pictures.

User's origin

Ebathenjini

Name of the informant

Gcabho Dubazane

Name of the artifact: Uhaqa

People who wear it

Males and females of different age groups

The colour and its significance

It appears in different colours and there is no meaning attached to the colours of beads.

The use of the artifact

It is worn during ceremonial occasions for adornment.

Types of beaded artifacts

They come in various sizes and types. We have the **uhaqa** which is worn around the neck, which is a necklet. There is also the one which is bigger in size and worn around the waist.

User's origin

Emachunwini

Name of the informant

Miss Sayinile Mchunu

Name of the Artifact: Uthelekani

People who wear it

Females of different age groups

The colour and its significance

It appears in various colours which carried meaning in the past but not today.

The use of the artifact

It is worn for adornment.

Types of beaded articles

They come in different styles and colours. This is worn around the neck.

User's origin

KwaMabaso

Name of the informant

Ntombizonke Dlamini

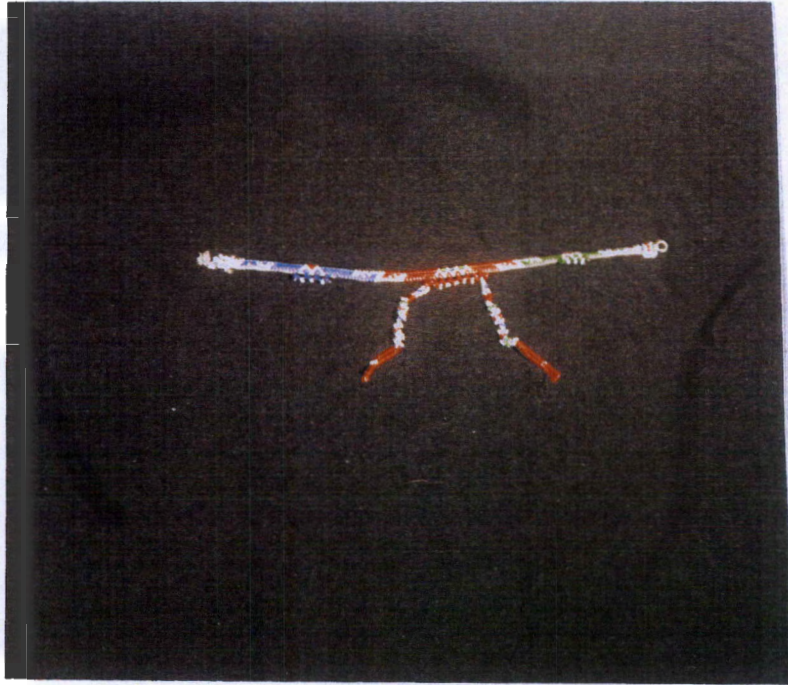
The photo below shows **uhaqa** which is the smaller type that is worn around the neck and also **uthelekani** which is again worn around the neck.



Name of the artifact: Ipasi



The photo above is *ipasi* which is known as '*isipani*' because it is not made up of a single string of beads but about six *amapasi* are attached together. The photo below shows another type of *ipasi* which is not *isipani*.



People who wear it

Both males and females.

The colour and its significance

It appears in various colours and no meaning assigned to its colours.

The use of the article

It is worn by males and females for adornment.

Types of beaded artifacts

It comes in various types and designs as indicated in the pictures above.

User's origin

Ebathenjini

Name of the informant

Nosipho Mvelase

Name of the Artifact: Ugcogco



People who wear it

Both males and females of different age groups.

The colour and its significance:

There is no meaning assigned to its colours. It comes in different colours.

The use of the artifact:

It is worn for adornment especially during ceremonial occasions. It is worn around the neck like *uthelekani*.

Types of beaded artifacts:

Ugcogco comes in various styles since there is the one which is just a single string of beads which is worn around the neck and the one worn around the waist. There is also the complex one like the one shown in the photo which has many strings of beads attached to it. People used to call it *ugcogco owakhelwe*.

User's origin

Ebathenjini

Name of the informant

Khonzeni Dubazane

The picture below shows a young girl from Ebathenjini clan wearing most of the beaded artifacts discussed above. She is also wearing the anklets (izigqozo) around her legs. Over her stomach she is wearing the ixhama which is worn by women of various age groups. The name of the girl in the picture below is Fikisile.



This chapter has dealt with the meanings assigned to each colour of beads. The study reveals that people at Msinga area do have names of different types of beads, but they said that they do not assign meanings to each colour of beads today. The meanings that different authors attach to each bead colour are similar. The meanings also given to the colours of beads by Mrs M. Mchunu is also similar to those given by the authors. In the following chapter the results will be analysed, interpreted and findings will be discussed. Sample realisation and description will be given. Tables will be used to give a clear picture of the characteristics of the sample.

CHAPTER SIX

DATA ANALYSIS, INTERPRETATION AND RESEARCH FINDINGS

6.1 Introduction

In chapter six (6) the research method, the population, the sample, the instrument of data collection as well as a pilot study were discussed. Chapter five (5) analyses and interprets the results, gives sample realization and description. Tables are also used to give a clear picture of the characteristics of the sample. Conclusion is also given.

6.2 Sample realization

Sampling was of great significance for this study because the researcher wanted to select respondents for inclusion in the research study. This is supported by Newman (1997:201) who states that sampling is a process of systematically selecting cases for inclusion in a research project.

"The matter of sampling should not be taken lightly. For studies in which samples are selected from large and possibly complex populations, selection and acquisition of the sample may be a major activity of the research" (Luthuli 1990:202).

A sample consisted of ten (10) people from four different clans of Msinga which are AmaChunu, Abathembu, KwaMabaso and KwaMajozi. The respondents were twelve (12) women and eight (8) men from each of the four clans. The total sample consisted of forty (40) respondents. All the respondents agreed to participate in the research.

6.3 Sample description

Table 1: Number of respondents from each clan

Clan	Respondents
Amachunu	10
Abathembu	10
KwaMabaso	10
KwaMajozi	10
Total	40

Table 1 above, indicates the number of respondents from each clan. Ten (10) respondents were chosen from each clan in order to ensure that the correct information is obtained and that there is no different information given by any of them in each clan.

Table 2: Gender

Clan	Male	Female	Total
Amachunu	4	6	10
Abathembu	4	6	10
KwaMabaso	4	6	10
KwaMajozi	4	6	10
Total	16	24	40

Table two reveals that out of forty (40) respondents who were interviewed twenty four (24) were females and sixteen (16) were males. More females were included because women are the people who are considered to give an in-depth information on the meaning behind the use and the wearing of traditional beadwork. They are also believed as the people who make and also highly wear beadwork.

6.4 Data analysis and interpretation

Table 3: Age

Age	Amachunu	Abathembu	KwaMabaso	KwaMajozi	Total
51-60	2	2	2	2	8
41-50	2	2	2	2	8
31-40	2	2	2	2	8
21-30	2	2	2	2	8
15-20	2	2	2	2	8
Total	10	10	10	10	40

Table three reveals that different age groups were represented in each clan. This reflects that the information will be obtained because all the ages are represented.

6.5 Educational standards

Table 4: Educational level

Clan	Amachunu	Abathembu	KwaMabaso	KwaMajozi	Total
Educational level					
Illiterate	4	4	4	4	16
Primary Ed.	3	3	3	3	12
Secondary Ed.	2	2	2	2	8
Tertiary Ed.	1	1	1	1	4
Total	10	10	10	10	40

The table above indicates that four respondents from each clan were illiterate which makes the total of sixteen (16) out of forty (40) respondents. Three (3) respondents from each had primary education which makes the total of Twelve (12) respondents out of forty (40). On the other hand two (2) respondents from each clan had secondary education making the total of eight (8) respondents. Respondents who had tertiary education were four when all of the four (4) clans are included, that is, one (1) respondent from each clan had tertiary education. This indicated that the required information would be obtained since most respondents were illiterate which means that they adhere to their traditional culture of wearing traditional beadwork.

Table 5: Marital status

Marital Status	Amachunu	Abathembu	KwaMabaso	KwaMajozi	Total
Single	4	6	4	6	20
Married	6	4	6	4	20
Total	10	10	10	10	40

Out of forty (40) respondents twenty (20) were married and twenty (20) were single. This suggested that the information will be representative of all people.

Table 6: Employment

Clan	Full-time	Part-time	Housewife	self-employed	Pensioner	total
Amachunu	1	2	3	1	3	10
Abathembu	1	2	3	1	3	10
Kwamabaso	1	2	3	1	3	10
Kwamajozi	1	2	3	1	3	10
Total	4	8	12	4	12	40

Table six above reflects that in each of the four clans of Msinga area, there are few respondents who were fully employed and also those who were self employed. One (1) respondent from each clan was fully employed and one (1) other was self employed. Two (2) respondents from each clan were part time employed. This table also reflects that three (3) respondents from each clan were pensioners and the other three (3) were housewives. This indicated that they might be able to

give an in-depth information because they were supposed to have a lot of time for making traditional beadwork.

Table 7: Mother Tongue

Clan	Amachunu	Abathembu	KwaMabaso	KwaMajozi	Total
Zulu	10	10	10	10	40
Xhosa	0	0	0	0	
Sotho	0	0	0	0	
Tswana	0	0	0	0	
Ndebele	0	0	0	0	
Venda	0	0	0	0	
Tsonga	0	0	0	0	
English	0	0	0	0	
Afrikaans	0	0	0	0	
Others	0	0	0	0	
Total	10	10	10	10	40

Table seven (7) above indicates that the mother tongue that is used by the respondents at Msinga area is isiZulu. All the respondents in each of the four clans speak Zulu which is their mother tongue. The fact that all the respondents speak Zulu as their mother tongue also indicated that they might have the information required by the researcher since beadwork had become an integral part of the Zulu culture.

6.6 Social context in which beadwork is used at Msinga Area

The research findings are based on the analyzed data obtained from the respondents from four (4) clans at Msinga area which are (AmaChunu, Abathembu, KwaMabaso and KwaMajozi). The question to be addressed by this study is "what is the meaning behind the use and wearing of traditional beadwork at Msinga area?"

The following points which are revealed by the findings of this study are dealt with in this chapter: Traditional beadwork is still valued at Msinga area, maintenance of Zulu tradition, ways by which the cultural value of beadwork is maintained despite the existing problems is also discussed. This chapter further discusses beadwork in various clans, people that are responsible for making beadwork, other types of beadwork made at Msinga area, beadwork as a means of communication, as well as beadwork in various age groups. Wearing of beadwork by men and by women is also dealt with in this chapter. Diviners and beadwork as well as conclusion is discussed.

6.6.1 Traditional beadwork is still significant at Msinga area

Generally all respondents from four (4) clans stated clearly that beadwork is still significant at Msinga area. They were further requested to state why they feel that beadwork is still valued in their area. Arising from this question they gave the following reasons confirming the value of beadwork.

6.6.2 Maintenance of Zulu tradition

Respondents stated that the wearing and use of traditional beadwork is a Zulu traditional culture which identifies them from other racial groups. They further stated that if traditional beadwork can cease, the Zulus will not be identified as Zulus in any multiracial ceremonial occasions, therefore to them beadwork serves as cultural identity of the Zulus. This finding is supported by Jikelo (1994:21) who maintains that in African culture, beadwork served as an identification for the different tribes and the status of the wearer of the bead/costume.

Miss S. Mchunu, a respondent from Emachunwini clan said "It is a Zulu tradition, therefore we want to maintain the Zulu racial group."

Miss B. Dlamini also from Emachunwini clan added "it gives us pride as the Zulu nation. We can trace our cultural roots in beadwork." Jikelo (1994:21) supports this finding by stating that our cultural roots can be traced in beadwork. He further points out that the colour, design and shape are of great significance in studying the African culture and history. Respondents further maintained that they do not want the Zulu tradition to perish, therefore by wearing traditional beadwork they are trying to maintain it.

Respondents were further requested to indicate whether beadwork is still worn as a daily attire like in the past. They said that traditional beadwork is no longer worn as an everyday attire at Msinga as it was in the past. This finding differs from Morris and Preston-Whyte (1994:16) who maintains that beadwork plays a significant role in tribal people's lives because it forms the part of their everyday attire. When asked

about what hinders the daily wearing of beadwork at Msinga area, the respondents gave the following reasons:

Mrs M. Dubazana of Emathenjini clan stated that the cause of the decrease in the wearing of traditional beadwork as an everyday attire is due to the fact that most people in this area, especially men work in nearby towns and also in the cities. Morris and Preston-Whyte (1994:30) agrees with this finding by stating that urbanization also has effect on beadwork because when they are in the cities most black people wear European cloths leaving their beaded necklaces exposed on their necks. According to Morris and Preston-Whyte (1994:30) this necklace tells the audience more of the conservative worldview of the wearer. Most respondents stated that when wearing their traditional beadwork certain parts of their bodies such as breasts and thighs are exposed and some employers give them European clothes to wear in the work place.

Thirty-six (36) respondents maintained that they experience problems when wearing their traditional beadwork when going to work in towns or cities. They explained that the drivers blame them that they occupy big space in the taxi because of their large headdresses and their oxhide skirts which of course is worn with beadwork. Miss T. Mchunu recalled "I was disappointed and upset when I was hurrying to the doctor in Greytown when the taxi driver said to me that I should pay the fare for two people failing which he was going to leave me." Mrs N. Mchunu's also agreed on this point by mentioning that she had a similar experience when a westernized lady accused her of spoiling her dress with black oily stuff from her oxhide skirt. In fact most respondents

shared similar experiences where they find themselves disappointed when wearing their traditional beadwork.

Twenty-four (24) respondents stated that Christianity caused a decline in the wearing of traditional beadwork as everyday attire because some of the people who used to wear their traditional beadwork have rejected it and wear western clothes. Morris and Preston-Whyte (1994:22) concur with this finding by stating that in most South African black rural areas, young generation who are the descendents of Christianity converts gradually adopt western culture as a result they wear European clothes such as shirts, vests and trousers which indicate to which church the wearer belongs.

Mr M. Latha agrees with the fact that Christianity caused a decline in the use and wearing of traditional beadwork. He stated that when he grew up, he used to wear traditional beadwork with other teenagers, but when he reached his early thirties he became a Christian. Therefore he wore European clothes and rejected the use of beadwork. He further maintained that he was later called to be a diviner and started to re-use traditional beadwork during his training to be a diviner as well as during the ceremonies where the diviners gather to dance when one of those in training has completed his training. Mr Latha pointed out that he is now used to European clothes even though he is a diviner.

Some respondents mentioned that even though they would like to wear their beadwork in their work places, it is not easy to do so, as a result they only wear beaded necklaces together with their western clothes. They further stated that most of the young people are attending school and they have also adopted western clothes as their daily attire. They

use their beadwork on cultural activities and in other traditional ceremonies. Nyamende (1994:21) concurs with this finding by saying "school pupils only use beadwork on cultural occasions but not in their daily lives, perhaps because they feel it will cast them in the light of the backward stereotype." Respondents further pointed out that beads are expensive, especially because many people are unemployed, therefore shortage of money contributes to the decrease of the wearing of traditional beadwork by the people.

Nyamende (1994:21) agrees with the finding by stating that the availability of money is one major problem that the rural communities have.

6.6.3 Ways by which the cultural value of beadwork is maintained despite the existing problems

The question that was asked from the respondents was "what is it that you do to maintain the cultural value of beadwork?" Thirty-four (34) respondents maintained that in most ceremonial occasions at Msinga, people wear their traditional beadwork. This finding is witnessed by Morris and Levitas (1984:37) who state that the importance of beadwork is noticeable during ceremonial occasions such as *umemulo*.

Mrs T. Latha said "here at Msinga, cultural activities are encouraged by the teachers at schools where pupils wear their traditional beadwork and we as parents are invited to attend." Nyamende (1994:21) supports this finding by stating that school people use the beadwork on cultural occasions.

Mr D. Sokhela who is a respondent from KwaMajozi clan maintained that they preserve the cultural value of beadwork by doing "**umchanguzo**" or "**umemulo**" in both traditional and western style. Most respondents pointed out that traditional style gives prestige to that particular occasion because they adorn themselves with their traditional beadwork. Mrs N. Mabaso of KwaMabaso clan added "**umemulo**" which is only in the western style where traditional beadwork is not worn - seem to be incomplete to us, that is why we also prefer it in our traditional style."

Respondents pointed out that beadwork is still significant at Msinga area since it serves as an everyday attire for diviners who also use it extensively. This finding is supported by Nyamende (1994:21) who states that beadwork is still significant and relevant today because it is used extensively by the diviners; firstly when they are initiates to make everyone aware of their candidature or calling.

6.6.4 **Beadwork style in various clans**

When asked whether beadwork varies from one clan to another clan, twenty-six (26) respondents maintained that beadwork styles used in each clan differ other clan. They pointed out that the only thing that they do is to copy the beadwork style that they envy from other clans and adopt it as theirs. Respondents made an example of Abathembu beadwork worn by people of Ebathenjini clan which is characterized by type of beadwork which is known as '**isishunka**' and the other which is worn by AmaChunu which is characterized by beadwork style known as '**isilomi**' and '**isithembu**'. People from both clans copy these styles from each other. This finding is supported by Wood (1996:155) when

he says "beadwork a person wore became a kind of code which would decipher it a great deal about the wearer most obvious would be the region or even a clan from which the wearer comes."

Five (5) respondents maintained that beadwork style used by people of various clans at Msinga is just the same because they just copy everything that they like from other clans and adopt it as theirs and this makes it difficult to tell whether the wearer is from Ebathenjini clan or Emachunwini clan. Wood (1996:155) agrees with this finding by maintaining that beadwork style within a clan or an area in the course of time changes, sometimes due to the fact that when a woman gets married she comes with her own beadwork to her husband's clan, therefore one finds different styles of beadwork in her husband's clan.

6.6.5 People that are responsible for making beadwork

Respondents were further requested to state whether or not making of beadwork is everybody's task or the responsibility of certain people. All respondents maintained that women are the people who are responsible for the making of beadwork. They further explained that at an early stage, young girls learn to make beadwork.

Costello (1990:19) agrees with this finding when he states that women are the people responsible for making beadwork and they pass this artistic skill to their daughters at an early age who in turn teach one another. Most respondents pointed out that women at Msinga area also make beadwork in order to sell it to the people who work in town and have no time to make beadwork.

6.6.6 **Beadwork as a means of communication**

The question that was asked from the respondents was "does beadwork worn by individuals of various age groups serve as a means of conveying certain meaning to the wearer or audience?" Eighteen (18) respondents maintained that beadwork serves as a means of communication between people of various age groups and different sexes at Msinga area. They explained that newly married women wear a beaded apron made of the buck's skin as an outward sign to indicate that she is pregnant and expecting her first child.

Respondents stated that beadwork that is worn by the babies, varies with the stages of development of those babies. They explained further more that a new born baby wears a black string or a black love letter '*ucu*', which means that the child can be handled by anyone except his father who should not touch her for the first three months until the tradition known as "*ukuphucelwa*" is done. Respondents pointed out that from three months the child wears white love letter (*ucu olumhlophe*) until she walks.

Eighteen (18) respondents maintained that beadwork is a means of communication between the girl and the man of her choice because when she accepts the man's proposal she sends other girls with a love letter to the man's home or hands it over to him without a word. By so doing the relationship is established. This finding is supported by Costello (1990:13) who states that beads are the means of communication between males and females. Costello further makes an example of a Thembu girl who initiates courtship with the boy of her choice through beadwork where she gives him the so-called '*icelo*' and

'*unonkciywana*' without a word and when the man accepts it, the relationship is then established. Martens and Schoeman (1985:38) concur with Costello by pointing out that most straightforward way used by a girl to show the young man that she accepts him is to hand to him a specific article of beadwork known as '*ucu*'.

Respondents also pointed out that beadwork indicates the status of the wearer since it enables the audience to distinguish the married man as well as the boy who has a girlfriend and the one without a girlfriend. They stated that men and the boys who have girlfriends or wives wear beadwork, whereas those who have none do not wear beadwork. Morris and Preston-Whyte (1994:16) agree with this finding by stating that much of the beadwork finery worn today helps to highlight differences in marital status, gender, age and professional specialization.

All respondents from Amachunu maintained that in their clan a girl sends only the string of beads or "*ucu*" of any colour, meaning that she is accepting the man of her choice. They pointed out that a girl could also send a doubled bead string "*ubhangqiwe*" which is another type of love letter. By so doing the girl means that she accepts the man of her dreams, and that gifts to confirm and publicize their love affair will follow very soon.

Most respondents pointed out that beadwork also helps to indicate that a person has lost a certain member of the family. They stated that when someone has passed away in a family, his or her relatives and those who share the similar surname with him remove their beadwork to indicate that they are not happy, but they are grieving. Morris and

Levitas (1984:34) concurs with this finding by maintaining that beadwork serves as an indicator if someone is undergoing a period of mourning, the death of family member. Hammon-Tooke (1962:229) also supports this finding by pointing out that beadwork is removed by the relatives of the deceased as an indication that they mourn his death.

6.6.7 **Beadwork in various age groups**

The question that was asked from the respondents was "do people of different age groups wear similar design of beadwork." Thirty-two (32) respondents stated that wearing of beadwork at Msinga area does not differ with age group in exception of an infant and three months old baby.

Nyamende (1994:21) agrees with this finding by maintaining that among the rural communities certain types of beadwork are worn by people of different age groups and sexes, namely boys, young men, elder women.

Respondents stated that a newborn baby usually wear a black string or black "**ucu**", especially when she has a problem of umbilical cord which is not yet healed. They stated that this black love letter is taken from her mother's home and that it is made by the child's aunt. Twenty-four (24) respondents pointed out that when the baby is three months old, she wears love white letter when a traditional ceremony known as **ukuphucelwa** is done for her.

Seventeen (17) respondents pointed out that when the child is crawling a number of beads are pinned over his/her hair and this is known as ***ukuqhashazelwa*** which is done until the child begins to walk. They further stated that ***ukuqhashazelwa*** is still done today but it is very rare due to the fact people are becoming westernized. Most respondents stated that tiny beaded purses are made for children and they wear them on their necks because it is believed that they will protect a child from getting illness easily. This finding is supported by Morris and Preston-Whyte (1994:54) who maintains that small beaded purses which are believed to have charm against fever and teething, as well as other illness are made for children. These purses are added to bead strings found around neck and waist.

6.6.8 Wearing of beadwork by men

Respondents were asked to state whether the degree of wearing beadwork by men is the same as that by women. All respondents stated that most men usually wear European clothes. When asked why don't they wear their traditional beadwork, thirty-six (36) respondents pointed out that men usually wear European clothes together with beadwork because they spend most of their time in the cities where they work, and they are used to European clothes. This finding is supported by Carey (1986:55) by stating that men usually wear European clothes and wear beadwork when they come home courting as well as when attending wedding or dances. They pointed out that they highly wear their traditional beadwork during ceremonial occasions.

Respondents were asked whether all young men wear beadwork, they stated that it is only worn by those who have girlfriends or wives. They were asked to state whether the young man with many girlfriends wear all his love letters during ceremonial occasions. All respondents stated that young man does not wear all his love letters, but he wears one, which he feels, like wearing on that particular day. This finding does not comply with Carey (1985:55) who states that young man wear more beadwork including his love letter necklaces.

6.6.9 **Wearing of beadwork by women**

Respondents were asked whether beadwork which is worn by the unmarried women, married women and the girls that are about to get married is the same. Sixteen (16) respondents stated that it differs though basically the same. They pointed out that the difference is that married women wear headdresses, oxhide skirts, necklaces and love letters, which is without knobs "*amaqhulu*" and they do not expose their breasts and thighs. On the other hand young unmarried women wear love letters, armlets, anklets, necklets, *izingenya* (beaded waist bands), *ishaka*, and their breasts and thighs are exposed.

They further maintained that a girl who is engaged also wears the same beadwork as married and unmarried women do. She does not expose her breast and thighs like the married women, but she does not wear a headdress.

Respondents pointed out that when the engaged women is going to dance in the ceremonial occasion, she wears a pleated skirt (*umamndindi*), love letter, armbands, waistband, necklaces, anklets which are just the same as that of a married woman.

6.6.10 Diviners and beadwork

Respondents were required to state whether diviners use or wear beadwork. All respondents pointed out that diviners at Msinga area use beadwork extensively in their everyday lives. They further maintained that the way diviners wear differs depending on the level of training. This finding is supported by Costello (1990:33) who maintains that the beadwork and other ornaments of the students are an indication of the level of training. He further states that as a student advances, extra items of ornamentation and beadwork are added. Respondents also point out that when the diviner has graduated he or she wears more beadwork and the way that particular diviner wears differs depending on where she trained to be a diviner (*iziko lokwethwasa*).

All respondents pointed out that a graduated diviner wears a beaded hat '*umyeko*', which is, made of white and red beads or sometimes black and white beads. They also wear string of beads across chest and shoulders. Diviners also wear beaded anklets, as well as string of beads around their wrists and waist. Nyamende (1994:21) agrees with this finding by maintaining that diviners who have graduated use bold decoration of bands as well as patterns and strings of beadwork on their heads and bodies. Morris and Preston-Whyte (1994:41) also supports this finding by stating that a typical beaded costume with its flowing wig of white beads, crossed breast bands of skin, beaded

necklace, anklets and wristbands are adopted by men who do become diviners.

Most respondents pointed out that students who are still undergoing training to become diviners wear less beadwork, which is worn only around wrist, waist, elbows and anklets as well as *umnqwamba* (cross band) which is made of goat's skin or oxhide and is usually worn across the chest and shoulders. This finding is supported by Nyamende (1994:21) who states that students who are still undergoing training wear only a string or two strings of white beads around the head, at the wrists, elbows and sometimes around the waist.

They were asked to state whether beadwork, which is worn by diviners, differs from that worn by other people. All respondents pointed out that diviners wear a lot of beadwork which is characterized by the flowing wig of white or mixed beads which is worn together with the animal's gall bladder. They maintain that diviners also wear white beads because they are associated with purity. Morris and Preston-Whyte (1994:41) agrees with the finding by pointing out that when they are dressed for ceremonial dances or even when they are going about their everyday trade, typical beaded costume with its flowing wig of white beads, crossed breast bands of skin and beaded necklace, anklets and wristbands mark them off from ordinary people and speaks eloquently of their supernatural powers.

Literature reveals that white beads are of great significance to the diviners from time of call to be a diviner and even after completion of training. According to Broster (1981:24) white beads appear in the dream of a person who is called as something offered to him. He is

however unable to take these beads as he is prohibited by the lions. Broster further indicates that certain colours of beads are used to signify stages in initiation process pointing out that white beads symbolize knowledge and purity. Blue beads on the other hand, show that the diviner has undergone the ritual immersion in water. Gitywa (1970:56) maintains that white beads have something to do with purity and ancestral worship, therefore only diviners can wear these beads because they are also offered to the river spirits.

6.7 Conclusion

This chapter (chapter six) has dealt with the analysis of data as well as the interpretation of results. Sample realization and sample description is also given. In order to give a clear picture of the characteristics of a sample, tables are given. The results are also analysed and interpreted. The information from the tables indicated that the information needed in this study will be obtained. Chapter seven will then present the research findings which are based on the analyzed data obtained from the respondents from each of the four clans of Msinga area.

Research findings, which are based on the analyzed data obtained from the respondents from the four clans of Msinga area. The following chapter will deal with summary, conclusion and recommendations.

CHAPTER SEVEN

SUMMARY, CONCLUSION AND RECOMMENDATIONS

7.1 Introduction

In chapter six, data analysis and interpretation of research findings based on the analyzed data obtained from the respondents from four clans of Msinga area (Amachunu, Abathembu, KwaMabaso and KwaMajozi) were discussed. This chapter gives a summary, conclusion, findings and recommendations.

7.2 Summary

The purpose of this study was to determine the meaning that the people at Msinga area assign to the use and wearing of traditional beadwork.

7.1.1 Objectives of the study

The objectives of the study were:

- (a) To find out the meaning that the people of Msinga area assign to the use and wearing of traditional beadwork.
- (b) To find out the people that are responsible for making beadwork.
- (c) To determine whether the people of Msinga area still value traditional beadwork.
- (d) To determine whether wearing of beadwork varies with the stages of development.

- (e) To find out the ways by which they maintain the cultural value of beadwork.

The study also attempted to attain the following hypothesis:

- (a) Beadwork is highly valued at Msinga area.
- (b) Women are responsible for making beadwork.
- (c) Women are the people who highly wear beadwork when compared to men.
- (d) Wearing of beadwork may vary with the stages of growth.
- (e) The degree of wearing beadwork at Msinga area has declined when compared to the past.

The study was conducted at Msinga area, which is situated in the KwaZulu-Natal Province.

The target population was the people of Msinga area who are made up of four (4) clans: Amachunu, Abathembu, KwaMabaso and KwaMajozi. People of various age groups ranging from fifteen (15) years old to the age of sixty (60) which were both males and females were interviewed.

The researcher randomly selected any person that she came across for convenience purposes and that the study should be qualitative and not quantitative. Ten (10) people of different age groups and sexes from each clan were interviewed. The total sample consisted of forty (40) respondents.

The method of data collection which was used in this study was a descriptive method. The researcher chose this method because she intended describing the meaning that the people of Msinga area assign to the use and wearing of traditional beadwork.

Data was obtained through unstructured interviews, which were chosen because it helped respondents to remember facts accurately, in a relaxed and unhurried atmosphere, which was not stressful.

Structured interviews were unsuitable for exploring and describing the experiences of the respondents as these tend to be rigid, with all questions specified in advance. This would impede the communication. Some of the information that the respondents would have omitted in a rigid structured interviews.

Permission to conduct interviews was obtained from the respondents and their families. Some interviews were tape recorded to save time from extensive writing. The tape-recorded information was later interpreted. The interviews were conducted in Zulu to facilitate understanding and freedom of expression to the respondents as most of them could communicate freely in isiZulu.

The study revealed that people of Msinga area still value the use and wearing of traditional beadwork. These people highly wear their traditional beadwork during ceremonial occasions. They stated that they try to maintain the cultural value of wearing traditional beadwork by wearing it during ceremonial occasion as well as by encouraging young people who attend schools to wear it during school activities which have to do with culture. The study revealed that there are factors that affect the wearing of beadwork as everyday attire.

Most of the respondents pointed out that they wear traditional beadwork because it is a Zulu culture which identifies them from other racial groups.

Pilot study for testing the validity of the instrument was carried out on five (5) people of Emabamvini clan at Msinga area. These people were excluded in the main study.

The study reveals that the hypothesis that the researcher attempted to attain were true, for example, the findings revealed that:

- (a) Beadwork is highly valued at Msinga area.
- (b) Women are the people who are responsible for making beadwork and they also teach their daughters this skill of making beadwork who also teach one another. Girls use to make bead articles such a love letter for their lovers.
- (c) Women are the people who highly wear beadwork than men because most men spend a lot of time working in towns or cities. In the work place they are unable to wear their traditional beadwork except when they are at home courting and when dancing during ceremonial occasions. The findings also reveal that some women in the area work in the nearby towns and use the public transport to and from their working place. They stated that they experience problem when wearing their traditional beadwork in the taxis.

- (d) The study also reveals that the wearing of beadwork by the people of various age groups differ though basically the same. Extensive beadwork is worn by adolescents and women of marriageable age. Young children wear only a string of beads.
- (e) Wearing and the use of traditional beadwork have declined when compared to the past due to Christianity and urbanization. Respondents pointed out that they try to maintain the cultural value of beadwork at Msinga by encouraging young people to wear traditional beadwork at schools during cultural activities and also during ceremonial occasions.

7.3 Limitations of the study

The study was limited to four (4) clans and did not include all the clans of Msinga area. The problem that might be encountered with this sample is that:

- It also does not allow generalization, but allows insight and understanding of the meaning that the people of Msinga area assign to the use and wearing of traditional beadwork.

7.4 Conclusion

The study revealed that beadwork is still culturally significant at Msinga area. Respondents give various reasons regarding the importance of traditional beadwork at Msinga area, such as:

- (a) It is a Zulu traditional culture which helps to distinguish them (as Zulus) from other racial groups.
- (b) Beadwork serves as a cultural identity of the Zulus.
- (c) It gives them pride as a Zulu nation.
- (d) It is a Zulu traditional culture which needs to be maintained.

The study also revealed that even though the people of Msinga area honour traditional beadwork, they do not wear it as everyday attire like in the past because of the following factors which hinder the daily wearing of traditional beadwork:

- (a) Work places prohibit them from wearing their traditional beadwork which requires that certain parts of their bodies be exposed.
- (b) They are unaccepted by the drivers and other passengers because of their beaded oxhide skirts which spoil the passengers' clothes with black colour.
- (c) Respondents pointed out that some of the people who used to wear traditional beadwork have rejected it and wear western clothes.
- (d) Beadwork is expensive; while on the hand it breaks easily especially when it is worn daily.

The study showed that people of Msinga area try their level best to maintain the cultural value of beadwork by doing the following things:

- (a) They highly wear their traditional beadwork during ceremonial occasions.
- (b) They do both *umemulo*, *umshado* or *umchanguzo* in European or traditional style to give it '*isigqi*' (prestige).
- (c) Pupils are encouraged in certain school activities to wear their traditional beadwork.
- (d) People from Nazareth Church maintain the cultural value of beadwork by encouraging their members to make and wear their traditional beadwork which is worn in the church.
- (e) Unemployed women make and sell beadwork to those people who work in towns and have little or no time to make beadwork.
- (f) Diviners maintain the cultural value of beadwork by wearing it as their everyday attire.

7.5 Recommendations

It is recommended that further research on this study be conducted on a wider area of Msinga area as well elsewhere in order for the study to reflect the perception of all the people of Msinga area regarding the meaning that they assign to the use and wearing of traditional beadwork. Cultural background of people should be respected by allowing people to maintain it by wearing their traditional beadwork, even in their work places.

Highly educated people should also wear beadwork and they should be encouraged to use beadwork such as bead necklaces other than eastern and western jewellery made of silver or gold. They should be made aware that the Zulu nation would cease if some of the cultural Zulu traits are not followed.

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APPENDIX A

PICTURES SHOWING SOME OF THE RESPONDENTS OF MSINGA AREA WEARING THEIR TRADITIONAL BEADWORK.

PICTURE 1



Picture 1 shows two young unmarried girls wearing their beaded necklets, armlets as well as anklets. On their waists they are wearing their beaded belts. They are also wearing a white cloth on their backs which is known as "*ucwatha*" and this is commonly worn by young unmarried women together with their beadwork. The breasts of these young women are uncovered, which shows that they are virgins and they are confident about the bodies. Their thighs can also be seen since they wear their *izindidla* leaving their thighs half exposed and cover a small portion with a cloth. They are from EmaChunwini clan.

PICTURE 2



Picture 2 shows a young engaged woman wearing her beaded necklets, armlets as well as anklets. She is also wearing her love letter and beaded belt (*ixhama*). Her breasts are not exposed since she is engaged and showing respect to her husband and his family. She is wearing a black net-like cloth which is commonly known as "*ulwembu*" to cover her breast. She is no more wearing *udidla* but, she is wearing a number of towels so that she may look a little bit bigger. Above her towel, known as "*isitini*" she is wearing beautiful beaded pieces known as "*ishaka*". On her head she has a decoration of sweets which are woven to a cloth during ceremonial occasion. Sometimes these sweets are presented to a girl during the ceremonial occasion when she is dancing. This may be given to her by her in-laws or her relatives.

PICTURE 3



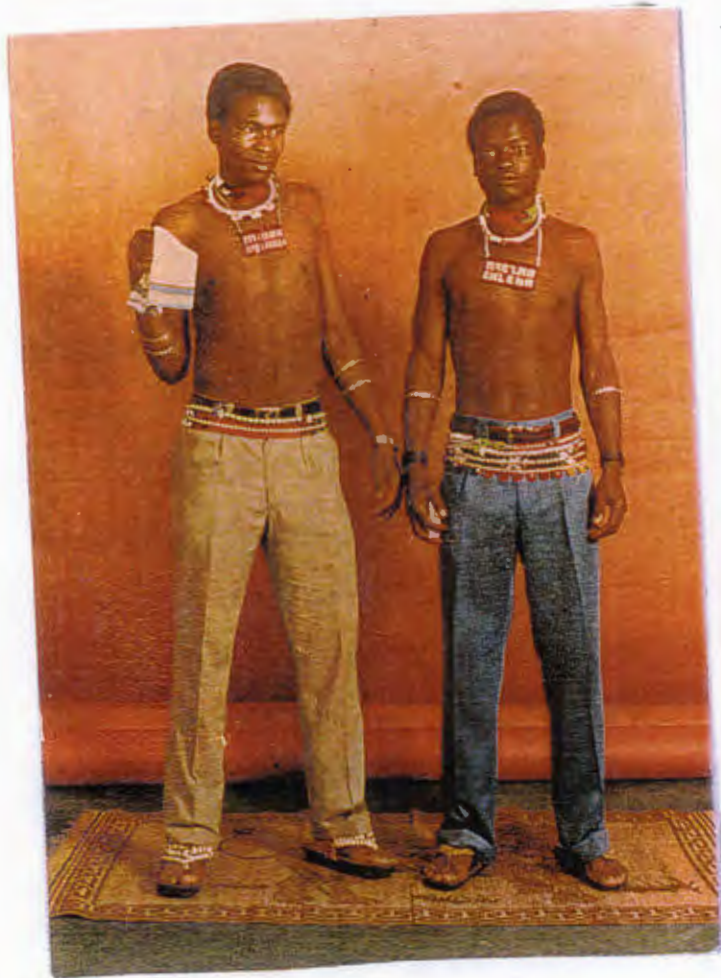
Picture 3 above shows the engaged girl who is dressed for ceremonial occasion. Her breasts are uncovered because is going to dance (*uzogqashiya*). Sometimes they cover their breasts with the bras which are commonly used by the westernized people. She is wearing her headband on her head. She has a knot known as "*inqothela*" on her head which is decorated with silver knobs known as "*amaqhulu*". She is wearing her beaded earrings; necklets are also found on her neck as well as *igcemeshe*. She is also wearing a number of armbands (*izigqizo*) as well as anklets. She is also wearing *uqenya* on her waist and a number of love letters (*izincu*). She is wearing a pleated skirt known as "*umamndindi*", which is usually worn during ceremonial occasions. Before wearing this skirt, the girl sprays it with water to revive the pleats.

PICTURE 4



Picture 4 shows a married woman from EmaChunwini clan. She is wearing a large headdress which can be worn like a hat, beaded necklet, armlets as well as anklets. This woman is also wearing her oxhide skirt over which she has worn a beaded apron, her breasts are covered with a black net-like cloth known as "*ulwembu*" which is highly worn by engaged woman as well as the married women at Msinga area. Sometimes they decorate it with beads.

PICTURE 5



Picture 5 above shows two young men from EmaChunwini clan. They are also wearing their beaded necklets such as "*amapasi*", "*umbijo*", as well as "*amagcemeshe*". They are wearing their armbands. On their waists they are wearing their love letters and "*izingenya*". This really shows that most men at Msinga area wear their European cloths inconjunction with beadwork.

APPENDIX B

UNSTRUCTURED INTERVIEW GUIDE

SECTION A: DEMOGRAPHIC DATA

Gender

Female	
Male	

Age

Residential area

Educational standard

Illiterate	
Primary education	
Secondary education	
Tertiary education	

Occupation

Marital status

Single	
Married	

APPENDIX C

UNSTRUCTURED QUESTIONS

1. Is traditional beadwork valued at Msinga area?

2. If beadwork is valued at Msinga area, how do people in this area maintain the cultural value of beadwork?

3. Do people of different age groups wear the same type of beadwork?

4. What meaning do people of Msinga area assign to the use and wearing of traditional beadwork?

5. Is wearing of traditional beadwork at Msinga area still the same as in the past?

6. Which factors cause a decline in the use and wearing of traditional beadwork at Msinga area?
