THE MEANING OF STRUGGLE SONGS FOR THE BLACK FEMALE UNIVERSITY STUDENTS

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Declaration

I, *Nomvuselelo Lorraine Makhaye*, declare that:

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STUDENT

Ms Nomvuselelo Makhaye

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To my husband and my children, thank you for all the love and support you give me. Thank you for being my sounding board and my source of strength. Thank you for always believing in my dreams, even when I start to doubt them. *Ngiyanithanda boShombela.*

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Abstract

This study investigates the significance of struggle songs and meaning they have for six Black female university students who sing them at the University of KwaZulu-Natal (UKZN) in Pietermaritzburg (PMB). To understand the singing of struggle songs from experiences of these university students, the study employed a qualitative methodology, interpretive phenomenological analysis (IPA). Data was collected using semi-structured interviews that were recorded and transcribed. From transcripts, IPA provides a step-by-step guide to analysis. The theoretical foundations for this study were Black feminism and the Afrocentric paradigm. Findings indicated that the meaning that the participants attach to struggle songs is that of a versatile tool through which they communicate injustices and victories. These Black female university students also saw struggle songs as a tool that unites Black people in the fight against injustices and a tool that captures Black South African history and, furthermore, defines their identity. Singing struggle songs brought about a connection with the past, fallen heroes, and the spiritual realm, as well as positive and negative emotions. The study participants revealed that Black university students, including both genders, and Black South Africans are still suffering the consequences of apartheid, like financial struggle, which has its background in apartheid policies that disadvantaged Blacks. Furthermore, Black female university students still leave in fear because of gender-based violence (GBV). They also have other unmet needs that they feel could be easily addressed but are not. These lead them to engage in the singing of struggle songs. It is suggested that addressing these issues at the university and government levels will benefit both the university and the students by reducing protests and increasing time spent in class focusing on the main purpose, which is to study.

Keywords: Struggle songs; Black female university students; Interpretative phenomenological analysis, Africentricity.

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List of abbreviations

ANC – African National Congress

FEDSAW – Federation of South African Women

GBV – Gender Based Violence

GBH – Grievous Bodily Harm

IPA – Interpretative Phenomenological Analysis

LGBTQIA+ - Lesbian, Gay, Bisexual, Transsexual, Queer, Intersexed, Asexual, plus

NSFAS – National Students National Aid Scheme

PMB – Pietermaritzburg

SASO - South African Student Organisation

UKZN - University of KwaZulu Natal

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CHAPTER ONE

INTRODUCTION

1.1 Introduction

In this chapter, a background to this study will be provided, followed by the rationale for the study as well as a brief description of the methodology. Then the aims and objectives of the study and the research questions will be outlined. The discussion of the delimitation of the study and the structure of the dissertation will also be covered, and it will conclude with the definition of key terms.

1.2 Background

Struggle songs played a significant role in the South African liberation struggle and are still playing a significant role in contemporary protests (le Roux-Kemp, 2014). Music and singing are central to African culture, and they play a significant role in the lives of Africans (Ekwueme, 1974; Mbaegbu, 2015). Mbaegbu (2015) indicates that in African society, music and singing accompany many occasions like work, politics, socioeconomic engagements, religious worship, integral development, and moral life. This is indicated in the history of the liberation struggle in South Africa, where Black people sang to fight against their oppression. Struggle songs became a tool for Black people to express their political views or social injustices in an attempt to change the situation. In that manner, struggle songs have become a vital part of the South African political past and present (Nkoala, 2013).

The slogan "*Wathinta abafazi wathinta imbokodo,*" which translates as "You strike women, you strike a rock," was a song sung by women who marched against pass laws in 1956. The pass laws were initially targeted at non-European males. However, the policy of pass laws was extended to women in 1913 due to a labour shortage in white-owned farming communities where Black women's labour as domestic and farm workers was in high demand (Wells, 1982). Black women resisted these efforts, and the policy was eventually abolished in 1923; however, after the Nationalist Government took office in 1948, the policy was reviewed (Wells, 1982). The pass laws played a crucial role in the effort to control the African population and steer them in the directions set forth by white people (Savage, 1986). Pass laws restricted free movement of Black people between Whites areas and Bantustans or homelands, and they were created to serve the needs of Whites security and labour (Savage, 1986). According to Savage

(1986), Whites had both "inclusionary" and "exclusionary" needs. The inclusionary need was to ensure a supply of inexpensive labour within the White area, while the exclusionary need was to obtain political security by limiting and policing the presence of Africans there (Savage, 1986). Multiracial South African women banded together and actively opposed the reinstating of pass laws for Black women announced by the government in 1952, which was a violation of their freedom of movement. The slogan "Wathinta abafazi wathinta imbokodo" communicated the strength that these women believed they had and the view they carried of themselves. Today, women still express their struggles through songs. This research will show how the struggle songs they sing shape their identity.

The use of struggle songs in contemporary culture was evident, for example, during the year 2015 as student-led protests broke out in what came to be known as the #FeesMustFall campaign, which was a public outcry against increasingly unaffordable university fees (Ndelu, 2017). The #FeesMustFall movement took South Africa by storm in October 2015, calling for free, quality, and decolonised education (Naicker, 2016), amongst other issues. The fee increase was understood as a mechanism to perpetuate economic exclusion, which is rooted in the discourse of apartheid, where Blackness is equated to poverty (Naicker, 2016). During the #FeesMustFall campaign, female students also found a platform to articulate their struggles with gender inequality in university settings through campaigns and struggle songs (Malabela, 2017). During this time, we were made aware of how Black females were still subjected to multiple forms of oppression in the university setting. Despite carrying the legacy of being poor due to being Black, Black females were also dealing with issues of patriarchy. The singing of struggle songs was also central to the activities of this period. Despite the significant role that struggle songs have played and are continuing to play in the South African context, their meaning has not been adequately captured (Mbhele & Walker, 2017). Furthermore, their meaning based on Black female university students has never even been explored.

1.3 The rationale of the study

South Africa as a country is currently undergoing a great deal of transformation in the attempt to overcome the historical setbacks of colonialism and apartheid (Kehler, 2001). However, the transformation is slow in South African universities, and this came to the fore during the #FeesMustFall campaign. Among the demands made by university students during this campaign was the need to decolonise the educational system and address the inequality within the institutions, which affected both the staff and students alike. The staff composition

was under-represented by Black professionals and further under-represented by females (Langa, 2018). The student protests started at the University of Cape Town in the #RhodesMustFall campaign, in which students protested the removal of the statue of the British colonist, Cecil John Rhodes, which led to a wider student-led political movement that called for the Africanisation of the university curriculum (Bosch, 2016). The statue of Cecil John Rhodes, which was erected under apartheid for these students, represented their ongoing racism and alienation as a result of an unfinished transformation project that occurred 21 years after South Africa's democratic transition. (Ndelu et al., 2017). Its removal was going to mean a move towards the transformation that Black students are fighting for.

At the centre of this struggle are Black females who have inherited the unequal system of oppression that is based on race, gender, and class. According to Henry and Glen (2009, as cited in Mahabeer et al. 2018), these multiple forms of oppression continue to define females' access to growth opportunities, resources, and educational opportunities. This is demonstrated by the fact that even though we are living in the democratic era, women still have to fight for recognition and respect. For example, with equality policies in place, Black females have been able to fill positions in higher education. However, because these institutions have not yet fully embraced the transformation to be more diverse and inclusive, these Black females are treated as outsiders (Mahabeer et al., 2009). This is a challenging task for these women, as they have to constantly prove themselves. During the #FeesMustFall campaign, female students were also able to find a platform to protest gender-based violence (GBV) within university structures during this time, and quickly the #EndRapeCulture campaign emerged, with most participants in this campaign being Black female university students (Gouws, 2018). The #MbokodoLead campaign also emerged and provided a platform for female university students, the majority of whom are Black, to protest male dominance. Therefore, Black female university students are not only faced with a lack of finances, which threatens the completion of their qualifications, but they are also dealing with patriarchy, inequality, and GBV.

The singing of struggle songs was a common factor in all the mentioned campaigns. This supports the notion that in Africa, music is a widely appreciated form of art through which its people express themselves; it functions as a trenchant political site (Allen, 2004). Struggle songs, as a form of music, also promote the spirit of comradery, serve as a tool to communicate, and express emotions (Jolaosho, 2014; Nkoala, 2013; Sanger, 1997). Struggle songs played a significant role in mobilizing the masses to combat apartheid in South Africa (Jolaosho, 2015). Even the clergy, Desmond Tutu mentioned that ‘without those freedom songs, the struggle would be a great deal longer, a great deal bloodier, and perhaps not even successful’

(Groenewald, 2005, p. 127). This supports the fact that struggle songs played a significant role in the liberation struggle against white domination; largely due to the ability of music to express emotions, assert identity formation, and serve as a motivating factor for members not to grow weary and use weapons for confrontation and intimidation (le Roux-Kemp, 2014). One can thus assert that struggle songs were a form of collective expression that fought the injustices of apartheid by unifying those involved in the struggle and ultimately becoming a catalyst for the anti-apartheid movement. Therefore, it is important to understand and fully appreciate the meaning of these songs. Researchers like Mbhele and Walker (2017), to mention a few, have explored the meaning of struggle songs, but no one has explored the meaning of struggle songs from the perspective of Black female university students. This study aims to fill that gap in the literature pertaining to the meaning of struggle songs for Black female university students. According to Mbhele and Walker (2017), struggle songs carry multiple meanings depending on who you talk to, and the meanings change with each new performance. Mbhele and Walker (2017) further explain that struggle songs are not just about remembering the past or being nostalgic; they are the place where we reinvent and reshape who we are and what we want to be as a nation. Struggle songs turn into a stage for our fantasies and aspirations (Mbhele & Walker, 2017).

Centring the study on Black female university students was informed by the fact that Black females (and students) are the largest population in South Africa and higher education institutions (Akala & Divala, 2016; Masenya, 1995). However, they are the most disadvantaged group, suffering exploitation, invisibility, and silence (Masenya, 1995). They are often overlooked, but this study aims to contribute to changing this status by giving a voice to females, starting at the university level, where #FeesMustFall revealed that it was a breeding ground for female marginalisation. The sample of this study is made up of Black female university students; their opinions and experiences are at the centre of this study. Brown and Moorer (2015) emphasise that female-centred studies are critical for a better understanding of the struggles faced by females, how to challenge such systems, and the process of achieving the desired level of equality for women in society. In the context of Black female students, they continue to experience multiple forms of oppression that continue to impact the university setting, despite some systematic efforts to address them. The efforts are highlighted more in depth in the literature review and will indicate the importance of understanding the meaning that Black female university students attach to struggle songs. This will also highlight how struggle songs shape the identities of Black female university students.

1.4 Brief description of methodology

This study was conducted using a phenomenological, qualitative approach. Semi-structured individual interviews were conducted with six Black female students from the University of KwaZulu-Natal (UKZN), Pietermaritzburg (PMB) campus. Purposive sampling (Etikan, 2016) and snowball sampling (Noy, 2008) were used to sample participants. The participants were selected because of their participation in the singing of struggle songs during the protests. Three of the participants are well known student activists who are in leadership positions in their respective political parties. The other three participants did not identify as activists, but they had participated in protests and struggle song singing because of personal experiences with injustice. The data obtained from interviews was analysed using Interpretive Phenomenological Analysis (Smith & Osborn, 2004).

1.5 Aims and Objectives of the study

The study aimed to explore the meaning attached by Black female university students to the struggle songs that they sing. To also explore the lived experiences of singing struggle songs.

The following are the objectives of this study:

- To explore the meaning of struggle songs for Black female university students who sing them.
- To explore the lived experience of singing struggle songs for Black female university students who sing them.

1.6 Research questions

The research questions of the study include the following:

- What are the meanings that Black female university students attribute to the struggle songs they sing?
- What are the lived experiences of singing struggle songs for Black female university students who sing them?

1.7 Delimitation of the study

This study explored the meaning of struggle songs for Black female university students from the UKZN, PMB campus. It also explored these students' lived experiences of singing

struggle songs. Therefore, the findings and interpretations cannot be generalised to the entire student population but are restricted to the student context in that area.

1.8 Structure of the dissertation

Chapter one provides the background, the rationale for the study, and a brief description of the methodology. It also outlines the aims and objectives of the study, the research questions, the delimitation of the study, definition of terms, and the structure of the dissertation. Chapter two is a discussion of the relevant literature focusing on the meaning of struggle songs for Black female students. The definition, role, and history of struggle songs are outlined in this chapter. It also discusses how Black South African females used struggle songs. Chapter three discusses the theoretical framework that was chosen for this study. This chapter discusses and applies the Black Feminism Theory and the Afrocentric Theory. Chapter four is a discussion of the methodology used in this study. It begins with a description and discussion of the methodology and research design. The sampling and recruitment processes are outlined with descriptions of participants. The methods of data collection and data analysis are discussed. Furthermore, this chapter discusses the validity, reliability, and rigour of this study, as well as the ethical considerations. Chapter five presents the research results, which are presented through themes that were generated in the process of data analysis. Chapter six discusses the findings of the study. The findings are discussed in relation to the literature reviewed and the theoretical frameworks chosen for the study. Chapter Seven provides a conclusion to the study by pointing out the appropriateness of IPA, summarizing the main findings, making recommendations, and also pointing out the limitations of the study.

1.9 Definition of key terms

Afrocentricity - is a philosophical model that is based on traditional African philosophical assumptions (Schiele, 1994).

apartheid – The word means separateness in Afrikaans (Vershbow,2010). It was a racial discrimination policy in South Africa against non-Europeans prior to democracy that subjected the majority of Black population to prejudice, segregation, and denial of political participation rights (Ellis, 2019).

Camaraderie /Comradeship - According to the APA dictionary of psychology "comradeship is the spirit of goodwill and jocular interaction among friends or members of a social group,

particularly a military unit. The morale, unit cohesion, and esprit de corps necessary to establish and maintain unit dynamics all depend on camaraderie. It can protect unit members by acting as a buffer."

Interpretive Phenomenological Analysis - is a qualitative approach that focuses on the in-depth analysis of participants' lived experiences, the meaning that those experiences have for them, and how they interpret those experiences (Smith, 2011).

Liberation struggle – The liberation struggle in South Africa entails the fight against the oppression of non-European citizens and a fight against the oppression of women. Mass mobilisation and mass action were vital to South Africa's national liberation struggle during the apartheid era. These mass actions included work stayaways, employee strikes, and students boycotting classes and shutting down academic institutions (Meer,2005) . Women participated in all of these struggles as employees, students, and community members while also pursuing another cause: fighting for women's freedom against oppressive gender norms (Meer, 2005).

Protest (as a South African phenomenon) - Social protest is a type of political expression that seeks to effect social or political change by influencing the public's knowledge, attitudes, and behaviours, as well as the policies of an organisation or institution (Loya & McLeod, 2020). In South Africa, they usually take the form of picketing or demonstrations, during which struggle songs are sung.

Struggle/Protest songs – Struggle songs, also known as protest songs or liberation songs, are "expressions of discontent or dissent" used by politically marginalised activists to shape political discourse and communicate feelings (Nkoala, 2022). Protest songs, anti-war songs, political songs, freedom songs, or revolution songs can be defined as a form of music with a specific purpose. The term "protest song" became popular in the 1960s in the United States during the anti-war movement (hence "anti-war songs"). These songs developed from traditional folk songs into songs with a socio-political commitment (i.e., political songs) (Nkoala, 2013). The meaning of this term will be defined further in chapter two of this dissertation. The term "struggle songs" will be used in this dissertation, but other terms will also appear sparingly.

Womxn – womxn means “a woman (used, especially in intersectional feminism, as an alternative spelling to avoid the suggestion of sexism perceived in spelling sequences m-a-n and m-e-n, and to be inclusive of trans women and nonbinary people” (Diary.com).

1.10 Conclusion

This chapter provided the background of the study and the rationale for the study. This was followed by a brief description of the methodology, the aims and objectives, and the research questions. The study’s delimitation was also presented, followed by the dissertation's structure. It concluded with the definition of key terms. The following chapter discusses the relevant literature reviewed in the study.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter reviews literature. It begins with defining struggle songs. This is followed by the evolution of struggle songs in South Africa, the role of struggle songs, the use of struggle songs by South African females, the struggles of Black university students, and the struggles of Black female university students. It concluded by discussing the meaning of struggle songs.

2.2 Defining struggle songs

Struggle songs, which might be referred to in parts of this chapter as protest songs, anti-war songs, political songs, freedom songs, or revolution songs, can be defined as a form of music with a specific purpose. The term "protest song" became popular in the 1960s in the United States during the anti-war movement (hence "anti-war songs"). These songs developed from traditional folk songs into songs with a socio-political commitment (i.e., political songs) (Nkoala, 2013). According to Mondak (1988, as cited in Berger 2000), protest songs function as propaganda devices for political persuasion and are intended to generate support for the views they present. "The lyrics of a protest song are political tools or weapons, and the song itself is an "oral battlefield for opposing social and political ideas" (Cooper, 1988, p. 53, as cited in Berger, 2000). These songs are also referred to as "freedom songs" because, in addition to expressing resistance to some form of oppression, they aim to project hope for the day when oppression will end, and people will become free (Nkoala, 2013). The term "revolutionary" is defined as something or someone causing change and having a significant effect (Johnson, 1982). Thus, revolutionary songs can also be viewed as songs causing great effect and catalysing change.

During the anti-apartheid struggle, struggle songs were used as a communication tool, a morale booster, and to provide communal effects for those who were fighting for the same cause (Jolaosho, 2014). When Black people were not free to express their opinions or file formal complaints about the colonisers' ill-treatment, music became their voice and a platform for them to vent. Therefore, it can be stated that struggle songs were an expression of the experiences, emotions, feelings, and hopes of Black people during the liberation struggle. Since

these songs were sung in groups, they gave the singer a sense of not being alone in the situation, which might have also boosted their morale to not give up the fight for freedom.

The effectiveness of the struggle songs lies in their ability to persuade (le Roux-Kemp, 2014; Nwoye, 2018). Matiza and Mutasa (2020) indicate that it is the embedded language in struggle songs that constitutes an art of persuasion that triggers hope and motivation. Therefore, struggle songs can be defined as the vehicle for change, which creates a sense of community among the protesters. (Jolaosho, 2014). Struggle songs are also symbols that contextualise the intent of a social struggle (Atata & Omobowale 2018). They are powerful acts, compelling reactive and proactive engagement, and debate (Redmond, 2015, as cited in Mbhele & Walker, 2017). Currently, struggle songs continue to serve as that platform where people voice their struggles and express themselves, as was seen during the #Feesmustfall campaign. During this campaign, Black female university students expressed the parallel social struggles of both the effects of racism and gender inequality occurring within the university setting.

Since struggle songs are the context in which we are studying these Black female university students, it is then important to start by looking into the evolution of these struggle songs in the South African context. It is critical to first understand the foundation upon which these songs were created, how they were used, and how they evolved to the point where they still play the most prominent role during protest marches.

2.3 The evolution of struggle songs in South Africa

South Africa has a dark history of oppressing Black South Africans. Between the periods of 1948 and 1994, an apartheid system existed where White people held power over Black people (Vershbow, 2010), creating a system where Black people were treated less human; for example, they were not allowed to vote, which meant they had no say in the running of their country. Black students were subjected to poor-quality education called Bantu education. However, Black people refused to submit to these conditions and met the system with resistance. According to Vershbow (2010), during the 46 years of apartheid, resistance movements evolved from loosely organised unions of nonviolent protestors to powerful armed coalitions such as the African National Congress (ANC). The ANC became the umbrella under which these loosely organised unions functioned. Throughout this period, music played a significant role for Black South Africans, and it also evolved with the times.

Due to illiteracy and economic constraints, which can be attributed to apartheid, music became significant because, as a form of oral communication, it was much more accessible to

a large portion of the South African population than the printed press (Schuurman, 2008). Therefore, South Africans used music to reflect shared emotions and concerns during the early days of apartheid, which eventually evolved into a weapon against the government and a tool for actively creating a different social and political reality (Schuurman, 2008). On the other hand, Jolaosho (2014) asserts that it was due to the suppression and lack of freedom of speech that Black people resorted to music as a way of expressing themselves about all the ill-treatments resulting from being colonised. Both these opinions give rise to the question of why music still plays a significant role in this contemporary era, especially for Black female university students who have access to printed media and are living in a free democratic country with freedom of expression.

In the colonial and apartheid eras, music also hid expressions about the political dissatisfaction of Black people. Later, as the oppression intensified, these messages within songs became more aggressive and explicit (Schuurman, 2008). This gives an indication that struggle songs evolve concurrently with social struggles; therefore, it is important to first understand the evolution of these songs as they are also central to this study. The following discussion is based on Gray's (2004) article.

From 1900 to the 1950s, liberation songs were classified as "iMusic" or "iRegtime" (Gray, 1999). Erlmann (1991, as cited in Gray, 1999) asserted that iMusic was the least politically overt musical category. The song *"Nkosi Sikelel' iAfrica,"* (God bless Africa), composed by Enoch Sontonga, is an example of iMusic (le Roux-Kemp, 2014). The song asserts a message of unity and encouragement to act morally and spiritually (Coplan & Jules-Rosette, 2005). iMusic was influenced by church music from Europe and America. (Gray, 2004). Black politicians at that time could relate because they were missionary educated. Reuben Tholakele Caluza, who was one of the leading South African composers in the 1920s and 1930s, composed songs like "*Si Lusapo lwaseAfrica"* (We are the children of Africa) in response to the Land Act of 1913 (Gray, 1999). The worsening socio-economic conditions influenced Caluza to adapt his writing and adopt music that was relevant to the struggles of that time (Gray, 2004). This brought a shift to what became known as "iRagtime."

Caluza adopted the iRagtime sound that originated from the Afro-American model, which contained African rhythm, first introduced by Orpheus McAdoo and his Jubilee Singers after their visits to the country between 1891 and 1898 (Gray, 2004). These singers and their music were well received as they became a source of information about conditions Blacks experienced in the United States (Erlmann, 1991, as cited in Gray, 1999). Gray (1999) indicated that iRagtime was compatible with IsiZulu speech patterns and contained ethnic components.

It allowed Black South Africans the ability to express their feelings towards the unpleasant government system (Gray, 1999). As poverty worsened, adult males and females migrated to cities in search of work, leaving behind families; during this time, struggle songs became a means of expression (Gray, 1999).

After the 1950s, authentic African musical elements became entrenched in the liberation songs (Gray, 1999). Due to deteriorating living conditions for Black South Africans, the embedded messages in the songs became more militant. Songs like *"Izakunyatheli iAfrica"* (Africa is going to trample on you) by Vuyisile Mini surfaced during that period (Jolaosho, 2014). The composition of songs became more spontaneous as they were adjusted to evolve with deteriorating socio-economic conditions (Gray, 2004; Jolaosho, 2014). The socio-economic deterioration was due to further persistent discrimination against Black people by the government. That period was characterised by a number of inhumane actions, like the Sharpeville massacre in 1960, the Soweto uprising in 1976, and the like (Lubbe, 2016). These incidents intensified the content of struggle songs.

It is clear from the above discussions that from iMusic and iRagtime to struggle songs in the 1950s through 1993, this music was addressing what was happening at that time, which was oppression of Black people. One can assert that the meaning of struggle songs at that time was a "fight for liberation" against the oppressive government. The times have evolved, and we are now living in a democracy. However, struggle songs are still sung; we hear both old and new struggle songs during protests. Some of the older songs have kept their original lyrics, while others have had their lyrics changed to reflect the current difficulties that people are facing. It is likely that the meaning of these songs has also evolved. This study aims to explore how this meaning has changed based on the perspective of Black female university students. to determine whether they still have the same meaning for this group of people or if they have changed.

Langa (2018) indicates that struggle songs are used to shape and portray the identity of a singer. This notion is supported by Jolaosho (2019), who expands on it by saying that struggle songs also serve as an identity construction as well as a platform for both individual and group emotional mediation, intersubjective transmission, commemoration and present the protesters' arguments. This study will also help in revealing all these aspects for Black female university students who are being studied. Most importantly, it will tell us how they have shaped or are shaping their identities through the struggle songs that they sing, or what identity they are trying to portray through these struggle songs.

2.4 The role of struggle songs

In African countries like Zimbabwe and Nigeria, to mention a few, struggle songs have played a role in giving hope, motivation, and morale to continue fighting oppression (Atata & Omobowale, 2018; Matiza & Mutasa, 2020; Namuyamba et al., 2018). In South African society, these struggle songs also played a critical role in strategizing and accelerating change during the apartheid era (Gray, 2004). Gray (2004) asserts that these songs should be viewed as a potent foundation for understanding the past as they are concrete expressions of the collective cries of discontent by Black South Africans and are deeply ingrained in its history. Freedom songs have also been described as providing singers with substance and identity where they had previously been denied; those who had previously been invisible became undeniably visible when they sang (Sanger, 1995). Adul Ibrahim in Amandla! A Revolution in Four-Part Harmony also supports this notion, where he states that music was not only part of the liberation struggle but also part of the process of self-liberation for Black South Africans (Bernard, 2003). Because Black South Africans had no voice prior to democracy, they were forced to remain silent in the face of government injustices. However, struggle songs allowed Black South Africans a space to vent, a space to demonstrate who they are and how they want to be seen, as they could still sing about their issues even though they did not freely and openly do so initially.

Each struggle song contained a message and expressed the mood of the singers. In this way, struggle songs allowed a singer's lived experiences to be expressed. This happened with the intention of sparking change. Namuyamba et al. (2018) also attest that a well-composed political song is very persuasive. This concludes that struggle songs are indeed a tool for persuasion and are composed in such a way that they carry a message about people’s perceptions, emotions, feelings, needs, and hopes. This ability of struggle songs is demonstrated in South African history as they saw South Africa move from the apartheid system into a so-called "rainbow nation." Messages within these struggle songs managed to persuade the masses to join in the liberation struggle and, later, persuaded the apartheid government into re-evaluating the laws or policies. Similar, Black female university students employ struggle songs when they demonstrate their dissatisfaction with the issues pertaining to their marginalisation.

For le Roux-Kemp (2014), struggle songs remind the singer of their past and where they are going, meaning that struggle songs not only convey messages and the mood but also promote unity and a sense of self, serve as a history archive, and provide hope for the future. Van Schalkwyk (2004) and Lubbe (2016) also attest that struggle songs promote unity. These

authors indicate that struggle songs unified all ages and personalities and helped them to express collective emotions. The differing roles played by struggle songs are an indication of the multiple meanings that lie behind them. It is the intention of this study to establish the meaning of these songs based on the perspective of Black female university students.

Currently, in South Africa, the use of struggle songs is still dominant during protest marches. The protest marches of Black female university students are no different. Black female university students continue to experience a parallel social struggle involving both the effects of racism and gender inequality occurring within the university setting. However, currently there are policies in place that are meant to alleviate these social struggles, like the anti-GBV Bill approved in August 2020. Also in place are policies and means to alleviate the economic exclusion of Black students. National Students National Aid Scheme (NSFAS), for example, affords students from disadvantaged backgrounds a chance to obtain tertiary qualifications. This is an indication of a different struggle altogether compared to the pre-apartheid era. It is different in a sense that before democracy, the fight was to bring into existence policies that did not exist, but currently the fight seems to be for the proper implementation of the policies that are already in place. Therefore, if we say struggle songs speak to the struggles of the time or evolve as the struggles evolve, It means that the struggle songs that are currently sung talk about dominant struggles as perceived by the singers. Therefore, exploring the meaning of struggle songs for Black female university students and exploring their lived experiences will teach us about their perceived social struggles and the meaning they attribute to the struggle songs that they sing. Having said that, struggle songs also play a role in the dismantling of oppression and the formation of identity. This research will provide insight into how these Black female university students are attempting to dismantle their perceived oppression systems and shape their identities through the singing of struggle songs.

2.5 Struggle songs and South African Black females

Females constitute most of the South African population but are the most disadvantaged group (Masenya, 1995). According to Statistics SA, South Africa is young and female, indicating that more than half of the Black African population is female (South Africa is young, 2018). An assumption would be that since South Africa is operating under democratic rules, contextual circumstances favour Black females. However, despite being the majority, Black females suffer the most and they are faced with a multi-layered system of oppression that

includes race, sex, and class (Henry & Glen, 2009, as cited in Mahabeer et al., 2018). Mathibela (2017, as cited in Raope, 2017) attests by stating that historically, Black females have faced patriarchy, sexism, and sexual violence. This struggle can be traced back to the pre-colonial era when African females, in general, were underrepresented in state affairs (Parpart, 2019). Essentially, Black females were not seen as equal human beings as opposed to both Black and white man. Social struggles like sexual assaults were common for Black females especially those who participated in the liberation struggle, as they were sexually harassed by the police during detention (Van Schalkwyk, 1994). Many black females in South Africa are still subjected to these dehumanising practices. Furthermore, they are subjected to economic vulnerability and violence as a result of these forms of oppression, which have been perpetuated by discriminatory and prejudiced structures and institutions throughout the nation's history (Vallabh, 2022).

In an attempt to resist the oppression system, Black females used a variety of strategies, including portraying themselves as leaders and active opponents of the injustices imposed by the system. They took part in mainstream resistance activities such as trade unions, where they were still faced with marginalisation as males dominated such platforms and females were viewed as their subordinates (Meer, 2005). Such incidents inspired Black females to go beyond, forming organisations that focused on them as females and their issues (Meer, 2005). In the 1950s, the Federation of South African Women (FEDSAW) was one of many of these organisations. FEDSAW was headed by the likes of Ida Mtwana and Lilian Ngoyi (Healy-Clancy, 2017). It was a multiracial women's organisation that united women as mothers against apartheid policies (Healy-Clancy, 2017). However, the majority were Black females, as they are the most disadvantaged group. Black females were at a greater disadvantage because, for example, they had to raise white women's children for low pay while leaving their own children behind (Healy-Clancy, 2017). This significant difference in struggles between Black and white South African females suggests that struggle songs may have a different meaning for a Black South African female than for the majority of other Black South Africans.

The formation of organisations like FEDSAW was just a part of female resistance, but they also took to the streets to protest against their perceived injustices, from the anti-pass laws march in 1956 to the 1959 protest march and against the beer halls (Reed, 2020). During this period, struggle songs played a significant role and were sung during protest demonstrations (Scher, 2014). Black female artists like the late Miriam Makeba, a famous South African singer, also played their part by recording music that addressed social struggles.

Although we claim to be living in different times, Black females in South Africa are still the most vulnerable group at risk for incidents of GBV (Vallabh, 2022). The ongoing protest marches and the singing of struggle songs show that Black female's liberation has not been achieved. Issues of inequality are still persist. The system is failing Black females, as evidenced, among other things, by the escalation of GBV incidents affecting mostly females. The police minister, Mr. Bheki Cele, spoke about this escalation and indicated that within a space of three months from April to June 2022, 855 women and 243 children were killed in South Africa; over 11,000 assaults with an intention to cause grievous bodily harm (GBH) with female victims were opened with the police during this period. These high figures indicate that there is still a long way to go before Black South African females can be completely liberated. These statistics figures may seem to be just numbers, yet they are more than that; these figures represent people with voices. It is the aim of this study to create a platform for these voices to be heard, allowing them to share the meaning of struggle songs as they sing them while demonstrating their concerns about the aforementioned issues. The study will also allow them to share their lived experiences as they sing these songs. The recent outcry against sexism, in addition to racism and classism, articulated by Black female university students during the #FeesMustFall movement and other movements that surfaced during that period, such as #RuReferenceList, also influenced the sample and setting for this study.

2.6 The struggles of Black university students

Inequality is part of the legacy of colonialism and apartheid in South Africa. Student activism during apartheid developed because of an education system that perpetuated segregation, with the consequences thereof being different education services provided to Black and White universities. The education system was thus a microcosm of inequalities that were already prevalent in wider society. Differentiated education meant that education for Black people, called Bantu education, was tailored to provide minuscule skills to occupy subordinate positions while White people were provided with superior education (Badat, 1999; Muswede, 2017). Universities, therefore, became ideal platforms for resistance. This saw the emergence of organisations like the South African Student Organisation (SASO), founded by the late Steve Bantu Biko, and the emergence of Black consciousness, which instilled pride in Black students about their identity. It also educated students about politics, which motivated them to resist the discriminating policies of the universities and the government (South African Student Organisation, 2022). Their resistance was often met with an intimidating and harsh response where the police would be involved, for example. Despite that, Black university

students did not give in. However, the apartheid government also did not stop introducing policies that further marginalised Black students. In 1974, the government made English and Afrikaans the compulsory medium of instruction in schools (The June 16 Soweto youth uprising, 2022). The remains of these policies are still operational at some universities that are failing to fully transform so that Black university students can feel part of these institutions. Failure to Africanise university education, for example, or exorbitant fees, imply that Black university students are still not welcome or well accommodated in these institutions. Consequently, this led to resistance actions where struggle songs were sung.

According to Heffernan et al. (2016), the ongoing resistance of Black university students spread and led into what became known as the Soweto uprising in 1976. In 1976, the students took it to the streets to peacefully march against the proposal that Afrikaans become the medium of instruction. Hundreds of Black students were killed during this march as a result of police shootings, resulting in even more resistance against the apartheid government, which spread not only nationally but also internationally as they witnessed police brutality against unarmed students (Heffernan et al., 2016). In the university context, Black students were no longer allowed to attend white universities, which were the universities of Cape Town and Witwatersrand, after the Extension of University Education Act, Act 45 of 1959 (Heffernan et al., 2016). The goal was to separate tertiary institutions based on race, and for Heffernan and colleagues, this Act created distinct "tribal colleges" for Black university students.

In post-apartheid South Africa, restructuring higher education became a major priority. Several efforts were made to achieve a unified education system through the merger of historically White and historically Black institutions. However, four historically White institutions were exempted from the merger, namely, Stellenbosch University, the University of Pretoria, the University of the Witwatersrand, and the University of Cape Town (Reddy, 2004). This exception for historically White and advantaged institutions is likely to have contributed to the current inequality in post-apartheid universities (Cooper, 2015). This is indicated by the many unresolved issues from the past that continue to persist for Black university students. For example, universities are still grappling with providing inclusive environments for all students to succeed in the face of rising Black student enrolment in higher education. (Gore, 2021). Some strategies are in place to provide academic support for these previously excluded students, but these strategies have not yielded the desired results, and White students continue to outshine Black students in terms of success (Gore, 2020). This and other concerns were raised by Black students, both male and female, during the student protests that dominated the 2015-2016 academic year, namely #RhodesMustFall and #FeesMustFall.

Despite the strategies that are in place, it is evident that higher education institutions have not spent adequate resources and time reviewing cultures and curricula to make space for African Indigenous knowledge systems and the role of African philosophy (Hendricks & Leibowitz, 2016). This results in the continuity of protest marches and the singing of struggle songs.

2.7 The struggles of Black female students

Based on the voices of Black female students, the university is a breeding ground for gender inequality, sexual coercion, and other risks (Bhana & Pillay, 2018). This results from socially constructed femininities, where females are seen as subordinate to males (Bhana & Pillay, 2018). There is a culture in societies that elevates males above females, such as when males are pronounced as heads of families, which leads some males to believe that they are above everything. This results in them thinking, for example, that they have entitlement towards females, e.g., sexual entitlement (Bhana & Pillay, 2018). The economic factor also contributes to this sexual entitlement, because some of these Black female students depend on older males financially (Bhana & Pillay, 2018). This would then compel them to succumb to this entitlement. These factors contribute to the mentality of inequality, which may result in incidents of GBV as it creates an expectation for Black female students to submit to male needs. Incidents of GBV like sexual harassment are interpreted by critical feminism as a form of systematic discrimination that takes the form of dominant masculinities, or "hegemonic masculinities" (Connell, 1987, as cited by Smolovic-Jones et al., 2013), being given preference over forms of femininity and alternative masculinities (Cairns, 1997, as cited in Smolovic-Jones et al., 2013). These authors further elaborate that sexual harassment can be an act of defending or upholding a dominant version of masculinity, rather than being motivated by sexual desire. Therefore, these socially constructed femininities perpetuate sexual harassment. Sexual harassment was an outcry among Black female university students across South African universities during the period of #FeesMustFall. Black female students even organised movements like #EndRapeculture, and we saw the emergence of the #RuReferenceList during this period. Throughout demonstrations pertaining to these movements, these students sang struggle songs, which indicates that there is a certain role these songs play and a meaning they hold for these students.

All forms of female students' marginalisation, particularly Black female students, undermine them as human beings as well as their capabilities. The emphasis is on Black female students because they suffer the most compared to their White female and Black male

counterparts (Collins, 2002; Houston, 2000). Robinson (2013) also asserted that the double bind of racism and sexism has been especially damaging to Black females working and studying in academia (Robinson, 2013). For example, Black females in academia have to work extra hard for recognition (Robinson, 2013). They constantly have to prove themselves against race and gender stereotypes. These gendered stereotypes were also highlighted during the #FeesMustFall movement and were represented primarily by sub-movements such as #MbokodoLead, #EndRapeculture, #PatriarchyMustFall, and the #RUReferenceList (Veriava, 2019; Gouws, 2018; Ndelu et al., 2017).

The #MbokodoLeads campaign initiated on October 17th, 2015, was a response to such issues where women felt oppressed within the #FeesMustFall campaign (Dlakavu, 2017). Black female students were prevented from leading most of the struggle songs during the #FeesMustFall movement; male students dominated in this aspect (Dlakavu et al., 2017). Mati (2016) also points this matter out and states that, from all the student organisations, it is predominantly males who lead songs. This author highlighted her dissatisfaction about this based on her opinion that everywhere else where women lead songs, they are good at it, like in churches and mixed-gender choirs and the like. The #MbokodoLeads campaign attempted to defuse patriarchy and recognise female students' leaders like Nompendulo Mkhatshwa and Shaeera Kalla as the protest's student leaders during the #FeesMustFall back in 2015 (Ndlovu, 2017). Their actions of resistance were always accompanied by the singing of struggle songs. In this regard, they even sang struggle songs that spoke about women in politics (Dlakavu, 2015).

#EndRapeculture and the #RUReferenceList were responses to a rape culture that was promoted by patriarchal beliefs. Rape culture refers to the complex beliefs that encourage male sexual aggression and support violence against females (Collins et al., 2009; Rentschler, 2014). The sustainability of the rape culture and other issues of GBV can be attributed to the manner in which these incidents are handled. Victims are often subjected to reliving their trauma when they attempt to seek justice because of the insensitivity they come across. Finchilescu and Dugard (2021) pointed out that the issues of GBV in the university are rarely reported to the authorities, consequently making it hard to determine the severity of the issue. The fear of revictimization might be contributing to this non-reporting behaviour. However, the surfacing of the above-mentioned sub-movements and the protests where struggle songs were sung gave a clear indication of the prevalence of GBV in university settings.

Female students feel neglected as there are usually no serious actions taken against the perpetrators when these cases are reported (Gouws, 2018). As a result, they seek solace in

expressing themselves through struggle songs. Rhodes University is one of these universities where management was exposed for not acting against sexual offence perpetrators (Gouws, 2018). This saw the birth of the #Chapter 12 campaign, which aimed to use anecdotes to blame university management for inaction by pointing out that the university minimised the crime of rape. The #RUReferenceList campaign, which was also an attempt by Black female university students to fight against the normalisation of rape culture, went beyond even naming and shaming the perpetrators of rape at Rhodes University in 2016 (Hussen, 2018 as cited in Sheffer et al., 2018). However, this campaign was also met with a response that demonstrated that rape is a women's problem. The response conveyed the impression that it is more dangerous to report a sexual offence than it is to commit one, particularly at Rhodes, where activists involved in the campaign were later expelled (Mohana, 2016).

It is alarming that during this period in our lives, human rights related to equality, health, and freedom from violence remain unresolved for many females in South African and international college and university campuses (Treffry-Goatley et al., 2018). Female students continue to be plagued by patriarchal practises (Treffry-Goatley et al., 2018). However, female students are doing all they can to change the situation, and throughout the process, they never stop singing struggle songs, indicating that there is a meaning behind these songs. This study is aiming to investigate this meaning and, furthermore, the lived experiences of these Black female university students as they sing these songs.

2.8 The meaning of struggle songs

For Berger (2000, p. 73), "as a social appeal intended to "raise consciousness," protest music has helped build opposition to war and oppression and to promote compassion for the oppressed." Berger (2000) further explains that within organisations and movements, protest songs play a role in stimulating political work, offering a sense of celebration in struggle, documenting histories and accomplishments, and fostering mutual trust, collaboration, interdependence, and solidarity. In the South African context, struggle songs also played the aforementioned roles. They raised awareness about the social injustices perpetrated by the then-government's discriminatory policies. Black South Africans expressed the discrimination in song as they sang about what they were seeing, feeling, and wanting to happen. Therefore, it can be said that struggle songs were a tool of expression for Black people. Many groups, particularly those comprised of Black people, have continued to raise their issues through song. These struggle songs have become a legacy of the post-apartheid era. Students used struggle

songs as a unifying voice during protests such as the #FeesMustFall movement to articulate resistance and rebellion against not only the fee increase but also as an outcry against the elevated levels of sexual violence endured within universities (Mbhele & Walker, 2017). The sexual violence seemed to be affecting Black female students mostly, as they were seen dominating demonstrations while singing struggle songs. This is the motivation behind this study.

During the student movement #RUReferenceList, for example, struggle songs like *"Senzeni na?"* (What have we done?) were sung. The words "*Isono sethu bubufazi"* (Our sin is womanhood) were added to the song (Xulu, 2016). They used a song to pose questions about the role of their identity in the sexual violence posed against them. This denotes that there was a belief that their identity was under attack. Consequently, through struggle songs, they defend their identity as well as portray how they would like to be seen. Understanding the meaning that these Black female university students attribute to struggle songs will also give us an understanding of how these songs shape their identity. According to Xulu (2016), the singing of the song "*Senzeni na?"* (What have we done?) was followed by emotional sobs. This articulated deep emotions towards their oppression, which manifests through GBV and other actions that undermine them as Black female university students. These emotions will be explored through their lived experiences during the singing of struggle songs.

The evolution of struggle songs in South Africa that was discussed earlier indicates that the meaning of struggle songs also evolves. "*Wathint' abafazi wathint' imbokodo"* (You struck a woman, you struck a rock) was a significant slogan chant during the 1956 protest march against pass laws (Kwinda, 2010). The meaning embedded in the words of the slogan indicates these women's identity and their view of themselves as strong beings, hence why they compared themselves to rocks (Kwinda, 2010). They wanted to project the image of being tough and independent so that they are not taken lightly. This movement indicated the bravery of South African women as well as their aspiration to be seen, heard, and treated like equal beings. However, one would assume that this song means the same for every female out there, yet evidence indicates otherwise. According to Clark et al. (2019), the very same slogan was chanted during the #TotalShutdown intersectional womxn's march against GBV in August 2018, but some of the march participants shouted that they were not rocks. This illustrates the existence of different meanings that people attribute to this slogan. Thus, it is worthwhile to explore the meaning of struggle songs from the perspective of a Black female university student, since this is an angle that has never been explored.

2.9 Conclusion

This chapter began by defining struggle songs, followed by a brief history of how struggle songs have evolved in South Africa and the role that struggle songs play. Then the struggles of South African women and how they used struggle songs were discussed. Then the struggles of Black university students and those of Black female university students were discussed. The discussion of the meaning of struggle songs for Black female university students concluded this chapter. The following chapter discusses the theoretical framework that guides this study.

CHAPTER THREE

THEORETICAL FRAMEWORK

3.1 Introduction

This study adopted two theoretical frameworks: Black feminism and the Afrocentric paradigm. The chapter starts by discussing Black feminism and the three themes in Black feminist thought, which are self-definition and evaluation, the interlocking nature of oppression, and the importance of redefining culture. The chapter concludes with the discussion of the Afrocentric paradigm, focusing on the values and principles that underpin the Afrocentric worldview.

3.2 Black Feminism

The Black feminism viewpoint is centred on the idea that Black women are inherently valuable and that their liberation is a necessity, not as an adjunct to somebody else's but because of their (Black females') need as human beings for autonomy (Taylor, 2019). Black feminist thought works to create a space where Black females can share their experiences (Clemons, 2019). In a society that always downplays females' contributions (Collins, 2002, p. 32), Black feminist thought strives to create a safe space for Black women to express themselves. Its theory emphasises Black women's voices and interpretations, as well as their oppression and acts of resistance (Collins, 2002, as cited in Robinson et al., 2013). This is in line with the objectives of this study. The objectives allow Black female university students to express themselves in relation to struggle songs. Collins (1986) emphasised three themes in Black feminist thought, namely: self-definition and self-evaluation; the interlocking nature of oppression; and the importance of redefining culture. She further explained that, while these three topics are not exhaustive, they are thought to capture the essence of much existing discussion.

3.2.1 Self-definition and self-evaluation

Self-definition entails questioning the political knowledge-validation process that has produced externally defined, stereotypical images, while self-evaluation emphasises the content of Black women's self-definitions, specifically the replacement of externally derived images with authentic Black female images. (Collins, n.d., as cited in Harding, 2004).

According to King (1973, as cited in Collins 1986), stereotypes represent externally defined, controlling images of Black women, which dehumanise and exploit Black women. Black female university students might be dealing with a number of stereotypes that are also faced by the general population of Black women. For example, being viewed as subordinate to males implies that, as Black female students, they are not good enough or lack the ability to lead. Thus, creating an expectation for Black females to conform to this stereotypical belief by allowing males to lead, e.g., the leading of struggle songs during the #FeesMustFall protests, became one of the issues for Black female students (Ndlovu, 2017).

Through struggle songs, Black female students create and express their true identity while condemning stereotypes imposed upon them. They are defining themselves as able humans, leaders, and decision-makers. Through singing struggle songs, they are challenging being silenced and claiming their voices. Their self-definition and self-evaluation are portrayed through the act of singing and also in the content of the struggle songs. Looking at a song like *"Wathint'abafazi, wathint'imbokodo"* (You strike women, you strike a rock), for example, the act of singing this song and the message within the song is a process of both self-definition and self-evaluation. It challenges a stereotype of weakness that has been associated with these women. The message within the song can be interpreted as "be careful; I am stronger than you think." The act of singing this song and the lyrics portray how these women see themselves and how they want to be seen. This study will provide an opportunity to learn how Black female university students are using struggle songs to define their identity.

3.2.2 Interlocking nature of oppression

The lives of women are constructed by multiple, intersecting systems of oppression (Carastathis, 2014), particularly Black women. The concept of multiple systems of oppression is better defined by intersectionality. This concept of intersectionality aims to highlight the significance of Black and ethnicized women's multiple identities (Phoenix & Pattynama, 2006). Carastathis (2014) indicated that intersectionality has become the primary way of conceptualizing the relationship between systems of oppression and multiple identities and social locations in hierarchies of power and privilege in feminist theory. In relation to the study, Black female university students are dealing with intersecting social struggles. Despite the economic struggles affecting both Black males and Black female university students as a result of colonialism and apartheid, Black female university students are facing added gender-related struggles. They also deal with patriarchal issues that manifest in different forms, i.e., GBV, to

mention one. GBV is motivated by patriarchal beliefs (Lekalakala, 2015). According to the # EndRapeCulture campaign, which emerged during the # FeesMustFall campaign (Gouws, 2018), GBV is a prevalent issue for Black females in the university context.

Black female university students are also fighting to be recognised as capable beings rather than being subordinated to male students. The establishment of #MbokodoLead is an indicator that such patriarchal beliefs exist (Ndlovu, 2017). The distorted history of the 1976 student uprising also demonstrates another patriarchal agenda as it downplays the invaluable role played by Black female students (Sipuye, 2017). These Black female students' names are rarely mentioned, while those of Black male students are upheld (Sipuye, 2017). During the Abantu book festival panel discussion in 2016, Simamkele Dlakavu also raised the point that when the Black Consciousness movement in South Africa is mentioned, Steve Biko and Barney Pityana are referenced, while very little is said about Thenjiwe Mthintso or Winnie Kgware, who was the first President of the Black Peoples' Convention (Dlakavu et al., 2017). It is for such issues that Black female university students sing struggle songs.

3.2.3 Redefining culture

Black women's culture exists in many settings, like in social institutions such as church and family, in creative expression such as art, music, and dance, and, if unrepressed, in patterns of economic and political activity (Collins, 1986). Therefore, protest and the singing of struggle songs can be seen as part of Black women's culture passed down from one generation to the next. The iconic freedom fighters and activists like Lilian Ngoyi and Albertina Sisulu are some of the greatest Black females who set the path, especially for younger Black females. These icons passed down a culture of not being passive bystanders but of being fighters for women's liberation. This identity was expressed through struggle songs, and participants in this study are promoting this legacy. With the understanding that culture is constantly changing, this study hopes to uncover how black female university students are redefining the culture. How they are redefining the self-definitions and self-evaluations as they sing struggle songs. Collins (1986) asserted that while common themes may connect the lives of Black women, these themes will be experienced differently by Black women of different classes, ages, regions, and sexual orientations, as well as by Black women in different historical settings. This means that these Black female university students have a unique experience of singing struggle songs. Therefore, the meaning that these songs hold for them and how they experience singing them might be a unique experience that has not been captured before.

3.3 Afrocentric Paradigm

The Afrocentric paradigm allows for the expansion of knowledge and appreciation of human experience by cantering Africans on their own historical and cultural experiences (Asante, 1987, as cited in Graham, 1999). The principles and values that underpin the Afrocentric world view are the interconnectedness of all things, the spiritual nature of human beings, the value of interpersonal relationships, collective/individual identity, the collective/inclusive nature of family structure, and the oneness of mind, body, and spirit (Akbar, 1976; Asante, 1987, 1990; Myers, 1988; Schiele, 1997, as cited in Graham, 1999). Music is one of the ways in which African values and ways of living are reinforced (Graham, 1999). Thus, this theoretical framework complements the context of struggle songs which the study is centred. Briefly, these principles and values entail the following:

3.3.1 The interconnectedness of all things

In traditional African philosophy, the soul, or generative spirit, is thought to be reflected in all elements of the universe and is thus seen as a connecting link between the universe and humans (Mbiti, 1970; Zahan, 1979, as cited in Schiele, 1996). This idea holds that all elements of the world are interconnected (Graham, 1999). They are interdependent and unified, and when one element is shaken, it also reflects on other elements as well (Graham, 1999). Graham (1999) asserts that these kinds of relationships connect Africans with their communities and families and also give them a sense of purpose. The current study demonstrates the interconnection among Black female university students. As they take to the protest, where they demonstrate through struggle songs, not all of them are directly affected by the social struggles they fight against, but due to the spirit of interconnectedness, they empathise with the actual victims. This also demonstrates how struggle songs promote the African principle of unity.

3.3.2 The spiritual nature of human beings

The spiritual nature of human beings highlights the importance of the spiritual or nonmaterial aspect of human beings; it is defined as the invisible universal substance that connects all human beings to each other and to the creator, or to a supreme being (Schiele, 1994). The spiritual essence of human beings places more value on human beings than their social or economic standing (Graham, 1999). One's identity is defined by their relationship with the community.

3.3.3 The value of interpersonal relationships

Interpersonal relationships are significant in the Afrocentric paradigm. Maintenance of these relationships is central and viewed as the most important cultural value (Schiele, 1990, 1991a, as cited in Schiele, 1994). In Afrocentricity, more value is placed on achieving strong interpersonal bonds than achieving material objects (Schiele, 1991a, as cited in Schiele, 1994). Engaging in struggle songs indicates that these Black female university students are part of or support a certain movement. Participating in such activities demonstrates the importance they place on their own well-being as well as the well-being of the student community as a whole. Sometimes, engaging in struggle songs may come with negative consequences, e.g., when the protest where these songs are usually sung turns violent or leads to arrests. However, these Black female university students still participate to support and maintain their relationships with the student community they represent. Also, the ability to stand in solidarity with others during the singing of struggle songs gives these Black female university students the purpose for their existence.

3.3.4 The collective/individual identity and the collective/inclusive nature of family structure

This value highlights the emphasis on collective identity as a means of survival. In this instance, individual identity is acknowledged but is not viewed as being detached from the conception of others. Graham (1999) pointed out that this is better articulated by Mbiti (1970, p. 114) in his assertion drawn from the African proverb, which states that "I am because we are, therefore, I am." Interpersonal relationships are highly valued in African society. This value is upheld through the action of singing struggle songs in groups. The purpose behind it is always for the benefit of the group rather than individuals.

3.3.5 The oneness of mind, body, and spirit

According to Graham (1999), this principle entails that the development and knowledge of self, mind, and spirit influence the seeking of divinity through Ma'at within the self and the attainment of optimal health. Optimal health promotes personhood, but not without optimal emotional health, physical health, intellectual health, and spiritual health (Graham, 1999). In this sense, social conditions determine the existence of optimal health and consequently affect personhood. One of the reasons for singing struggle songs is to challenge social conditions.

Therefore, by singing struggle songs, Black female university students are fighting for optimal health to maintain their personhood. This study helped to understand how Black female university students define their personhood through struggle songs.

3.4 Conclusion

This chapter has discussed Black feminism and the Afrocentric paradigm, which are theoretical frameworks chosen to understand this study. These theoretical frameworks help us to understand the meaning of struggle songs as well as the lived experiences of singing struggle songs in relation to Black female university students. The following chapter discusses the methodology that undergirds the study.

CHAPTER FOUR

METHODOLOGY

4.1 Introductions

This chapter discusses the research methodology chosen for the study. The chapter begins by discussing a brief overview of the theoretical and philosophical underpinnings of IPA. The research design will include discussion of the sampling and recruitment procedures, outlining the target population, sampling method, sample size, and description of the participants. Then, data collection strategies are also discussed, under which the data collection instruments, data collection methods, transcription model, and translation process are outlined and discussed. Then, followed by the discussion of data analysis and the discussion of validity, reliability, and rigour The chapter concludes with a discussion of ethical considerations.

4.2 Theoretical and philosophical underpinnings of IPA

IPA, created by Jonathan A. Smith and colleagues (Love, 2020), is a form of qualitative methodology (Smith, 1996). IPA is concerned with understanding the events, objects, and people in their lives using the essential ideas of phenomenology, hermeneutics and idiography (Pietkiewicz & Smith, 2014). Phenomenology, which arose from Husserl's philosophy, is concerned with a person's subjective interpretation or account of an object or event (Smith, 1996). Phenomenological researchers describe the essence of phenomena as the participants perceive it. Husserl proposed bracketing of presuppositions to capture this essence (Mapp, 2008; Moran, 2000; Van Manen, 2014, as cited in Frechette et al., 2020). On the contrary, Martin Heidegger, a follower of Husserl, held a differing view and encouraged IPA researchers to be reflective in their interpretation in light of their prior knowledge of the phenomenon being investigated, claiming that all understanding must have an essential component of assumptions and interpretation (Tuffour, 2017).

Heidegger also expanded Husserl's ideas into existential philosophy and hermeneutics (Pietkiewicz & Smith, 2014). Hermeneutics holds that in order to translate a person's message, one must first understand their mentality and language, which mediate how they perceive the world (Freeman, 2008, as cited in Pietkiewicz & Smith, 2014). As a result, IPA researchers try to place themselves in the shoes of the subject, bearing in mind that this is never entirely possible, and through interpretative activity, they translate meaning to make it understandable

(Pietkiewicz & Smith, 2014). Oftentimes, the analytical process in IPA is described as a "double hermeneutic" process because the researcher is making sense of the participants' sense-making (Tuffour, 2017). In that manner, the IPA approach is both descriptive and interpretative, and it does this by combining principles from phenomenology and hermeneutics (Pietkiewicz & Smith, 2014). IPA is also fundamentally idiographic, which refers to the examination of individual cases and the perspectives of study participants in their specific contexts (Pietkiewicz & Smith, 2014). It carefully examines each case, providing a thorough and nuanced analysis, and valuing each case on its own merits prior to proceeding to the general cross-case analysis for case convergence and divergence (Tuffour, 2017). The fact that the analysis is based on a thorough case exploration allows the researcher to make precise claims regarding study participants (Pietkiewicz & Smith, 2014).

4.3 Research Design

According to Sileyew (2019), research design is something that is meant to provide a framework that is appropriate for a study depending on what it aims to achieve. It is like an architectural blueprint that is followed in the construction of a building (Wagner et al., 2012). The most pertinent elements include the research approach to be used as well as the method by which data will be collected using the research instrument and data analysis techniques. A phenomenological research design was chosen for this study. Worthington (2013) states that the goal of a phenomenological study is to discover and interpret the inner essence of the participants' cognitive processing in relation to some common experience. Central to this design is what participants experienced and how they experienced it (Wegner et al., 2012). The interpretive phenomenology design was employed (Tuohy et al., 2013). According to Tuohy et al. (2013), interpretive phenomenology aims to describe, comprehend, and interpret the experiences of participants. This design is in line with the objectives of this study, which were to explore the meaning of struggle songs for Black female university students and their lived experience of singing these struggle songs.

4.3.1 Sampling and recruitment

In this subheading, the targeted population will be described. The sampling method, sampling procedure, and sampling size are then discussed. Then it will conclude with a description of the participants.

4.3.1.1 Targeted population

The targeted population was Black female students registered at the UKZN, PMB campus.

4.3.1.2 Inclusion and exclusion criteria

The inclusion criteria entailed that the participants must be registered at the UKZN PMB campus, be eighteen years of age or older, and have also participated in singing struggle songs on more than one occasion. Students who were not registered at the UKZN PMB campus at the time of data collection were excluded from the study. So, as students who were less than eighteen years old and have sung struggle songs only on one occasion.

4.3.1.3 Sampling method

Two non-probability sampling techniques were employed, namely, the purposive sampling technique and snowball sampling techniques. The researcher approached two Black female students whom she knew met the criteria for the study. In this manner, the researcher employed a purposive sampling technique. Purposive sampling is the deliberate choice of participants due to the qualities that they possess (Etikan, 2016). The researcher also employed the "snowball sampling" technique, which entails recruiting through the contact information provided by the participants who had enrolled in the study (Noy, 2008). The first two participants were asked to refer the researcher to their peers who met the criteria for the study.

4.3.1.4 Sampling procedure

The researcher wrote a letter to the registrar requesting permission to conduct research with students at the UKZN, PMB campus, and the permission was granted (see Appendix A for the registrar's approval). After being granted permission, the researcher waited for ethical approval to be granted by the Humanities and Social Sciences Research Ethics Committee (HSSREC) at UKZN (see Appendix B for HSSREC approval). There was a plan to advertise the study on Facebook and university notice boards (see Appendix C for the advertisement

details). However, there was no need, as the researcher was able to get sufficient referrals with the assistance of the students that she had hand-picked based on their experience singing struggle songs during protests. Regarding the notice boards, it was going to be pointless because students were studying remotely. Once the participant agreed to be part of the study, they were emailed the information sheet and the consent form to read (see Appendix D for the information sheet and the consent form). Any questions they had were addressed over the phone. Thereafter, they would sign and email back these documents, and then an interview session on Zoom was planned and executed. The information sheet included information about the objectives of the study and how ethical guidelines would be managed in the study. The ethical guidelines included confidentiality, voluntary participation, and possible risks and benefits. It also specified that, in case a need arises for psychological counselling, this will be provided through the UKZN Child and Family Centre on the PMB campus (see Appendix F for the Letter from the Director of the Child and Family Centre approving referral of participants). The consent letter contained a section that addressed the audio recording of interviews, which each participant had to give consent to.

4.3.1.5 Sample size

Six participants were recruited, and this was informed by the requirements of qualitative research methodology. In qualitative research methodology, sample sizes are kept smaller because the concern is to gather an in-depth understanding of a phenomenon or meaning. In-depth interview work is not concerned with generalizing to a larger population (Dworkin, 2012). Second, the interpretative phenomenological approach employs small sample sizes, which are typically kept between two and twenty-five in phenomenological research (Alase, 2017). Moreover, the time and purpose of this study also contributed. The study was conducted as part of a master's programme, which must be completed within a stipulated period.

4.3.1.6 Participants

Six participants were recruited for this study. They were all Black female university students, between the ages of 20 and 39. They were all registered at the UKZN PMB campus at the time of data collection. Three participants were registered for postgraduate qualifications, and the other three participants were registered for undergraduate qualifications. Thuli is an undergraduate student at the UKZN PMB campus. She started participating in the singing of struggle songs in her first year at university. She shared that before coming to university, she

had no interest in being active in student politics but was drawn into it by the music that is sung during the protests. She has since become a student activist.

Anele is an undergraduate student at the UKZN PMB campus, and she started participating in the singing of struggle songs in her first year. She grew passionate about student politics in her first year at university, and she is now a student activist.

Kwanele is an undergraduate student at the UKZN PMB campus. She has been interested in politics from a young age, and she knew when she came to university that it was something she could not ignore. She is a student activist, and she is in the leadership of the political party with which she is affiliated.

Thando is a postgraduate student at the UKZN PMB campus and also did her undergraduate studies at this campus. She first became aware of struggle songs at a very young age because her grandmother was into politics. However, she started singing these songs two years ago, dating back to our interview. She shared that being declined entry into an honour's degree course led her to start participating in protests. She does not regard herself as an activist but engages in protests and singing out of personal choice.

Nana is a postgraduate student and has been with the UKZN PMB campus since her undergraduate studies. She has been singing struggle songs for the past six years. She is a Black female who identifies as queer in terms of her sexual orientation. Her motivation for engaging in struggle songs stems from the hate crimes directed at the LGBQI+ community.

Nomsa is a postgraduate student at the UKZN PMB campus. She started singing struggle songs during her undergraduate studies. She has an interest in the well-being of everyone, especially Black students, and Black people in general, and that is why she participates in protests and the singing of struggle songs.

4.4 Data Collection strategies

In this subheading, the instruments employed are outlined. The method of data collection is then discussed, followed by the transcription model displayed in a table. It concluded with a discussion of the translation process.

4.4.1 Instruments

The instruments that were used for this study were a laptop with internet access, a Zoom app, and the interview guide (see Appendix E). The interview guide contained six open-ended questions.

4.4.2 Method of data collection

Data was collected through semi-structured interviews. Semi-structured interviews allowed the researcher to probe and explore deeper to get richer details of the data (Wagner et al., 2012). The interviews were conducted on Zoom to adhere to COVID-19 regulations. These interviews were audio recorded. Since the interviews were being recorded, the video function was switched off to enhance confidentiality. There were connectivity issues sometimes, but they were not major issues because none of the interviews were cancelled due to them.

4.4.3 Translation process

Five of the participants requested to use both English and isiZulu during the interviews. This compelled the researcher to also mix both languages when posing the questions. The researcher had no reservations about this request due to the fact that using the source's native language provides linguistic comfort (Abfalter et al., 2021). Abfalter and colleagues suggest that using the source's native language may lead to higher-quality results because interviewees and researchers feel more at ease speaking in their native language. The interviews were then translated by the researcher from isiZulu to English using Google translator. Some of the translations did not seem accurate, therefore, adjustments were made by the researcher based on the researcher's knowledge of IsiZulu and English. A peer whose first language is IsiZulu was asked to translate back to IsiZulu what the researcher had translated to English. This method is referred to as "back translation." Back-translation is the process of translating a translated text back into the original language, which is an effective way to ensure accurate translation (Shu-ling, 2016).

Transcription model

Table 1: Transcription model and symbols

Symbol	Description	Example
?	rising intonation	What?
.	falling intonation	We are struggling.
/ \	rising and falling intonation	They mean unity/
,	continuing intonation	Uhm, particularly, for me, when I sing about that song, it makes me ….
(..)	used to indicate a pause of one-half second or less	The feeling of (..) you must fight for what you know is rightfully yours.
(…)	used to indicate a pause of more than a half-second	I (…) am not sure.
:	(indicates prolonging of the prior sound	I rea:lly love this song
-	word cut-off/ abrupt self-termination	I get- I get sad
=	indicates lack of a temporal gap between two speakers.	R: What do you mean? = P: = I mean its overwhelming =
{}	Backchannel	R: What does it mean for you P: Er, give me a moment {R: Sure} It means power {R: Okay }.
[]	overlapping speech (simultaneous speech by two or more speakers	R: So, when you say people, which people are you referring to? Like I want you to be- P: [No to be-] to be specific
CAPITALS	Word stressed or spoken loudly	STRUGGLES
.h or h	Inbreath or outbreath	It depends (.h) (h) it depends on a song.
((Behaviour))	paralinguistic behaviour	((singing))
20. Tom: ….	Indicates an initiation of an utterance by the speaker	Participant 1: I was very sad

Note: Adapted from Dressler, R. A. & Kreuz, R. J. (2000). Transcribing oral discourse: A survey and a model system. *Discourse Processes*, *29*(1), 25-36. https://doi.org/10.1207/S15326950dp2901_2

4.5 Data Analysis

The collected data was analysed through IPA. According to Smith and Osborn (2004), IPA is a suitable analytical approach to exploring how individuals perceive a particular situation they are faced with and how they make sense of their personal and social worlds. This was in line with the objectives of this study, which were to explore the meaning of struggle

songs for Black female university students and their lived experiences of singing these struggle songs. Smith (2007, as cited in Smith et al., 2009) explains data analysis in IPA as an iterative and inductive cycle. The process is supported by the hermeneutic cycle, Heidegger's notion of appearing, and the double hermeneutic (Eatough & Smith, 2017). The hermeneutic cycle encourages researchers to work with their data in an active, iterative, and non-linear way, examining the whole in the context of its parts, the parts in the context of the whole, and the contexts in which the whole and parts are embedded, all while remaining open to alternative interpretations of what the data might mean (Eatough & Smith, 2017). Heidegger's notion of appearing, as explained by Smith et al. (2009), entails that there is a phenomenon ready to emerge, but the researcher must first facilitate its emergence and then make sense of it once it has occurred. On the other hand, the double hermeneutic entails that while the participant's lived experience and the meaning they assign to it are the main focus, the final product is always an account of the analyst's perceptions of what the participant is thinking (Smith et al., 2009).

To ensure my perceptions were influenced by the participants' true opinions rather than my personal opinions, I had to keep my own personal opinions in check about the singing of struggle songs as a phenomenon that is being studied. Prior to engaging in the study, the researcher was aware of the effects of music. For the researcher, singing in general can bring a variety of emotions, depending on the context and what the person is going through at that time. However, the researcher was unfamiliar with the effect of struggle songs. The experience of engaging in struggle songs was at a very tender age, and this was done more for fun than anything else. The researcher also held the belief that people who engage in struggle songs are somewhat violent in nature. This idea originated from observing how sometimes protests would turn violent. The researcher noted her opinions and was always in touch with them throughout the analysis process.

I followed the IPA analytic steps outlined by Smith et al. (2009). These steps are not prescriptive but assist in making the analysis process more manageable for novice qualitative researchers (Smith et al., 2009). When I first read Reid et al. (2005), I thought to myself, "IPA is difficult; I'll never be able to pull it off." However, I found that following these steps was indeed helpful.

Steps are outlined as follows:

4.5.1 Repeated reading and initial note taking

These two analysis stages happened concurrently. I immersed myself in data while examining semantic content and language usage at a very exploratory level and making notes (Smith et al., 2009). I started by listening again to the audio of the first interview, as suggested by Smith et al. (2009). Then I proceeded to the first transcript and adjusted the margins, leaving space for notes and themes on the right and left-hand margins. I started reading while making notes on the right margin of the transcript, recording how the data made sense. According to Smith et al. (2009), the repeated reading process ensures that the participant is the focus of the analysis. Furthermore, it allows the analyst to develop a model of the overall interview structure and gain an understanding of how narratives can bind certain sections of an interview together (Smith et al., 2009). On the other hand, initial notetaking ensures familiarity with the transcript and makes clear the specific ways in which the participant discusses, comprehends, and thinks about the subject (Smith et al., 2009).

4.5.2 Developing emergent themes

The task during this stage was to map the interrelationships, connections, and patterns between exploratory notes to develop emergent themes in the first case (Smith et al., 2009). On the left margin of the first transcript, I listed the developed emergent themes. The main task in converting notes into themes is to try to produce a concise and succinct statement of what was important in the various comments attached to a piece of transcript. (Smith et al., 2009).

4.5.3 Searching for connections across emergent themes

After chronologically listing the themes that emerged in the first case, I made connections between these themes. This stage involved a more analytical approach as I tried to make sense of the relationships that were emerging between themes (Smith et al., 2009). During this process, I clustered some of the emergence themes together to form superordinate themes, while other emergent themes became superordinate themes.

4.5.4 Proceeding to next case

After a step of making connections between the emergent themes, I moved to the next case transcript and repeated the process done in the first case. Smith et al. (2009) assert that it is important to respect the uniqueness of each case and treat it on its own terms. These authors suggest bracketing all the ideas that might have emerged during the analysis of the first case.

Bracketing is a scientific procedure where a researcher suspends or puts on hold their presuppositions, biases, assumptions, theories, or prior experiences in order to observe and describe the phenomenon (Gearing, 2004, as cited in Tufford & Newman, 2012). Therefore, I jotted down my presuppositions based on the first transcript and also kept an open mind as I engaged with each new transcript. I followed the IPA steps for analysis, i.e., repeated reading, initial notetaking, developing emergent themes, and searching for connections across emergent themes. Following these steps ensured that new emergent themes would surface (Smith et al. 2009).

4.5.5 Looking for patterns across cases

This stage in the IPA entailed a process of identifying patterns across cases, looking into how one theme in one case shed light on another case, identifying the most powerful themes, and, at times, reconfiguring, and relabelling themes (Smith et al., 2009). I undertook this process and produced the superordinate themes and subthemes as presented in Chapter five of this study report.

4.5.6 Write up

The final stage was the write-up and interpretation. At this stage, I translated the themes into narrative accounts, using verbatim extracts from the interview to explain and support these themes (Smith & Osborn, 2004). I then followed with the discussion section, where the findings are placed in a larger context where one engages in dialogue with their findings and the existing literature (Smith et al., 2009). The two aforementioned sections can be merged, but Smith et al. (2009) recommend that novice researchers separate these sections, and as a novice researcher, I followed this suggestion.

4.6 Validity, Reliability and Rigour

Reliability is concerned with the consistency of the measurements used, while validity is concerned with the appropriateness of the tools, processes, and data. (Wagner et al., 2012, p. 80; Leung, 2015). However, in qualitative research, the most appropriate words to use when describing rigour are credibility, dependability, conformability, and transferability (Hadi & José Closs, 2016). When these processes are properly applied, they enhance the integrity and trustworthiness of the study (Hadi & José Closs, 2016).

4.6.1 Credibility

The credibility of this research was enhanced through member checking (Wagner et al., 2012). After transcribing and analysing the data, each participant was contacted to verify if the findings from their individual interviews and the larger study represented their true reflections. Adjustments were made as a result of the feedback.

4.6.2 Dependability

Dependability is defined by the consistency and reliability of the research findings and the extent to which research procedures are documented, enabling a third party to monitor, audit, and evaluate the research process (Sandelowski, 1986; Polit et al., 2006; Streubert, 2007, as cited in Moon et al., 2016). The researcher increased dependability by being consistent in how they conducted the study. Moreover, the researcher is transparent about the methodology and the methods that were employed in this study.

4.6.3 Confirmability

Confirmability refers to the extent to which the research findings are determined only by the subjects (respondents) and circumstances of the study and not by the researcher's biases, motivations, interests, perspectives, and the like (Moon et al., 2016). Reflexivity was employed to help the researcher determine their position in the study (Hadi & José Closs, 2016). Prior to starting the study, the researcher knew very little about struggle music. However, the researcher had a negative attitude towards these songs because she viewed the context in which they are usually sung, which is in protests and marches, as dangerous. This created a belief that most of those who participate in singing struggle songs are violent. It was important to reflect and journal after each session to ensure that these beliefs did not interfere with the participants' subjective views. This reflexivity does not mean the total absence of bias but explains how the researcher's position manifests in the research findings while still producing insightful data (Moon et al., 2016).

4.6.4 Transferability

Transferability refers to the extent to which the research results can be applied to another context (Hadi & José Closs, 2016). To achieve this, all versions of data must be maintained in

their original forms, and thick descriptions must be presented (Geertz, 1973, as cited in Wegner et al., 2012, p. 243). Presenting a thick description requires that the researcher give sufficient details about settings, inclusion/exclusion criteria, sample characteristics, and data collection and analysis methods so that the reader can evaluate the extent to which the conclusions made by the authors are transferable to other settings, situations, and populations (Hadi & José Closs, 2016). However, the goal of IPA, which is employed in this study, is not to generalise the findings but to discuss in depth the perceptions and understandings of that specific group of participants (Smith et al., 2009). Therefore, this study cannot be generalised to a larger population. Nonetheless, the researcher provided sufficient information about each stage and process of this study.

4.7 Ethical Considerations

This study was guided by the ethical considerations that are outlined by Emanuel et al. (2000). The aim was to minimise the risks, maximise the benefits, and ensure that research subjects were treated with respect (Emanuel et al., 2000). These authors outlined seven ethical requirements, which were applied as follows:

4.7.1 Value

According to Emanuel et al. (2000), clinical research must add value to people and society. Struggle songs are a legacy for Black people. They played a significant role in the liberation struggle. Therefore, documenting explorations of struggle songs provides people with knowledge. It creates a source of knowledge not only for the current generation but for future generations as well, thus enhancing and maintaining this legacy . Given the history of Black female oppression, the study added value by giving Black female students a voice and a platform to express the meaning they attach to struggle songs and their lived experiences of singing struggle songs.

4.7.2 Scientific validity

For the research to be scientifically valid, it must be conducted in a methodologically rigorous manner (Emanuel et al., 2000). The methodological steps that were followed in this

study are explicitly explained. Steps taken to enhance credibility, dependability, conformability, and transferability are also outlined.

4.7.3 Fair subject selection

According to Emanuel et al. (2000), the scientific goals of the study must be the primary basis for determining the groups and individuals that will be recruited and involved. "Subject selection can affect the risks and benefits of the study" (Emmanuel et al., 2000, p. 2704). The sampling methods chosen were assumed to be appropriate for this study, given its very narrow objectives and unique participants.

4.7.4 Favourable risk-benefit rationing

This means that potential risks to individuals are minimised while potential benefits are increased, and the potential benefits for individuals and society are proportionate to or outweigh the risks (Emanuel et al., 2000). The benefits of the study seemed to outweigh the possible risks. The identified possible risk was that of participants experiencing emotional distress. An arrangement was made with the director of the UKZN Child and Family Centre for the centre to provide counselling to the participants when the need arose (see Appendix F). The interviews were conducted on Zoom to adhere to COVID-19 regulations.

4.7.5 Independent review

Independent review assists in ensuring that the study remains in compliance with ethical requirements (Emanuel et al., 2000). The first draft of the proposal for this study was reviewed by the supervisor, and the second draft by the other two UKZN lecturers. The final draft was reviewed and approved by HSSREC (Ref: HSSREC/00003373/2021).

4.7.6 Informed consent

Emanuel et al. (2000) state that the purpose of informed consent is to ensure an individual’s control over whether they enrol in clinical research as well as to participate only when research is consistent with their values. Participants were provided with the information sheet and the consent form prior to enrolling in the study (see Appendix D). Those who had questions had them answered. The information sheet clearly stated the objectives of the study, and the consent letter mentioned that participation is voluntary. These factors ensured that participants were well informed before participating in the study.

4.7.7 Respect for potential and enrolled participants

The subject of confidentiality and privacy was stipulated in the information sheet that was given to potential clients before they made their decision. It was also verbally explained to them. To ensure respect and confidentiality, participants were assigned pseudonyms. The recorded and transcribed interviews are stored in a safe place, are password protected, and are only available to the researcher and her supervisor.

4.8 Conclusion

This chapter discussed the research methodology chosen for this study. It began with a discussion of qualitative research methodology, the research design, as well as the sampling and recruitment procedures. Under sampling and recruitment procedures, the target population, sampling method, sample size, and description of the participants were discussed. Then followed the discussion of data collection strategies, under which the data collection instruments, data collection method, transcription model, and translation process were discussed. The discussions of how the data was analysed and how validity, reliability, and rigour were ensured were followed. The chapter concluded with a discussion of ethical considerations and how they were ensured in this study. The following chapter presents the results of the study.

CHAPTER FIVE

RESULTS

5.1 Introduction

This chapter presents the findings of this study, the meaning of struggle songs for Black female university students and their lived experiences of singing them. The findings are presented through three superordinate themes that emerged during the process of data analysis. These themes show the use of struggle songs as a tool. It was echoed among the cases that struggle songs are a multi-purpose tool that:

- communicate feelings, thoughts, and needs.
- promotes unity among those who are fighting or struggling for the same course.
- helps to motivate those who are in the struggle not to give in. It also motivates those who are not part of the struggle to join and fight for the same course.
- carries history of a Black person.

These themes are consistent with Chikowero's (2012) assertion that music served as a forum for citizens in African societies and cultures to express their approval or disapproval of leaders, air grievances, enjoy the company of their peers, celebrate the collective group's successes, and engage in a communal activity. Struggle songs were also reported to be representations of identity, as they express what the participants go through and represent their history as Black South Africans. The history of struggle songs in South Africa dates to the apartheid era, when they were composed and sung, among other reasons, to fight a system that dehumanised Black people (Vershbow, 2010). The meaning of struggle songs for all participants was not only expressed in relation to their struggles as Black female university students but in relation to the struggles of all Black South Africans.

The lived experiences included the felt connection to the past, fallen heroes of the struggle, the spiritual world, and emotions. This connection to past fallen heroes and the spiritual world speaks to the Afrocentric assumption of spirituality, which is that all human beings are connected to each other and to the creator (Schiele, 1997). This felt connection could also be a result of the inextricably linked worlds of spirituality and music, as pointed out by Sipeyiye and Chigidi (2022) . These authors pointed out that music has a unique way of expressing a deep connection between the physical and spiritual worlds. Struggle songs were also reported to trigger a variety of emotions, both negative and positive. Echoed among the

participants was the fact that emotions vary based on the message within the struggle song, which is often chosen because it addresses the issue at hand or expresses how the singer feels about that issue. This means that the pre-felt emotion determines which struggle song is sung, and in turn, the song maintains that emotion. The positive emotions entailed happiness, healing, and hope. The negative emotions were anger, pain, bitterness, sadness, frustration, loneliness, and fear.

Table 2 summarises the various thematic aspects of Black female university students' meaning of struggle songs and their lived experiences of singing struggle songs as revealed by the data. These themes are expanded on further in the following sub-sections, which include verbatim extracts that exemplify these thematic experiences. Please keep in mind that all participant names have been changed to protect their identities.

Table 2: Themes

Meaning of struggle songs	
Superordinate themes	Sub themes
Struggle songs as a tool	• Communication tool • Unifying tool • Motivating tool • Historical source
Identity	
Lived experiences	
• Connection with the past spiritual world • Positive emotions • Negative emotions	

5.2 The meaning of struggle songs

5.2.1 Struggle songs as a tool

Under this theme, struggle songs will be described under four subthemes, which are the communication tool, the unifying tool, the motivating tool, and a historical source.

5.2.1.1 Communication tool

Nomsa described struggle songs as a way of communicating what is felt and what is observed. Her view insinuates that with all the issues that provoke people, not everyone will get a fair opportunity to express their concerns. However, struggle songs bridge this gap and provide an alternate platform to express these concerns. Nomsa indicates that these are expressed in the lyrics of a struggle song. This is what she said.

Extract 1

Nomsa: …. it's a way of communicating feelings, it's the way of communicating what we see around, because not all of us will get a chance to write about the current situation. Not only all of us will get a, but a chance also to do, *hlambe* (maybe), er, even **namathesis** (the thesis) in, in on the current situation. But the way we then- some will then express themselves is through song, and through the lyrics of **lamastruggle** (these struggle) songs.

For Nomsa, struggle songs seem to represent a more accessible platform of expression for other people. Nomsa gives an example of a "thesis," saying that not everyone gets the opportunity to write one. It sounded like Nomsa was thinking about the challenges surrounding the issue of education not being easily accessible or the challenges that might prevent people from studying that further. Nomsa also discusses how the lyrics of struggle songs convey a message. However, from Nomsa's perspective, the meaning of lyrics is not always explicit. Interpretation is sometimes an individual matter. They can sometimes hold a different meaning for different individuals. This was seen in how Nomsa defined a struggle song that says, "*Abawuyeke umhlaba wethu"* ("hands off our land").

Extract 2

Nomsa: …. people cannot afford to pay the fees. And I think, for me, *into yokuthi* (this thing of the) university becomes so expensive and difficult to access, it's still part of, uhm, people tapping into your own territory. ….so *ukuthi umuntu, ukuthi ucule leliculo elithi abawyek' umhlaba wethu, ukuthi* (so to sing this song that says, hands off our land*)* how much more and how much longer are you gonna keep stripping us *ngoba* (because) for that *ukuthi* (that) you cannot access *iuniversity* (the university) it's limiting you as a person, as a Black person. Mina (As for me), I speak as a Black person in this regard, *ukuthi* (that) you are limited to grow and to expand.

Automatically, an issue of land comes to mind when one hears the lyrics of this song. However, for Nomsa, this song represents more than that. Nomsa sees education as a private territory and a right. The unaffordable university fees are an invasion of her territory and a violation of her rights as a Black person. According to Nomsa, the high university fees hinder Black people from getting educated. Therefore, they are kept in an inferior position where they cannot grow and expand. All this is communicated in the context of a struggle song.

Nana and Thando shared a similar notion of struggle songs being a tool to communicate. Nana also sees struggle songs as a tool of expression.

Extract 3

Nana: …*ukuthi wona amastruggle* songs they are used *ngendlela yokucommunicator (*...it's that these struggle songs are used as a way to communicate). …. *So, lamaculo lawa* they are form of *indlela yokuzi expressa* (these songs are a form of self-expression) =
…. *So, ukucula lawo maculo nje ngangisho ukuthi it's like ngidlulisa imessage ukusebenzisa amaculo ukudlulisa imessage* (by singing those songs, I meant that it's like I'm sending a message, through song.)

It seems that Nana sees struggle songs as one's way of expressing and passing on the message of what he or she is experiencing. Thando shares a song that once helped her express her struggle relating to finances.

Extract 4

Thando: …. *yona lena ekaMsizi Dube ethi "Asinamali*"(This one by Msizi Dube that says, "We do not have money"), and oh! my word these things really, they're significant to me because they portray my struggle.

Thando seems to agree with Nomsa and Nana that struggle songs are a tool to communicate or express oneself. She further agrees with Nomsa by indicating that the lyric of this song tells her story. The lyrics helped her tell her story with just one sentence. It was like Thando felt her financial struggles were deliberately misunderstood. This is how she puts it.

Extract 5

Thando: …. they know that *ukuthi* (that), we are studying with NSFAS…. meaning that obviously our family cannot afford …. and then, when NSFAS delays, they expect you to pay from your own pockets, otherwise you become financially excluded.

The song summarises her financial struggles. It summed up her financial life story as a Black female child. The songs even imply that the issue is rooted in the past. Thando expanded on that in her following statement.

Extract 6

Thando: ….But right now, you'll find that although we have, you can say, they can say that we have equal access to education, we do not have the same equal access to education, because although education is actually equal to everyone, you find that for us, as Black people, I for example, as like female, uhm, we can't, we cannot afford education at the moment, I mean, the prices are ridiculously high, and you know, coming from a Black background, you cannot afford.

Thando seems to believe that her financial constraints are based on her roots as a Black person. It is common knowledge that Black South Africans are financially poor as a result of the

apartheid system. The song *"Asinamali"* (“We do not have money”) does not express her story as an individual but seems to tell the story of every Black South African out there.

Thuli also supports the notion that struggle songs contain a message that is communicated through the lyrics. Her explanation was based on the protest context. This is what she said.

Extract 7

Thuli: …. most of the time when we sing, we, it's either we are singing just because we are all together or sometimes we are going to, to someone to give them something because we are crying out, our or we've written down something that we want in, and we'll make sure that those songs go along with what we are sending to that person.

Thuli talks about a memorandum and explains that struggle songs sung in a particular protest or demonstration express what is contained in that memorandum. In this way, the gist of the protest is communicated through struggle songs. Thuli also highlights the song by Msizi Dube, giving the idea that she sees financial struggles as the most problematic ones.

Extract 8

Thuli: There's a song that a- it's from a phrase that er, Msizi Dube once shared. It says “*ASINAMALI”* “*ASISEBENZI*” (“WE DO NOT HAVE MONEY” “WE ARE NOT WORKING”). When we sing them we are telling those who are listening, that we are not working since we are also fighting for unemployment.

Here, Thuli expresses that struggle songs are a tool that helps them communicate their financial issues and the issues of unemployment. Thuli clarifies that these songs are always intended for someone’s ear. She expands to also indicate that these songs allow them not only to share their sufferings but also to portray who they are and how they intend to fight against their suffering.

Nana also shares the same sentiments about the meaning of struggle songs as a communication tool.

Extract 9

Nana: I rea:lly love this song *elithi "Senzeni na?"* ("What have we done"), I feel like it captures my struggles as you know as a homosexual person, uhm *thina into esiyifey'sayo* (what we are facing) uhm *ubuhlungu esibuzwayo budoubled* (the pain that we feel is doubled) as woman and as a homosexual person.

The song seems to help Nana express her devastation over the multiple struggles that she has to deal with because of her gender and sexual orientation. It sounds like this struggle song provides a safe platform for her to question the perpetrators of GBV and hate crimes. The song seems to sum up Nana's feelings and help her express them in one line.

Extract 10

Nana: So, I feel like *leliculo leli it just captures yonke indlela engifila ngayo ukuthi…* (this song it just captures all the way I'm feeling)...
…. Ngiwubani or ngi- identify as ini, angi understand ukuthi why kwenza abanye abantu bafile ngalendlela abafila ngayo and why abantu abafana nami bebulawa every day. (Who I am or what I identify as, I don't understand why it makes other people feel some type of way and why people like me are being killed every day.)

It seems like Nana feels that this struggle song simplifies the message of all her multiple struggles. She seems to be devastated by hate crimes, GBV, and femicide. This particular struggle song seems to make it easy for her to get her message across and express how she feels about these crimes against females. Anele also shared how struggle songs help to question the university management. She said this.

Extract 11

Anele: In that song, we mean that do you have to wait for blood, for blood to be spilt in order for you to THEN implement things such as safety in this residence? Do you have to wait for a Black female to first be, be killed or experience rape? There was even a case for, where a female was beaten by a guy who just came in and the security just run away. That girl was trying to run away from, from this guy. This guy was actually a mugger, I think. So, he was planning to rob them, and she ran away. But the moment she couldn't run, uhm, the guy beat her up, really bad. When we got there she was, her eye was blue.

Anele discusses how struggle songs helped them express the issue of student safety, particularly the safety of Black female students. Through this particular struggle song, they pose a question to the university management as to whether they will only act after the worst has happened. Anele first explains that the majority of residents in the university residence are Black female students.

Extract 12

Anele: Majority of our residences, they are all occupying, uhm, they are all, excuse. They are all, excuse me, occupied by, by Black females.

Anele seems to feel that mostly Black female students are at risk in this matter. Therefore, it seems like when they sing this struggle song that she mentions above, they are expressing to the university that Black females' lives matter. Anele also seems to feel that, as Black female students, they are neglected by the university, while other races receive more favourable treatment. This is how she expressed it.

Extract 13

Anele: And even today, to see that females are not taken seriously, to see that Black females are not taken seriously, had that case happened to another race, if I can put it like that, do you think the institution would have treated it the same? …FEW students knew what was happening there at ABSA, why didn't the university release a communique in order to say this residence isn't safe for our females, it's not safe for our students, so we are shutting it down. Or say that this residence is, it's, there are a lot of things that have been happening and our females are not safe. We are, we are, in order for THEM to fight against it, but they said nothing, they are quiet."

Anele seems concerned about equality between races. She seems to feel that safety issues that affect Black female students are not handled as well as she would like the university to handle them. In her view, this particular residence has to be shut down, but the university is failing her.

Anele also points out that struggle songs help both the intended audience and the bystander understand the message.

Extract 14

Anele: it's easier to catch things through songs. So, even though we would sing it right now and you don't pay attention to it. The moment you go home, and you think about what you have been doing the whole day, the song comes back, it makes you conscious about what was happening.

Anele seems to believe that struggle songs enhance consciousness around the issues that people are singing about. What was understood is that because songs rhyme, they are easier to memorise. Furthermore, most struggle songs usually contain fewer sentences that are repeated over and over. This can also help in remembering, therefore facilitating consciousness on the issue that is expressed through the lyrics.

5.2.1.2 Unifying tool

Struggle songs are the unified voice of those who are singing. They allow them to speak with one voice. They display and promote unity among the singers. Kwanele explained that

struggle songs have the power to combine multiple perspectives into one. This is how Kwanele explained it.

Extract 15

Kwanele: I think *kmina amele* (to me they stand for) where *hlampe sonke* (maybe all of us) we wanna speak. But because *as'khoni ukukhuluma sonke* (we cannot all speak at the same time) but there is something *esingayisho sisonke* (that we can all say together/ collaboratively), then we start singing at that time, *yabo* (you see)*?*

Speaking with one voice indicates togetherness. Kwanele implies that it can be chaotic if everyone were to speak at the same time, but through struggle songs, it is possible to speak with one voice. According to Kwanele, people who share the same goal may have different perceptions of that goal. However, through singing, their collective perceptions are expressed as one. These differing perceptions can create chaos in a group context or where the singers are meeting. Like Kwanele, Nomsa believes. She seems to believe that struggle songs can help eliminate chaos and instil unity in conference settings and meetings. This is how she explains it.

Extract 16

Nomsa: Uhm, they mean unity/ ….Uh, because if you break into a struggle song, even if there's conflict *kuleyo ndawo* (in that place) , *like ukubone kumaconferences* (have you seen at conferences) or meetings. ….If they start breaking into song everyone joins in and everyone sings and everyone is in harmony uhm with each other that time. And I think it's, it's another way of unifying, uhm *abantu* (the people) or the society or that particular group at that time.

This demonstrates how struggle songs can help restore order and keep a group focused on their goals. It seems like they help the group remind one another of the essence of their meeting.

Nana appears to believe that listening to sad songs makes her feel less alone. Through the struggle songs, she feels connected to other singers. This is how she puts it.

Extract 17

Nana: *Amaculo lawa akwenza ukuthi ube in unity kanye nalaba ostrike nabo* (These songs unify you with fellow protesters). .... *SO, uyazizwa nawe upart of that group uzi expresser ngalendlela enisuke nizi expressa ngayo* (you feel as part of the group, expressing yourselves).

According to Nana, singing gives a sense of belonging, which might be comforting in the context of protest. It's reassuring to know that even if she is deprived of a certain need, she has someone on her side. Anele and Nomsa shared similar sentiments. For Anele, there is a particular song that promotes this sense of unity, and for her, it is beyond the context of protest, but the song gives her a sense of unity among the whole Black nation.

Extract 18

Anele: That song, to me, it's like, it's like I am experiencing revolution. It's like the whole people, the whole Black nation is united, and we are fighting for, for one cause.

According to Anele, this song gives her a sense of solidarity. She also seems to view struggle songs as a tool that can unify the entire nation, not just those in the university context. Nomsa seems to believe that struggle songs even kept South Africans together during apartheid. This is how they explained it.

Extract 19

Nomsa: …. I said they symbolize hope and hope, unity and enthusiasm for the people taking part. I think it's what has kept, uhm, if you look at South Africa, it's the main thing that's kept us, er, together.

South Africa as a country has gone through many struggles, the most significant being apartheid, which was devastating for many Black people. The level of stress experienced by Black people seems to have been made bearable by the singing of struggle songs. Nomsa seems to believe that struggle songs have the power to bring people together.

5.2.1.3 Motivating tool

Struggle songs were seen as a tool that enhanced motivation to fight or oppose any perceived injustice. They bring that feeling, which reminds the singer that they must not give in but fight for what they believe in. Not only do they remind one to fight, but they also instil a feeling of power and the ability to deal with anything that could be seen as an obstacle. Anele had this to say.

Extract 20

Anele: So, those type of songs are, can bring out the emotions that we were feeling during that time. The feeling of (..) you have to fight for what you know is rightfully yours.

Anele seems to be motivated by struggle songs. Fighting for one's rights can sometimes be a daunting task, but for Anele, it seems like singing struggle songs motivates her to not give up. When she sang struggle songs, it sounded as if she was reminding herself to do her part to bring about change.

Extract 21

Nomsa: And for me, that is mainly, uhm, the experience. *Ukuthi* (that), it makes me want to be in the moment and want to, to be part of change that needs to happen.

For Nomsa as well, it sounds like struggle songs raise within her a sense of duty towards change. Struggle songs give her personal motivation.

Thuli also attaches the meaning of "motivation tool" to struggle songs, but she sees struggle songs as a tool for motivating bystanders as well as self-motivation. She puts it like this :

Extract 22

Thuli: So, some song touch others er I think so, because that's how it happened to me. I was touched by a certain song that they sang around.

Thuli seems to look at struggle songs as a recruiting tool because when people are motivated, they join in and take part. As mentioned earlier, the lyrics of these songs carry a message. Based on what Thuli is saying, the message is not always intended for those who are seen as oppressors or preventing the change, but it is also meant to motivate the oppressed not to be passive. Nomsa shared a good example of a song that motivates people to stand up for their own rights.

Extract 23

Nomsa: It's says *wahlala sibusy thina, thina silwa?* (Why are you doing nothing while we are fighting?) er let's not be cowards. So, it does motivate, it encourages everyone to take part in the struggle that is happening.

Struggle songs also provide motivation based on how the singer views and understands them. The meaning that a singer assigns to "struggle songs" appears to be a source of motivation as well. Anele shared the following:

Extract 24

Anele: …. They symbolize power that you as a Black person, you have power to do anything.

Anele's statement insinuates that struggle songs have that powerful thought-triggering ability to motivate anyone who utters them. In this case, they motivate the singer to start or continue fighting for what they believe in. Nana echoed this view as well and referred to a slogan that is usually uttered in the context of protest. The slogan "Amandla!" ("Power") would be uttered by the leader, and the respondents would respond by saying *"Awethu!" ("*It is ours.") The slogan seems to motivate Nana to believe that she has the power to fight against her struggles, and by chanting this slogan, she indicated that it means that she is accepting responsibility and also acknowledging that she has the power to bring change in her life.

Extract 25

Nana: …. leyo phrase ethi *Amandla!* (Power!) ..... And for me *leyonto isho ukuthi* (that means*)* , you know, *unikeziwe Amandla* (you are given power) to bring change or to fight…. And the moment you use that phrase *kush'ukuthi* (it means) you are taking back the power, and you using that power to bring change.

Chanting this slogan for Nana seems to represent a moment of giving and receiving power. The one who leads the slogan reminds others of the power they possess, and those backing or responding are acknowledging the existence of this power, which comes with a responsibility to implement change. This sounds like the most powerful motivation to get up and do something about one's situation, as well as to not give up when things get tough.

Kwanele also talks about the motivation provided by struggle songs.

Extract 26

Kwanele: *Ehhe* (Yes), and then there's also this, the last one, *ethi* (which goes like)*..; there is ''Winnie Mandela uzosinik' ibhazuka*.''("Winnie Mandela will give us the gun.'') ((singing)) Like we sing that song *sithath' amandla ke lapho* (to draw strength) because *into le yoku, yoku, ukuba semzabalazweni* (this thing, this, to be in the struggle), it's not very easy. *Yabo* (You see)*?*

…. *Ibiza ukuthi ubenesbindi ukuthi even if you see ukuthi yabona ke* this is not the time for me to be forward *lana* (It requires you to be courageous even if you see that this is not the time for me to be forward).

….Er, this is not the time where I'm supposed to be in the fore front, because *siyazi ukuthi size' mavasithi* (we know that we came to university so) everyone *uzofuna isinkwa sakubo, sokuthi* (to survival for their families so that) one day *abuyel' ekhaya* (can go back home) and say, '*mama* (mother) this is what I've achieved.' Imagine you are being in the fore front in a, in a strike. There is a possibility that you might get arrested. There is a possibility for you to get *icriminal* (a criminal) record at that time.

According to Kwanele, certain struggle songs give them motivation to not give up in the fight against perceived injustices. She even explains that the tasks of being an activist are not easy, but certain struggle songs help them stay motivated. She explained that they draw strength from such songs. It sounded like these songs motivate them to persist in the fight against their perceived injustices even when fear creeps in.

5.2.1.4 Historical source

Another theme that surfaced is that struggle songs carry with them the history of Black South Africans. Participants referred mostly to the history of oppression in the country as a whole rather than in the university context. The most dominant struggle that kept on surfacing was that of finance. According to the participants, struggle songs tell stories of Black people's suffering. This is what Nana shared.

Extract 27

Nana: Uhm *angazi* if *ngabe ngisho kahle mangithi* (I don't know if I'm saying it right when I) (..) okay *firstly acapture ihistory* (they capture history) *coz* (because) *now njengoba sengikhuluma nawe* (I am now talking to you) from yesterday you know *ngayzibuza* (I have been wondering) why *babekhetha amaculo ukuthi barileye imessage* (they chose songs to relay the message).

Extract 28

Nana: And I think, or, maybe as struggle songs, they symbolize struggles. …. Or past struggles, or, you know, the present ones.

Extract 29

Nana: Okay, to say they symbolize the past, the present….

In the above three extracts, Nana seems to think that struggle songs are rich in the history of Black people. They are rich with knowledge about the struggles of Black people. It seems that she believes that one purpose of choosing songs to relay messages was so that these messages could be captured in history. Those who sing these songs get informed of what has happened

before them. In the below extract Nomsa appears to believe that the reason for selecting struggle songs is because Black people's rights were limited during apartheid. Black people did not have access to talks, negotiations, or written media because they were not seen as equals to white people. Therefore, it is not worthy of freedom of expression. However, according to Nomsa with their voices intact, music became a way for them to express themselves, to make their voices heard, and to capture their experiences for those who would listen to these songs.

Extract 30

Nomsa: Er, even in the time of *iapartheid* (apartheid) where the only thing and the main thing we had control over our voices and being able to express ourselves through voices, because we could not express ourselves sometimes through *ukukhuluma* (talking*)* and through *u,u, ukuconfronta* (to, to, to confront) people.

With struggle songs being a platform where Black people express themselves, it makes sense that these songs will talk about the experiences of these people. They would have put their experiences on the table if they had been given the opportunity to negotiate or write about them if they had access to written media.

Thuli expresses that she became informed about history through struggle songs.

Extract 31

T**huli**: Okay, looking back at the struggle in- er back er during apartheid I don't know if I am allowed to mention that…. the songs actually came- the songs were made through the struggles that people were facing.

Thuli also seems to experience empathy, as struggle songs clearly paint a picture for her of what transpired during apartheid. They hold that oral history, which informs her. For Thando, struggle songs also portray history about the experiences of Black people who lived before her existence. However, for Thando, this history helps her measure the progress or change that has taken place since the apartheid era.

Extract 32

Thando: …. They portray *yabona* (you see) a lot of thing:s as well *ukuthi* (that) Okay, the people, Black people before me were going through, the same thing and you mean am still going through the same thing.

…. Honestly, for me, it's me relating to, previous Black people. You know, like, Black people during apartheid, they were going through the same struggles, I mean, struggles of, of INEQUALITY struggles of not having their service delivered. Struggle of not like really affording *yabona* (you see) EDUCATION …. as, as, like how we are not actually affording education at the moment. Because, if you if you reference back, we know *ukuthi* (that) previously the education for Black people was education that was, that was biased, you know, it was limiting. And, you know, we couldn't do more for ourselves. But right now, you'll find that although we have, you can say, they can say that we ha:ve equal access to education, we do not have the same equal access to education, because although education is actually equal to everyone, you find that for us, as Black people, I for example, as like female, uhm, we cannot, we cannot afford education at the moment. I mean, the prices are ridiculously / high, and you know, coming from a Black background, you cannot afford. So, you find that *ukuthi* (that) even though they say now the education is, is uhm available to everyone, we no longer restricted, restricted by apartheid policies. We are still restricted, because we cannot afford uhm, you know, that education

According to Thando, seeing that her current struggles are like those of Black people in the apartheid era makes her realise that there has not been much progress or that there is not much difference between now and then. All the change that is announced is superficial, and Black people are still oppressed. Through the knowledge of history that Thando gains from the struggle songs, she is able to realise that Black people's struggles still exist but have taken on a different form. Thando mentions access to higher education, which was a challenge back then and is still a challenge now but for different reasons.

Kwanele agrees with other participants on the ability of struggle songs to capture history, and for her, struggle songs serve as a reminder not only of the suffering that Black people endured but also of Black heroes.

Extract 33

Kwanele: Is a symbol of, *ngzothini, angazi ngiybeke kanjani* (what can I say, I do not know how to put it.) But is a symbol of, of, 'cause *amaculo amaningi aqanjwe hlampe ngeqhawe elithinile, yabo?* (because many songs are composed based on a certain hero, you see?).
…. *Angazi, ngzothi* (I don't know but I would say) at that moment we are remembering that person or making sure ukuthi (that) the person that died for, in the struggle, er, *hlampe, ukuthi sikhululeke* (maybe, so that we can be liberated) for *ukuthini* (that) doesn't go *hlampe* (maybe) unappreciated or, *noma* (or) doesn't be forgotten, *yabo, hlampe kanjalo* (you see, like that maybe).

Struggle songs, according to Kwanele, are written to preserve history and honour those who fought for liberation. Future generations will be able to learn while also appreciating these heroes for their sacrifices. For Kwanele, it sounds like struggle songs ensure that the names of these heroes do not disappear from history, even if no documentaries or articles are written about them.

5.2.2 Identity

One other theme that surfaced was that of struggle songs representing the identity of Black people. Anele shared that struggle songs represented her Blackness.

Extract 34

Anele: ((sighs)) they mean I'm Black; I should be proud about being Black. I should know my history; I should be true to me,….

For Anele, struggle songs help her maintain awareness of who she is and remind her to uphold her identity. Struggle songs carry the history of Black people, and that reminds Anele of where Black people are coming from. It validates her roots. Thando shared the same sentiments.

Extract 35

Thando: …. But most of most of the time, it's like, um, we are remembering *yabona* (you see) what others went through. You know, this is who we are. This is what shaped us *yabona* (you see) as Black people right now. Well, *yona lena ekaMsizi Dube ukuthi asinamali* (the one by Msizi Dube saying that we do not have money), and oh my word these things really, they're significant to me because they portray my struggle. Yes, they, they express how I'm feeling but *yabona* (you see) in a, in a song format because one thing about us as Black people, we are very musical people. We express ourselves in singing and in dancing. So that whole song it's not just a song for entertainment, it literally portrays *yabona* (you see) your experience you know your whole life….

Thando seems to feel that struggle songs remind her of her roots and who she is as a Black person. It reminds her of a Black person's journey in this country. She mentions one song that expresses her whole being, her experiences, her feelings, and all the things that make her who she is. For Thuli as well, struggle songs represent her identity, not just as a Black person but as a student in politics. She put it like this:

Extract 36

Thuli: ….So, they remind us that we are fighting in what we are fighting for. Not only the message that we suppose to give out to people but also a message that reminds us of what we are, what I am as a student in politics.

Thuli seems to identify as a student politician. Struggle songs seem to remind her of her role, why she took it on, and what it means to be undertaking that role. In sum, struggle songs remind her of who she is. Kwanele represents her identity through the lyrics of the struggle song.

Extract 37

Kwanele:….Because *bengisho ngithi* (I was saying that) there is a song *ethi,* (that goes like) okay '*Umama wangithumel' emhalthini mangiyoba lisosha* (My mother sent me to the forest, so that I become a soldier) *iyeyeh iyoh'((Singing)).* **….** *Yabo* (You see) this song, it's like, okay *sengphumile* (I went out). I'm here. Okay, *ehlathini* (in the forest) is actually *khona eskoleni* (here at school) because *sithunyelwe endaweni esingayazi* (we were sent to a place that we don't know), it's like you were sent to a place where *unga- unga-ungazi muntu, ungaziwa umuntu* (you are a stranger) and then you are expected to fight with the system each and every day because you we know *ukuthi* (that) the system is so against us *thina vele esiyhluphekelayo* (us the poor). ….And you find *ukuthi* (that) okay mina (as for me) I can speak; *umama wangithumel' emahlathini ngiyoba isosha* (my mother sent me to the forest to be a soldier) I'm like brought forward *ukuze ngizoba* (so that I can be) even the voice of the voiceless, *abangakwaz ukuzikhulumela* (those who cannot speak for themselves.)

Kwanele expresses how she views herself and how she wants to be known through this song. She identifies as a soldier who is fighting on behalf of poor students. Kwanele compares the university to the forest, a place she was unfamiliar with but had to adjust to not only for her own sake but also for the sake of the other students. Like Kwanele, Thuli also seems to emphasise her identity through the lyrics of her struggle songs.

Extract 38

Thuli: The- …. well, eh *ilo* in the politics that I'm in there is a song that says "*Abasazi basizwa ngendaba"*(loosely translated "They don't know us but they have only heard about us") You can …. translate that for me iyaah!. Because we're fighting. We are saying to them *Abasazi basizwa ngendaba* (They don't know us but they have only heard about us") so we'll continue fighting until they know us.

The song "*Abasazi basizwa ngendaba"* (They don't know us, but they have only heard about us) implies that she is far more capable than the other person believes. The song expresses that the singer is a fighter. Furthermore, it emphasises that they will not give up until they are accurately recognised. Nomsa also agrees that some struggle songs talk directly to one's identity and being.

Extract 39

Nomsa: …. For me it doesn't only talk about *umhlaba* (the land), the land, but it talks about your territory, it talks about *ubuwena* (your identity),…

For Nomsa, the song about *umhlaba* (the land) means so much more to her than the land itself. It seems to represent her being, her rights, and her identity as a Black person. In this way, it is clear that when people sing struggle songs, they are presenting their identity out there. Nana asserts that struggle songs do not discriminate but are a symbol of the multiple identities out there.

Extract 40

Nana: Okay, let me just answer, I think they symbolize, uhm, our different identities. …. So, I've been saying that as women, as Black people, uhm, and as uhm queer or heterosexual people ((chuckles)) but usually heterosexual people, they don't say that they don't mention that they are heterosexual. ….But you know they symbolize those identities. So, we are fighting, we fighting as women, we fighting as queer people, we fighting as Black people – those intersections. ….Okay, to say they symbolize the past, the present and they symbolize unity and our identities. Especially, as Black people

For Nana, struggle songs do not only symbolise what has been or where Black society is, but they also symbolise every unique identity that exists within a Black society. She sees struggle songs as a uniting force among these different identities.

5.3 Lived experiences

5.3.1 Connected with the past and the spiritual world

All participants spoke of the struggle song's ability to evoke a sense of connection. It was either to the past, to fallen heroes, or to the spiritual world. For Kwanele, there are struggle songs, which bring her a sense of connectedness with the fallen heroes who fought for the liberation struggle.

Extract 41

Kwanele*:* *Khona amaculo* (There are songs) where, *esiwaculayo* (that we sing) you feel actually connected to *ama* (the) like *abantu,* (people) like *abashona, yabo?* (who died you see?) *ngenxa yestruggle nan, nan* (because of the struggle and things like that) It's like you are feeling *leya* (that) feeling *leya* (that), that is supposed to be felt *umndeni, yabo hlampe kanjalo* (their families, something like that)

For Kwanele, the sense of connectedness she experiences is so intense that she feels as if she knows these heroes on a personal level. The intensity of that moment can also be felt as Kwanele struggles to put it into words, but she tries to indicate that the moment feels like she is directly speaking to these heroes, though she has never met them. She puts it like this:

Extract 42

Kwanele…. *Yabo nje sis wam ngikchazele,* (You see, my sister, let me explain to you) *er,* there are songs *esithi amaculo esithi masiwaculo, ungazi even ukuthi kwenzakaleni, yabo?* (that when we sing, you will not know what hit you, like you get lost in the moment, you see? …. *Ni, nicule* (you sing) and then you reach *ipoint* (a point) where... *angazi, angazi ngizochaza kanjani* (I don't even know how to explain this), but have you felt like *ukhuluma nomuntu yabo kodwa awumazi.. yabo?* (you are directly talking to a person even though you have never met them)?

The impression given by Kwanele is that when singing struggle songs, she is taken to another level of spirituality where it feels like she is having a one-on-one with those who died for the liberation struggle. Her lack of words indicates the uniqueness of this moment. Kwanele further explains that such songs are sung at the beginning of their activities.

Extract 43

Kwanele: …. Because those are the people *esiba rewokayo* (we are reawaking) each and every time *masiya kwistruggle* (when going to the struggle*),* each and every time er *siyo face(ana) nenkinga, noma siyolwa* (we are going to face problems or to fight). Each and every day we start by singing *amaculo* (the songs) that we feel like are CONNECTING us to those people, *yabo* (you see)?

It seems like it is important to experience this connection before attempting any fight. This connection seems to empower her. It motivates her not to give up the fight. Thando also shares the same belief that strength can be drawn from those who lived during apartheid. This is how she put it.

Extract 44

Thando: …. it's like you're referencing from the past, but then you are going through the same struggles as the people you know from pre-apartheid the same struggles that they went through. So that whole moment is like drawing strength from them.

Even though Thando does not explicitly utter the word "connection," her belief that she can draw strength from those who lived before her indicates that she believes that she is connected to them while singing the struggle songs.

Kwanele gives examples of songs that encourage her to remember fallen heroes. These songs were composed based on the passing of the late Mlungisi Madonsela and Mgcineni Noki, known as Mambush. Mlungisi Madonsela was a final-year student who was shot during a student protest on one of the campuses of the Durban University of Technology. Mambush was killed in the Marikana massacre.

Extract 45

Kwanele: … there is a song *elithi "uMlungisi, ulele kanjani?"* (that goes like "Mlungisi, how can you be asleep?") *yabo?* (you see?) we actually sing that song *masibon' izinto zingahambi ngendlela yethu* (when we see that things are not going our way). We are saying, Mlungisi you died fighting for *abantu abamnyama* (Black people). You died fighting for *amastudents, uthule uthini ke manje* (the students, how can you be quiet) when this happens to the students *owawa-owawafela. Yabo?*(that you died for. You see?)

…. *aksiwuye yedwa* (He is not the only one), there is *uMambush* (Mambush), there is a song nje *esiliculayo; "Vuka Mambush udubule." (*"Rise Mambush and shoot") It's like we are saying, *nafa nasishiya sisemzabalazweni* (you died and left us in the struggle) and then *nithule kanjan manje* (how do you keep quiet now) when you are *ama-ancestors wethu* (our ancestors).

Looking at Kwanele's explanation, it seems that there is a great deal of faith in these fallen heroes to turn things around. There is a belief in their strength and ability to turn things around. For Anele, the connection is more about empathising than having any expectations from these heroes. A struggle song that talks about Black people who died in Marikana back in 2012 puts her in the shoes of these victims.

Extract 46

Anele: There is this song that's about the death of people, uhm, in Marikana….

…. Uhm, particularly, for me, when I sing about that song, it makes me VISION myself as someone that was there. Someone that experienced, uhm, being, feeling oppressed. Someone who experienced feeling like their voices are unheard.

….Uhm, you understand, you feel like you are with them, and you feel like you understand them**.**

For Anele, the aforementioned struggle song seems to mentally connect her to the Marikana victims. This appears to bring her closer to the pain and suffering they endured at the time.

Nana also did not explicitly speak about the connection, but her statements suggest that struggle songs somehow connect her with these fallen heroes, as they come to mind when she

is singing struggle songs. These thoughts can be seen as a link between Nana and the fallen heroes because, when she sings struggle songs, she begins to remember everything these heroes had done for women's liberation.

Extract 47

Nana: So, *ngiye ngacabanga lawomaculo anjalo* (I thought about such songs) you know, when you are in that moment, *akwenza ube* (they make you feel) overwhelmed and you think about all those people *amasacrifices abawenza beze bebulawa* (the sacrifices they did which resulted in them being killed,)before some of them you know, like you know *abantu besifazane ababelwelwa amalungelo abantu besifazane* (women who fought for women's rights) so, you think about all those things ama *sacrifices abawenza ukuthi sibe lasikhona* (the sacrifices they made for us to be where we are) even though as women we are not free but *akusafani nakuqala* (it is not the same as before), you know.

Nana seems to be humbled by this moment of connection. It appears that singing struggle songs brings her back to the reality of how much has been sacrificed for her liberation as a female by these fallen heroes. Nomsa agreed that struggle songs evoke a sense of connection or of being connected. However, for her, the connection relates to a higher being. Nomsa shared this.

Extract 48

Nomsa: … *Yabo leli elithi, "Senzeni na?"* (You the one that says, "What have we done?") ((singing)). ....it evokes those feelings *engathi* (like) you are communicating with a higher being.

It seems like the song "*Senzeni na?"* ("What have we done?") connects Nomsa's physical being to a level of spirituality where she feels closer to the higher being.

5.3.2 Positive emotions

Thando explains that the struggle songs express her feelings. She associates this with her Blackness, explaining that music and dance are her languages of expression. She puts it in this way:

Extract 49

Thando: ....they express how I'm feeling but *yabona* (you see), in a, in a song format because one thing about us as Black people, we are very musical people. We express ourselves in singing and in dancing.

What Thando says is further expressed by Kwanele. Kwanele talked about when they achieve victory. She mentioned that when they achieve what they have been fighting for, they sing struggle songs to express their feelings. This means that the lived experience at this moment is a positive one.

Extract 50

Kwanele: Okay, yah, *yabo masithi Yith' amafighter x2* (you see when we say are the fighters x2), *weh mah. .h ayanagaphezulu* (they are going to the top) ((singing)). … that song even *sishaya* (we do) like the giraffe approach *okukhombisa ukuthi singaphezulu*, (to show that we are going to the top) by that time *sisuke siwinile*, (we have won) a certain victory.

Kwanele shares a song, *"Yithi amafighter"* (We are the fighters). The songs identify them as fighters. The song continues to say, "*Ayangaphezulu"* (they are going to the top). The giraffe approach appears to imply that they are feeling on top of the world at the time. Feeling on top can be associated with positive feelings. Anele also shared another struggle song where she experienced happiness when singing it.

Extract 51

Anele: Uhm, which is, uhm, "*Kuphelelisiwe"* ("It has been completed").
….That song, it's like after a:ll the things that you have done, after all the fighting, after every:thing, it's finally done. We are HAPPY. This is where we are, this how, these are the outcomes we wanted and yah. So, that's where we say we are happy about our fight. We are happy about, uhm, what was previously happening in order for us to get where we are.

According to Anele, this song is sung after victory. For her, it triggers happiness because it puts a stamp on her success. In this case, it was sung after a successful free sanitary towel drive. The distribution of free sanitary towels is a need that Anele feels is not being addressed. These are her views.

Extract 52

Anele: The issue of, of, uhm, (h) the amount of condoms that we find in our residences (.h) and in our toilets, everywhere in the university itself.

Anele: Must also amount to the number of pads that are available for each and every 'female. We believe that, because this is nature. =

Anele seems to believe that female needs are neglected while those that she thinks favour males are prioritised. The drive for her was an attempt to demonstrate for the university management that free distribution of sanitary towels is possible.

Extract 53

Anele: And I remember we, er, er, as a member of the ABC, we once did a cause where we are giving off uhm sanitary pads for free.

….That, that was a time where we sang that song, and it was, it was what we have always called for. We wanted to continue that, in the system, we were showing them that, it's possible. If us, as students could get these pads for students, for free. Imagine what the university can do.

According to Anele, she is happy when she sings this struggle song, "*Kuphelelisiwe."* **("**It has been completed**.")** The title is self-explanatory. It speaks of one's satisfaction. When one is satisfied, they experience positive emotions like happiness.

According to Thuli she gets mixed emotions when she sings struggle songs; however, happiness is part of those emotions. It seems as if Thuli enjoys the ability to express herself through these songs.

Extract 54

Thuli: Erm, I feel happy when I- when I sing I feel so happy. Me personally because struggle songs, they somehow bring some emotions that are sad, but at the same time, you are happy that you're SINGING. So, for me, I become happy when I sing.

…Okay, now there is a song that says *Sizolilwelwa izwe lwethu* (We are going to fight for our country), that songs make me very, very happy. Er can I sing it or I'm not allowed to sing it ?

….((laughing)) It goes like '*Sizolilwel' izwe oooh izwe* (We are going to fight for our country) *booo, o….ngizolilwel' izwela lami, izwe lami* x4 (I will fight for my country, my country x4) ((singing)) oh! that song it's just ((clap hands)) ((sigh)) it makes me happy so much. Coz we are fighting, it has that meaning that we're fighting for our country in general.

The song that Thuli shared, *"Ngizolilwela izwe lami"* ("I will fight for my country"), indicates that she is happy to be able to fight for what is rightfully hers and to be able to express that in song. It sounds as if, before even achieving victory, Thuli appreciates the platform offered by struggle songs that allows her to express herself. Nana shared that she experiences the feeling of being alive when she sings struggle songs.

Extract 55

Nana: Okay, in one word I, *iexperience yam* (my experience), I feel alive.

It seems like struggle songs are a source of joy for Nana, as they give her that sense of being lively. Nana also seems to realise that so much still needs to be done for complete liberation.

Extract 56

Nana: …. they represent healing. The moment you sing those songs, you feel….Even though…I did say that *istruggle suke singekapheli, suke sisaqhubeka* (even if the struggle is not over) . *Koda kukhona into esuke yesenzeka ngalesoskhathi leso kuwena* (However, there is change that is happenining).

….Ukuthi (that) , you know, *'cause* (because), *uhm*, *istruggle siyamover* (the struggle moves). In as much as sometimes we feel like there is nothing happening, but khon' izinto ezisuke zenzeka (there are things that are happening), you know.

…. *Khon' ushintsho oluncane osuke lwenzeka and loko kuyak'nikez' ithemba ukuthi* (There are minor changes happening and that gives you hope that), uhm, in as much as the fight is, the fight is not over, *kodwa lokho osuke kwenzeka at that time kuyaknik' ihope ukuthi* (but however small what is happening it does give you hope that one day) one day, we gonna get there.

However, Nana finds solace in struggle songs. When she sings struggle songs, she feels hopeful. She is hopeful that one day complete liberation will be achieved. She seems to believe that struggle songs provide a light at the end of the tunnel. Even though she has not seen or experienced what she is anticipating, when she sings struggle songs, she feels like she is moving towards her dream. Therefore, when she sings, she can sense the healing, understand that it is a process, and appreciate the journey. All this gives her hope that things will get better someday.

Kwanele also spoke about the feeling of hope she experiences when she sings struggle songs.

Extract 57

Kwanele: It's like *amanye* (other songs) they give you hope, *yabo* (you see)*?* Fine, we've lost today but *solokho sizamile. Yabo*?(we are going to keep on trying. You see?) things like that. Because *bengisho ngithi* (as I was saying that) there is a song *ethi* (that goes like), okay '*Umama wangithumel' emahlathini mangiyoba isosha* ("My mother sent me to the forest to become a soldier) *iyeyeh iyoh' ((Singing)).*

…. Those are the songs er *engiwathandayo angnikez' ithemba* (I love them; they give me hope) every day.

Kwanele shares a song where she identifies as a soldier, and one can insinuate that she is committed to fighting the injustices against Black students. When she says that this song sparks hope for her, it makes it clear how committed she is to this, and it indicates her level of confidence that she will achieve victory. Nomsa mentioned that she experiences mixed emotions, like Thuli had mentioned earlier; however, in her mixed emotions, she also experiences hope. Like Kwanele, her hope is based on what she can contribute to the struggle for liberation. A certain struggle song also evokes this hope for Nomsa.

Extract 58

Nomsa: Actually, I would say it's, it's a bit of a contrast, its anger, but also. it's, it's hope.

…. But the part about *i..i..ihope* (the..the.. hope) is about we are pushing and we will, *yabo?* (you see?) we will fight until something happens.

…. Er, and also *nayo leyokuthi "Zizojik' izinto"* (the one that say "things will turn around"), I think also, uhm, it, it, it makes you hopeful and want to be part of that change.

For Nomsa, it seems like singing struggle songs gives her a sense of doing something against her perceived injustices. Her hope is enhanced by knowing that something is being done to eliminate these injustices. She has the assurance because she is hands-on, and struggle songs provide her with that ability to make her mark. The song *"Zizojika izinto"* ("Things will turn around") expresses hope. It sounds like self-assurance from the singer that someday their situation will improve.

5.3.4 Negative emotions

The theme represents the negative feelings that are associated with some of the struggle songs. The lyrics of these songs are associated with the painful events that have happened in the lives of Black people in South Africa. Nomsa seems to think that way.

Extract 59

Nomsa: Actually, I would say it's, it's a bit of a contrast, its anger, but also it's, it's hope.

….Because one, with i-issue *ye* (the issue of) *anger, ngoba iculo* (because a song) is- would be more about what is happening or what has happened.

According to Nomsa, the struggle songs that evoke anger are usually based on what is happening or what happened in the past. It sounded like certain songs remind her of what happened in the past and also what is currently happening. These thoughts evoke mixed emotions, which include anger. For Anele, she also experiences anger, but it goes along with bitterness and pain. These are evoked by the song that talks about the killing of Black people and the Marikana massacre.

Extract 60

Anele: Uhm, sometimes I feel, bring out the bitterness.

….And then the song that brings out the bitterness and anger, the same song, the song that is, uhm, (…) the song that says "*Uliphethe kanjan izwe ngezandla ezigcwel' igazi? Wawukhon' eMarikana mhla bebulal' Abantu"* (How can you governing the country with hands full of blood? You were there at Marikana when people were killed). It brings bitterness and anger, *'cause* (because) I'm like; "how do people agree to, to putting a person that they know very well that is capable of killing people, *'cause* (because) we have been voicing it out. You understand?

Extract 61

Anele: For instance, there are songs that are, that have deeper meaning. Uhm, for example., like "*Safa saphel' isizwe simnyama"* ("The Black nation is dying and diminishing")

….That song is about the killing of Black people. So, automatically, uhm, I feel (..) pain.

According to Anele, a struggle song that talks about the merciless killing of Black people pains her. She also experiences bitterness and anger towards the South African leader in government. It sounds like Anele feels let down because, in her opinion, the president is not worthy of leading the country.

Thando also experiences negative emotions during the singing of struggle songs. She explained that this was due to the fact that some of these struggle songs depicted her reality. She explained her reality as being one of being financially poor.

Extract 62

Thando: So, there was the song that we were singing and somebody was leading it *ethi uhm* '*Wayeshilo uMsizi Dube ukuthi asinamali' yazi ukuthi* (that goes like, uhm, Msizi Dube did say that we do not have money) I could say *ukuthi* (that) I felt anger. I felt anger because there were demanding, when I think that are unreasonable from us. It was really unreasonable because first of all, they know that *ukuthi* (that) we are studying with NSFAS And meaning that obviously our family cannot afford. Government had to pay for us to be there, that is why we are studying with NSFAS. And then, when NSFAS delays, they expect you to pay from your own pockets, otherwise you become financially excluded. So, and then NSFAS may take really long to respond. And then by that time *amaregistration sewavalile* (the registration has been closed) , and then now your whole career comes to a standstill, your whole dream, your whole dream of changing the situation at home comes at standstill.

The struggle song that says "*Wayeshilo uMsizi Dube ukuthi asimali"* ("Msizi Dube did say that we do not have money") evokes anger for Thando. She seems to believe that it should be a

known fact that the majority of Black students cannot afford university fees. Thus, they should not be obliged to pay, as she finds this expectation unreasonable. It became clear that the song not only reminded Thando about her financial problems but also about her dreams of turning her life and that of her family around. The realisation that this might not be possible not only angers Thando but also frustrates her.

Extract 63

Thando:…. So, during the time, honestly, I would say it was anger, anger, *nje* anger, frustration, that is what I was feeling *yabona* (you see) that anger *ukuthi* (that) okay *asinayo imali* (we do not have money). We literally don't have it; how can you demand *yabona?* (you see?) seventeen thousand from a Black child, and then demand another four thousand for registration like *asinayo imali* (we do not have money).

Thando's anger and frustration seemed to be aroused when she sang struggle songs. It stems from the unfairness she seems to associate with the expectation that she can afford such fees. Thando seems to think that anyone who knows the history of Black people in South Africa should be empathic where finances are concerned. It seemed like Thando felt isolated as a Black child. She felt like the university did not care about her struggles. This was implied when she quoted the late Steve Biko.

Extract 64

Thando: There's this quote by *u*Steve Biko (Steve Biko) that says Black child you're on your own. I mean, that's exactly how you how you'd feel in an institution and not affording.

Thando seems to feel that no one is willing to acknowledge how South African history has harmed her as a Black child, making her feel like she is on her own. Kwanele, on the other hand, stated that black students are not alone because she is there to fight for them as a black student activist. She shared that as she sings struggle songs in the process of fighting for Black students, the emotion of anger becomes high.

Extract 65

Kwanele:…. *Kunamaculo* (There are songs) where we are very angry. We cannot let *amastudents*, er, *aface(ane) neynkinga, yabo sikhona* (students, face problems in our presence). We are there for the voiceless so if *kungasenzeki lokho* (when that does not happen) we become angry, we are known for being brutal at times.

For Kwanele, the anger that she experiences is not evoked by a struggle song alone but by the reason behind the singing, and this emotion is expressed through particular struggle songs. Kwanele also relayed that she also experiences disappointment or sadness when she sings struggle songs. In this moment, certain struggle songs help her express her feelings.

Extract 66

Kwanele: *Khona amaculo* (There are songs) where *utholukith…ngizothini* (you find…what can I say) it's like *siphatheke kabi* (we are sad) at that moment, *yabo* (you see)*? Khona nje "bengithi ngyozabalaza"* (There is one that goes like "I went to struggle")((singing)) at the time you like, it's a song that says *"bengithi ngyozabalaza",* bengithi ng*yolwela abafundi. Yabo?*("I was going to struggle, I was trying to fight for the students.") that song, it's like you are explaining to someone ukuthi (that), I went there for a fight, but I lost the battle.

…. *"Bengithi ngyozabalaza."* (I was going to struggle) ((singing)) It's like actually *ngiyabuya ke manje* (I am now coming back), I'm coming back with this answer, *ukuthi bengphumile, bengithi ngyozabalaza, bengithi ngyolwel' abafundi* (that I went out to struggle, trying to fight for the students) but that didn't work but, I'm still pushing, each and every day I'm fighting, u*kuthi ekugcineni nomunt' omnyama agcin' eryt, yabo?* (so that in the end the Black person can also be alright, you see?)

According to Kwanele, they fight on behalf of Black students as student activists. They do not always succeed, and this saddens them. They acknowledge the loss by singing struggle songs that talk about what they are going through at that moment.

Extract 67

Kwanele: There are, there are lots of issues, you find *amastudents thol' ukuthi anayenking' emares* (you find that students have problems at university residences) and then *thol' ukuthi* (you find that)we cannot, we cannot fight that. That's where we meet, where you- *njengoba ngisho ukuthi* (As I am saying that) there is this, er, very deep song that when we sing it's like *kuvuswa lowa muzwa loyaya* (It evokes that particular feeling*).*

…. Where you feel like even crying at times, because we are reflecting, but we are using that song. It's like *Nkosi sikelela iAfrika.*

….*Ehhe, Maliphakanyiswe udumo lwayo* (Yes, lets its glory be exalted). And then sithi (we say), it goes like, uhm, *Yizwa imithandazo x2* ((singing)). *Yabo?* (Hear our prayers x2 *((singing)). You see?*. It goes like that, it's very, it's a very emotional song, *yabo nje lelo culo* (you see that song)…. a lot of comrades you find them crying at times, yah.

Kwanele's explanation sounded like when they lose, they sing struggle songs that acknowledge their loss so as to allow them to process the loss. It seems like they feel the need to process such emotions so that they can recover and regain the strength to continue fighting against the injustices experienced by Black students. Kwanele gave an example of a song that is known to be a national anthem, though she sang it in an unfamiliar way. For Kwanele, this particular song is so deep that it brings some of her comrades to tears. It seems like these songs are therapeutic.

Nana also shared the same sentiments about experiencing sadness when she sings struggle songs, but for her, she also becomes overwhelmed.

Extract 68

Nana: ….*ibakhona leyo* (you do get that) feeling *yokuba* (of being) overwhelmed and sometimes *uba* (you become) sad, you know, when you think I've got all those things, when you think about all the things *abazali bethu abazenzile* (our parents had to do) you know *ukuthi thina sibe nempilo engcono, ukuthi icountry ibe la ikhona namhlanje* (so that we can live a better life, and so that as a country we can be where we are today).

Nana seems to be overwhelmed and saddened by realising the compromises made by others for the country to be in its current state. She shares a struggle song that evokes her sadness. This is what she shared.

Extract 69

Nana: Sometimes, uhm, especially *lel' elithi Senzeni na!?* (the one that goes like, "What have we done?") You know *li, kumina liletha leyonto yokuba* sad, *'cause* (to me it brings out sadness because) now you think about all those people who have lost their lives, *belwela* (fighting)… Speaking as a woman, and as a queer person, you think about all those people who died fighting for *amalungelo eLGBQTIs* (the rights of LGBQTI's) and *amalungelo abantu besifazane* (the women's rights). You think about all those people who have died for *ukuba umunt wesfazane* (for being females), and just for being a human being LGBQTI's. *'Cause ekgcineni* (because at the end), before you identify, you know as a woman, and as a LGBQTI or as a man, you are a human being.

For Nana, the song *"Senzeni na?"* (What have we done?) has her looking back to history, thinking about all those females who sacrificed and fought for injustices like femicide, GBV, hate crimes, and all the injustices directed towards females and members of the Lesbian, Gay, Bisexual, Transsexual, Queer, Intersexed, Asexual, plus (LGBTQIA+) community. This seems to evoke sadness in her. It also seems as if she finds this moment overwhelming in the sense that it makes her realise how much pain has been inflicted just because there are people who forget that we are all human beings regardless of gender or sexual orientation. For her, generally, when she sings struggle songs, she is in a state of sadness. She acknowledged that some struggle songs are associated with happy moments, but she has never experienced that emotion while engaging in a struggle song.

Extract 70

Nana: {*Mak'votwa,* or your SRC*, akhona law' aculwayo; ukuthi* we are celebrating, we are happy (During elections, or your SRC, there are certain songs sung at those events, to show that we are celebrating. *Kodwa mina* (but as for me), I, personally, can say that I'd never actually sang *iculo, ngihappy, iculo lestruggle ngihappy* (a song while I am happy, a struggle song while I am happy). It's always me, singing, fighting for my community or for *abantu besfazane* (women) or just for minority groups. *Abantu abangakwazi ukuzikhulumela, abantu abangakwazi ukuzilwela* (People who are voiceless, people who cannot fight for themselves.). I DO NOT remember *ngicula amaculo estruggle ngihappy* (singing struggle songs while I am happy), you know, celebrating. '*Caus*e (because), for me…, *ijourney yam isaya, ijournery yam*'(my journey) as a queer person, as an LGBTI, as *umunt' wesfazane isa..isayinde* (as a female, it is.. it's still long) so, I really don't remember a time where I was singing *amaculo omzabalazo* (struggle songs) just to celebrate, you know}

Singing struggle songs seems to also bring Nana sadness, as she associates struggle songs with her injustices as a female and as a queer person. Struggle songs make her realise the amount of strength that she still needs to put into fighting to be recognised as a fellow human being.

Thuli experiences fear when she sings struggle songs. Her fear stems from the lyrics of certain songs, as she is aware that struggle songs are based on true stories. She puts it like this.

Extract 71

Thuli: …. the songs actually came- the songs were made through the struggles that people were facing. So, I become a bit terrified when I THINK of how people felt back then.

When Thuli sings the lyrics of the struggle song, help her get into the shoes of those the song talks about. The lyrics provide a sense of understanding how it might have been for those people. Anele also experiences fear during the engagement with certain struggle songs.

Extract 72

Anele: Uhm, there some songs that would bring out an emotion of being scared; when you feel like in the next 20 years, how will my children feel like, how will my grandchildren be living if we are still like this.

….You know the song that says, "*Yin' isocialism*?" (What is socialism?).

….Yes, those, that song makes me FEEL (…) feel like what will happen to my kids in the next 20 years if we are not experiencing this.

However, Anele's fear seems to be attributed to her worries about what has not happened and the song "*Yini isocialism?"* ("What is socialism?") talks about her hopes and dreams for the country of South Africa. However, as she sings this song, it brings awareness of the current state of the country and of the university context, and that instils fear. She fears that the status quo might never change and that future generations will still suffer like her.

5.4 Conclusion

This chapter outlines the themes that resulted from the study. It began with a discussion of the meaning that Black female university students attach to struggle songs. These students associated struggle songs with the concept of a tool. This tool was defined under four subthemes: communication tool, unifying tool, motivating tool, and historical source. For these Black female university students, struggle songs were also associated with identity; thus, the theme of identity was also discussed. This chapter concluded with a discussion of the lived experiences experienced by these Black female university students when they sing struggle songs. The lived experiences were discussed under three themes: connected with the past and the spiritual world; positive emotions; and negative emotions. The following chapter presents a discussion of the findings

CHAPTER SIX

DISCUSSION

6.1 Introduction

In this chapter, the findings from the study are discussed in relation to the primary research questions and objectives that were outlined in Chapter 1, as well as the literature that was reviewed and the theoretical frameworks that were used. The first research question refers to the meaning that Black female university students attribute to the struggle songs that they sing. The second research question refers to the lived experiences of Black female university students singing struggle songs.

6.2 What are the meanings that Black female university students attribute to the struggle songs they sing?

According to the findings of this study, struggle songs for Black female university students are a multipurpose tool for communication, unifying, motivating, and capturing historical events. The findings also indicated that struggle songs hold a meaning for their identity as Black people as well as however they want to be recognised. le Roux-Kemp (2014) also defines struggle songs as a tool for communication, motivation, and re-assertion of identity and emphasises that struggle songs bear Black South African history. This history is in oral form. The findings from this study further indicated that the meaning of struggle songs is shaped by the struggles perceived by Black female university students. In singing these songs, they challenge these struggles, and the songs are a complete tool that has all the aspects needed to successfully complete this task. In agreement, Cooper (1988, p. 53, as cited in Berger 2000) asserts that the lyrics of protest songs are political tools or weapons that express the song itself as an oral battlefield for conflicting social and political ideas.

The meaning of struggle songs was shaped by multiple struggles perceived by the participants, like financial problems, GBV, inequality, femicide, hate crime, and financial problems. According to Black feminist thought, the plight of Black females involves multiple intersecting struggles (Carastathis, 2014). The findings of this study indicated that these Black female students are aware that some of the struggles affect all Black people, like the financial problems, which were seen as a legacy of apartheid. Therefore, when fighting against these struggles, these students are concerned with the liberation of all Black students, despite their

gender. This illustrates humanism, which is central to Black feminism and aims to liberate everyone, not just Black females (Collins, 1990).

6.2.1 Struggle songs as a tool

In this theme, struggle songs will be discussed as a multipurpose tool under four sub-themes: communication tool, unifying tool, motivating tool, and historical source. Then discuss how struggle songs represent the identity of Black female students and help them to reshape and emphasise their identity.

6.2.1.1 Communication tool

The results indicated that, like in the pre-democratic era, struggle songs still provide Black female university students with a platform where they can vocalise and express their perceived injustices (Jolaosho, 2014). Le Roux-Kemp (2014) quoted Steve Bantu Biko asserting that African music and rhythm are truly an African way of communicating. According to the findings of this study, struggle songs are a convenient platform for a singer's opinions to be expressed. Frank and Muriithi (2015) attest to this, stating that struggle songs are a communication tool that is conveniently accessible even in situations where freedom is limited. Schuurman (2008) pointed out that, as a form of oral communication, struggle music was much more accessible to a large portion of the South African population than the printed press during the apartheid era. Currently, everyone is equal according to the South African constitution. This implies improved access to means of expressing one's discontent; however, struggle songs remain central to protests.

This study's findings indicated that struggle songs allow for the expression of experiences, thus serving a similar function as Black feminism, which creates space for Black females to share experiences and express themselves (Clemons, 2019). The lyrics of these struggle songs were said to tell a story of what these students are going through. Similarly, Frank & Muriithi (2015) asserted that the lyrics of struggle songs embody the narrative of the singers.

6.2.1.2 Unifying tool

The findings of this study also revealed that for participants, struggle songs are a tool that promotes unity. The participants described struggle songs as a tool that brings harmony among the singers fighting for the same goal, allowing them to speak with one voice. Similarly,

Van Schalkwyk (2004) and Lubbe (2016) pointed out that struggle songs unified all ages and personalities and assisted in expressing their collective emotions during the apartheid era. Struggle songs continue to serve this purpose for the participants of this study. The participants spoke of harmony, which could be attributed to the way struggle songs are usually performed in a group. Thus, when protesters sing, individual and collective experiences are fused together (Frank & Muriithi, 2015). This speaks to the value of interpersonal relationships in the Afrocentric paradigm. This value places more emphasis on achieving strong interpersonal bonds (Schiele, 1991a, as cited in Schiele, 1994). In the African belief system, elements of the world are interdependent and unified, and when one element is shaken, it also reflects on other elements; these kinds of relationships connect Africans with their communities and families and also give a sense of purpose (Graham, 1999). How struggle songs are performed conforms to what this value entails. One participant, as quoted in extract 16, page 52, pointed out that in a conference context, when there is chaos, breaking out into song neutralises the situation, thus reuniting those in attendance. This effect of struggle songs can also be attributed to the art of how these songs are performed, which commands unity. The regular rhythm, steady tempo, repetitive forms, call and response, accelerando and crescendo, high density, and hand clapping involved in struggle song performances emphasise the collective presence that is marked by unity (Frank and Muriithi, 2015). le Roux-Kemp (2014) also pointed out the communal effect that is given by these songs. Similarly, Berger (2000) also explained that protest songs foster mutual trust, collaboration, interdependency, and solidarity. The unifying nature of struggle songs is a key to long-lasting social change. Collins (1990) explains that the central belief in Black feminism is that the key to long-lasting social change is a combination of individual empowerment and group action. The findings also revealed that struggle songs give Black female university students a sense of not being alone in the process of struggling. Struggle songs promote comradeship.

6.2.1.3 Motivating tool

The findings of this study also indicated that struggle songs were seen as motivating tools. The participants indicated that struggle songs accelerated the ideology of wanting to take part in changing their lives as South Africans and Black university students. They were seen as a tool that promoted persistence in fighting for liberation. Similarly, Atata & Omobowale (2018), Matiza & Mutasa (2020), and Namuyamba et al. (2018) indicated that struggle songs played a role as a motivating and morale-boosting tool to persist in fighting oppression not just

in Southern Africa but in most African countries that were oppressed. This study revealed that participants draw strength from singing struggle songs, which keeps them going and keeps them from giving up on the fight. Struggle songs remind these students of the power that they possess, which enables them to do anything. Frank and Muriithi (2015) attest that even in threatening situations, struggle songs have the most stimulating effect. These authors quoted John Lewis, who shared that struggle songs give strength, determination, and motivation to go on in spite of everything. The motivational effect of struggle songs also assists in persuading others to join the liberation struggle. The persuasive effect of struggle songs can be attributed to both the act of singing and the lyrics of these songs. Namuyamba et al. (2018) attest that a well-composed political song is very persuasive.

6.1.2.4 Historical source

The findings of this study indicated that struggle songs are also seen as a tool that captured history. They were pronounced as historical sources rich in Black South Africans' struggles. Similarly, Berger (2000) attests that, within organisations and movements, protest songs play a role in documenting histories and accomplishments. This characteristic of struggle songs allows for access to the past of Black people. These songs were and are still composed based on Black South Africans' struggles, failures, and successes. This allows even those who were not there when the songs were composed to empathise, mourn, or celebrate. For that reason, Gray (2004) asserts that struggle songs should be viewed as a potent foundation for understanding the past. This author also indicates that struggle songs are concrete expressions of the collective cries of discontent by Black South Africans and are deeply ingrained in its history. Similarly, Molapo (2014) emphasised that, as part of oral history, struggle songs should be treated with caution like any other historical source.

6.2.2 Identity

This study's findings also indicted that struggle songs represent the identity of these Black female students. They are also a reminder of their roots, of who they are, what they stand for, and what shaped them. This knowledge emanates from historical knowledge that is carried by these songs. Struggle songs also allow Black female university students to reshape and emphasise their identities. These students identified as Black people, fighters, and soldiers against the oppression of Black students. Through the singing of struggle songs, they shape

and emphasise these identities. This aligns with the self-definition and self-evaluation theme in Black feminist thoughts (Collins, n.d., as cited in Harding, 2004). Self-definition entails opposing the externally defined stereotypes that are imposed on Black females. Usually, these stereotypes downplay the capabilities of Black females in society (Collins, 2002, p. 32). However, struggle songs allow participants' self-evaluation, which entails replacing such stereotypes and shaping these students' identities as oppression fighters or soldiers.

Jolaosho (2019) and Langa (2018) attest to the ability of struggle songs to construct, shape, and portray the identity of a singer. This was elaborated by Sanger (1995), asserting that freedom songs provide the singers with substance and identity where they had previously been denied, indicating that those who had previously been invisible became undeniably visible when they sang. Allen (2004) also identifies music as a key component in constructing the sense of self for each person.

6.3 What are the lived experiences of singing struggle songs for Black female university students who sing them?

The participants' lived experiences when they sing struggle songs were expressed in three themes: being connected with the past, fallen heroes, and the spiritual world; positive emotions; and negative emotions. Positive emotions included happiness and hope. On the other hand, the negative emotions included anger, pain, frustration, loneliness, sadness, and fear. The theme of connecting with the past, fallen heroes, and spiritual world allows these students to empathise and draw strength, while the emotions allow for the expression and processing of these emotions. In that manner, the singing of struggle songs seems to possess a therapeutic value.

6.3.1 Connected with the past and spiritual world

The findings of this study indicated that when singing struggle songs, participants feel connected to the past and their fallen heroes who fought for the liberation of all Black university students, Black females, and all Black South Africans. Struggle songs serve as a medium between these students and the past or their heroes. Sometimes this connection is deliberately sought and utilised as the source of strength and motivation to fight on. The participants shared that through the lyrics, it feels like they are in the past, allowing them to empathise or feel like they are talking directly to these heroes. In being empathetic, they feel as though they are in

the shoes of those who suffered the consequences of oppression. Such experiences made them appreciate the sacrifices made by those who fought to enhance the lives of Black people. Another participant mentioned the song "Mlungisi, ulele kanjani?" (Mlungisi, how can you be asleep?) and shared that it made her feel like she was communicating directly with the fallen heroes. In the African belief system, death does not bring an end to life, as life continues in another realm after death (Ekore & Lanre-Abass 2016). The belief in the ability to communicate with fallen heroes aligns with the aforementioned African belief system. Another aspect of the African belief system is that of seeking assistance from the ancestors. The participating students call upon the intervention of these fallen heroes as well as request the strength to go on fighting. In the usual sense, Africans call upon their blood-related ancestors for assistance and guidance. However, the students, on the other hand, explained that singing struggle songs promotes unity. It might be this close bond that encouraged them to rely on these fallen heroes.

One participant felt like she was communicating with a higher being when she sang a song that goes like "Senzeni na?" (What have we done?). This connection experience aligns with the traditional African philosophy that all elements of the world are interconnected (Graham, 1999). The soul, or generative spirit, is reflected in all elements of the universe and is a connecting link between the universe and humans (Mbiti, 1970; Zahan, 1979, as cited in Schiele, 1996). Bensimon (2012) explains that this result comes from the elevated emotions due to euphoric singing, which in turn increases hope that change is possible.

6.3.2 Positive emotions

The study results show that the participants experience positive emotions such as happiness, healing, and hope when they sing struggle songs. The struggle songs that evoke these positive emotions are deliberately chosen and aligned with what is happening in that context. According to the participants, these positive emotions are experienced when they are singing about victory, meaning that the mood of the singer sets the tone for these emotions. However, the songs boost or enhance the mood, which results in emotions that are highlighted. Looking at the emotion of happiness, the other students mentioned that they sing struggle songs that demonstrate that they are happy when they have achieved victory over something they have been fighting for. As a result, they tell their stories through struggle song lyrics.

One participant mentioned that the happiness emotion is evoked by the act of singing itself, regardless of the lyrics. This was associated with the freedom of expression that comes

through singing. Healing and hope were other emotions that were pointed out. It was pointed out that struggle songs are thought-provoking, driving the singer to engage with thoughts about the past fallen heroes who fought for the liberation of Black university students. These thoughts remind them of how far Black females have come in their fight against oppression. This realisation evokes the emotions of healing and hope because, during that moment, they start to realise that half the journey has been completed. This accomplishment seems to give them hope that they can finish the remaining part of the journey. The healing expressed in the results was interpreted as emotional healing. Emotional healing entails the capacity to effectively manage painful thoughts, sensations, and emotions such that they do not obstruct the present (Patnaik, 2021). This means that the participants are still able to experience hope for the future, despite what the past holds.

The experience of hope was also stimulated by the lyrics of some struggle songs, i.e., the song "Zizojika izinto" *("*things will turn around"). The title of this song in itself promises that change is coming, thus instilling hope in the singer because the most central reason for engaging in struggle songs is to fight for change. Nkoala (2013), when defining struggle songs, indicates that they are "freedom songs" because, in addition to expressing resistance to some form of oppression, these songs aim to project hope for the day when oppression will end.

6.3.3 Negative emotions

The findings of this study also revealed that Black female university students experience negative emotions when singing struggle songs. Anger and pain are part of these negative emotions. According to the participants, anger and pain are evoked by the content of the songs because struggle songs are composed based on real-life situations. These life stories detail the effects of apartheid and other injustices against Black South Africans. As mentioned earlier, struggle songs are thought-provoking, so when the participants sing about these issues, anger and pain are triggered.

One participant mentioned bitterness. This emotion was said to be triggered by the song "Uliphethe kanjan izwe ngezandla ezigcwel' igazi?" Wawukhon’ eMarikana mhla bebulal’ Abantu" (How can you govern the country with hands full of blood? You were there at Marikana when people were killed) as quoted in extract 60, page 73. In psychology, bitterness is referred to as embitterment (Jacobson, 2022). According to Linden (2003), embitterment is an emotion that includes ongoing sentiments of being let down, insulted, and vengeful yet feeling helpless. The participant was feeling let down because, in her opinion, the person

responsible for the Marikana massacre is allowed to govern the country thus killing all hope for a better future.

Other participants also reported that they experienced sadness which is associated with their mood and the lyrics of the song. For one participant, sadness is evoked when this participant sing songs that make her realise the sacrifices and compromises made by those who fought for liberation prior to her. The thoughts of the injustices that these people had to endure in order to put Black females where they are now in terms of oppression evoke sadness. Some of the injustices mentioned here include GBV, femicide, and hate crimes.

One other participant mentioned loneliness. It was reported that this emotion was triggered by the disregard for Black university students' backgrounds, which impacts their ability to afford university fees. The participant's views implied that anyone who knows the history of colonisation and apartheid in South Africa should understand that a Black university student cannot yet afford tuition. The participant's explanation implied that she believed Black university students were alone in this and that no one cared. To emphasise this in extract 64 on page 75, she quoted Steve Bantu Biko, who said, "Black child, you are on your own."

Other Black female students experienced the emotion of fear. One person indicated that this emotion is triggered when she engages with the songs that narrate about the brutality of the past. She experiences fear as she realises the cruelty that people in the past, like during colonisation or apartheid, experienced. Another student stated that a song called "Yini isocialism" ("What is socialism?") triggers her fear. The fear experience was evoked by thoughts of failing to achieve what she anticipates for South Africa's future. This emotion was enhanced when the participant thought that future generations might also have to deal with the same struggles as her. Bensimon (2012) also attests that protest songs serve as a medium for venting negative feelings such as hate and anger. This author elaborates that political songs help keep stressful situations under control. Similarly, Desmond Tutu points out that without freedom songs, the fight against oppression would have been more violent, taken longer, or been unsuccessful (Groenewald, 2005).

6.4 Conclusion

This chapter presented the findings from the study in relation to the primary research questions, the objectives of the study, the literature that was reviewed, as well as the theoretical frameworks that were used. The chapter began by discussing themes that were related to the first research question, which referred to the meaning of struggle songs for Black female

university students who sing them. In conclusion, the chapter discussed themes emanating from the second research question, which talked about the lived experiences of singing struggle songs for Black female university students. The following chapter discusses the study's conclusions.

CHAPTER SEVEN

CONCLUSION

7.1 Introduction

This chapter will conclude the study by outlining the overview of this research, describing the appropriateness of the research methodology, and summarizing the main findings in relation to the research aims and objectives. It will further lay out the recommendations with respect to practice, policy, and future research. Then, review the limitations of the study.

7.2 Overview of the research

The purpose of this study was to investigate the meaning that Black female university students attach to struggle songs that they sing, as well as their lived experiences when singing struggle songs. Music and singing are central to African culture, and they play a significant role in the lives of Africans (Ekwueme, 1974; Mbaegbu, 2015). In South Africa, singing struggle songs played a vital role. Struggle songs were a catalyst for change. Therefore, singing struggle songs diverted the energies that would have been redirected toward violence. Struggle songs are still central to South African protests. Despite the vital role of struggle songs, the literature reviewed for this study indicated that studies that have explored the meaning of these songs are minimal. The literature also highlighted how Black female university students use struggle songs to articulate their perceived injustices. However, there has been no study that has explored the meaning of these songs for these Black female university students and their lived experiences when they sing struggle songs. As a result, these became the objectives of this study, with the aim of giving these Black female university students a voice.

These objectives were explored through qualitative research methodology, employing the interpretive phenomenological approach (Tuohy et al., 2013). The data was analysed through IPA (Smith et al., 2009). This approach to analysis centres on the meaning and the lived experiences of the participants (Smith, 2011).

7.3 Appropriateness of IPA

This study was conducted through a qualitative methodology approach named IPA to deeply comprehend the "lived experiences" of participants. The qualitative research methodology attempts to tell a coherent story from the perspective of those involved in the story, to comprehend and reflect their experiences and actions (Wegner et al., 2012). The IPA approach allows for thorough description, comprehension, and interpretation of the participant's experiences of singing struggle songs. The phenomenological nature of IPA allows for examining and describing the subjective experience of the participant, indicating that IPA is participant oriented. This was in line with the aims and objectives of this study, which were to explore the meaning of struggle songs and the lived experiences of the Black female university students who sing them. The study aimed to explore the phenomenon of "the singing of struggle songs" from the participant's perspective. In this regard, IPA was the best approach because it allowed participants to express themselves and their lived experiences as they saw fit, without distortion (Alase, 2017). IPA allowed for the capture of the most genuine participant's lived experiences. Giving Black female university students a voice was also central to the study, as the literature reviewed for this study indicated that this was lacking for females, particularly Black females. It was therefore important to capture the most genuine subjective experience, and IPA made that possible. IPA helped to draw on in-depth, lived experiences that are contextualised.

7.4 Main findings

According to the findings of this study, the participants' interpretation of the struggle songs is that they are a multi-purpose tool used for communication, unification, motivation, and as a historical source. Their identity is also defined by their protest songs. The findings indicated that the participants see struggle songs as a communication tool. It is a tool that helps them express their views on the multiple struggles they face as females and the struggles of those they care about. It helps them express their happiness and satisfaction relating to their victories. The findings also indicated that the participants see struggle songs as a unifying tool that promotes unity among the singers. They bring order to chaotic situations and foster camaraderie and solidarity. They have the ability to combine individual perceptions into one and allow people to speak with one voice. The findings also revealed that participants associated struggle songs with the meaning of a motivational tool. Struggle songs were seen as a tool to provide the umph not to give up the struggle for the

liberation of Black people as a whole. They were said to be encouraging and motivating others to join the struggle and take charge of bringing about the changes they desired. The participant saw struggle songs as a symbol of strength that they possess and found them reassuring. As a result, they are encouraged to take charge and never give up. The findings also indicated that struggle songs are a tool to capture history. Struggle songs were said to symbolise past and present struggles. As they are composed of incidents and life stories, they represent South African oral history. They represent stories of success and failure. They enable the celebration and mourning of fallen heroes of the liberation struggle.

Furthermore, the findings indicated that struggle songs were seen as representing the identity of a Black person. They represent multiple identities, such as being a Black person, a woman, an LGBTQIA+ member, a soldier, or a fighter. Struggle songs were said to command one to appreciate their being and remind them of who they are and what they stand for. Struggle songs were suggested as a way to reshape one's identity. They also allow the singer to portray how they want to be seen or understood, for example, as soldiers or fighters for Black students' liberation.

The findings of this study also indicated that the participants' lived experiences when they sing struggle songs are a connection to the past, fallen heroes, and the spiritual world. They also experience positive and negative emotions. There was a feeling of walking in the footsteps of those who lived in the apartheid era. They experience empathy towards them. There was also a feeling of being connected to the fallen heroes, as though they were communicating with them and drawing strength from them. Participants experienced positive and negative emotions. Positive emotions included happiness, healing, and hope. Happiness was associated with the victories that they achieved as they fought against their perceived injustices. It was associated with a celebratory mood. One participant's happiness emanated from her ability to sing, giving her a platform to express herself and shape her identity as a persistent fighter who will not give up the fight for liberation. The emotions of healing and hope were associated with the ability of struggle songs to make one reflect on where the struggle began and where it is currently, which is motivated by the lyrics. The recognition of positive change, no matter how small, was said to evoke hope for a better tomorrow. The negative emotions were anger, pain, frustration, loneliness, sadness, and fear. These feelings were evoked by the lyrics of the struggle songs. According to the findings, these emotions are frequently experienced prior to singing the struggle song as a result of perceived injustices such

as financial struggles, femicide, hate crimes, and inequality. The struggle song is chosen so that it speaks to these experienced emotions, thus intensifying them.

7.5 Recommendations

This section presents recommendations for practice and policy as well as future research studies based on the findings of this study.

7.5.1 Recommendations with regard to practice

Based on this study's findings, it was indicated that Black female university students sing struggle songs to address their struggles relating to finances, safety, and GBV. The university management looks into inventing more practical solutions to assist their students. Small gestures can go a long way. To assist needy Black female students, the university can provide free sanitary towels. The findings of a study conducted at the University of KwaZulu Natal also alluded to this need (Ngubane, 2019). Lack of access to proper sanitary towels is a major issue, compromising menstrual hygiene for females from poor backgrounds. The university can start menstrual product pantries by approaching organisations willing to donate these. There seem to be plenty of such organisations since the impact of a lack of menstrual products has gained attention at the basic education level.

The findings also indicated a concern about safety in the university's residential accommodations. It is recommended that the university do a thorough background check on areas where they decide to accommodate students. If this is already in place, perhaps re-evaluate how the process is done to help them make an informed decision that will not jeopardise the safety of students. One can argue that South Africa as a whole is a crime hotspot. In that regard, the university might consider improving its security systems.

7.5.2 Recommendations with regard to policy

To assist deserving higher education students, the government provides financial aid through the NSFAS. This study revealed that even the students who are funded by NSFAS are not immune to financial problems and their implications, like being financially excluded from the university, as there are sometimes problems in the process of acquiring NSFAS. Despite the monthly allowances, students are still in the plight of poverty, which affects their basic needs like affording menstrual products. It is suggested that, from time to time, the government

re-evaluate the interventions put out to assist people to see if they are still effective. For example, evaluate whether the NSFAS monthly allowance meets the current leaving costs. The National Development Plan and White Paper for Post School Education and Training System advocate for a more dynamic, equitable, and inclusive society that considers women, who have historically been disproportionately underrepresented in society (Department of Higher Education, 2020).

This study's findings also back up what has been stated in the media and literature, that GBV is a measurement issue for women. They are still leaving in fear. This is despite the government's attempts to protect females against GBV, e.g., by passing anti-GBV bills. There need to be engagements to discuss how the bills can best assist in eliminating GBV.

7.5.3 Recommendations with regard to research

Since the dawn of democracy twenty-eight years ago in South Africa, the government has put in place many interventions to try and correct the injustices imposed on Black people by the apartheid government. This includes the availability of NSFAS. The findings of this study indicate that such interventions are not entirely successful for students in higher education institutions, as they still have to go out and sing struggle songs in protest, articulating their dissatisfaction. Future research could explore the experiences of NSFAS beneficiaries. Second, future research can look into the meanings attached to struggle songs by other groups in order to create a more comprehensive meaning for struggle songs.

7.6 Limitations of the study

The study interviews were conducted during a period where there were strict COVID-19 regulations and physical contact was prohibited. Students were studying online from home. As a result, the interviews were conducted online. To ensure confidentiality, cameras had to remain off while the session was being recorded. This meant that the researchers could not see the non-verbal cues. Nonverbal cues serve to guide the interviewer in exploring certain areas more fully, and they offer the researcher a window into a person’s moods (befindlichkeit) (Mavhandu-Mudzusi, 2018; Frechette et al., 2020). The absence of nonverbal cues was perceived as a limitation in the sense that it could have added to the thickness of the data. Secondly, because the IPA method is designed to interpret unique experiences, perspectives, or opinions, its findings cannot be generalised.

7.7 Conclusion

The meaning of struggle songs for Black female university students, as investigated at UKZN's PMB campus, indicates that struggle songs are the most important tool in the process of fighting against perceived injustices. They represent their ethnicity as being Black, and struggle songs also help them shape and emphasise their identity as how they want to be seen or experienced. The singing of these songs serves as a bridge between the past, fallen heroes, and the spiritual world. It also allows for the expression and processing of emotions relating to perceived injustices. However, these meanings of struggle songs and lived experiences of singing struggle songs indicated a number of issues affecting Black female students, and Blacks in general, as university students or South African citizens. Proper and effective interventions targeting Black university students, prioritising Black female university students as they are the majority of students in South African tertiary institutions, can limit the need to engage in struggle songs.

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LIST OF APPENDICES

Appendix A :Permission to conduct research

UNIVERSITY OF KWAZULU-NATAL
INYUVESI YAKWAZULU-NATALI

20 May 2021

Ms Nomvuselelo Makhaye (SN 221093549)
School of Applied Human Sciences
College of Humanities
Pietermaritzburg Campus
UKZN
Email: 221093549@stu.ukzn.ac.za

Dear Ms Makhaye

RE: PERMISSION TO CONDUCT RESEARCH

Gatekeeper's permission is hereby granted for you to conduct research at the University of KwaZulu-Natal (UKZN) towards your postgraduate studies, provided Ethical clearance has been obtained. We note the title of your research project is:

"The meaning of struggle songs for black female university students."

It is noted that you will be constituting your sample by conducting interviews with students from the School of Applied Human Sciences on the Pietermaritzburg. (Taking in account the regulations imposed during the lockdown ie restrictions on gatherings, travel, social distancing etc. ZOOM, Skype or telephone interviews recommended)

Please ensure that the following appears on your notice/questionnaire:

- Ethical clearance approval letter;
- Research title and details of the research, the researcher and the supervisor;
- Consent form is attached to the notice/questionnaire and to be signed by user before he/she fills in questionnaire;
- gatekeepers approval by the Registrar.

You are not authorized to contact staff and students using 'Microsoft Outlook' address book. Identity numbers and email addresses of individuals are not a matter of public record and are protected according to Section 14 of the South African Constitution, as well as the PAIA and POPI Act. For the release of such information over to yourself for research purposes, the University of KwaZulu-Natal will need express consent from the relevant data subjects. Data collected must be treated with due confidentiality and anonymity.

Yours sincerely

[redacted]

DR KE CLELAND
REGISTRAR

Appendix B: Ethical clearance

14 October 2021

Nomvuselelo Lorraine Makhaye (221093549)
School Of Applied Human Sc
Pietermaritzburg Campus

Dear NL Makhaye,

Protocol reference number: HSSREC/00003373/2021
Project title: The meaning of struggle songs for black female university students
Degree: Masters

Approval Notification – Expedited Application

This letter serves to notify you that your application received on 31 August 2021 in connection with the above, was reviewed by the Humanities and Social Sciences Research Ethics Committee (HSSREC) and the protocol has been granted **FULL APPROVAL.**

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment/modification prior to its implementation. In case you have further queries, please quote the above reference number. PLEASE NOTE: Research data should be securely stored in the discipline/department for a period of 5 years.

This approval is valid until 14 October 2022.
To ensure uninterrupted approval of this study beyond the approval expiry date, a progress report must be submitted to the Research Office on the appropriate form 2 - 3 months before the expiry date. A close-out report to be submitted when study is finished.

All research conducted during the COVID-19 period must adhere to the national and UKZN guidelines.

HSSREC is registered with the South African National Research Ethics Council (REC-040414-040).

Yours sincerely,

[redacted]

Professor Dipane Hlalele (Chair)

/dd

Humanities and Social Sciences Research Ethics Committee
Postal Address: Private Bag X54001, Durban, 4000, South Africa
Telephone: +27 (0)31 260 8350/4557/3587 **Email:** hssrec@ukzn.ac.za **Website:** http://research.ukzn.ac.za/Research-Ethics
Founding Campuses: Edgewood Howard College Medical School Pietermaritzburg Westville

Appendix C: Advert

ARE YOU A BLACK FEMALE STUDENT IN UKZN, PMB CAMPUS?

DO STRUGGLE SONGS HOLD A MEANING FOR YOU?

DO STRUGGLE SONGS MOVE YOU?

If yes, here lies an opportunity to share your experiences.

You are invited to participate in a study about exploring the meaning of struggle songs for Black female university students.

For further enquires contact:

Nomvuselelo Makhaye
Master of Social Science in Counselling Psychology Student
College of Humanities, School of Applied Human Sciences
Discipline of Psychology
073 541 3427 or 221093549@stu.ukzn.ac.za

Appendix D : Information sheet and consent letter

Dear Ms. / Student

My name is Nomvuselelo Lorraine Makhaye from the University of KwaZulu Natal, Pietermaritzburg campus. I am a master's student in Psychology, my contact number is 073 541 34 27 and my email address is 221093549@stu.ukzn.ac.za.

You are being invited to consider participating in a study exploring the meaning of struggle songs for Black female students. You will be required to participate in an interview (all COVID-19 protocols will be adhered to including the use of Zoom and other virtual platforms). Interviews are likely to be an hour in length.

The objectives of the study are:

- To explore the meaning of struggle songs for Black female university students
- To explore the lived experience of singing struggle songs by Black female students.

Your participation in this study is voluntary. You can choose to withdraw your participation at any point during the study, should you feel that you do not want to participate in the study anymore, there will be no penalty or negative consequences for your decision to withdraw. Should you find some of the questions uncomfortable you can choose not to respond. The study poses no risks however, if you experience distress due to participating in this study, psychological counseling will be provided to you through the Child and Family Centre within the University of KwaZulu Natal, Pietermaritzburg campus. The Centre is contactable on 033 260 5166 or OmanyaS@ukzn.ac.za

The information obtained from this study will be treated with confidentiality and kept private. The audio recorded interviews and written transcripts will be kept in a safe place in my supervisor's office. Your identity will not be disclosed, pseudo names will be used instead. There will be no direct benefits or incentives for your participation in this study however your participation will contribute to the expanding knowledge about the meaning that Black female university students attribute to singing struggle songs.

This study has been ethically reviewed and approved by the UKZN Humanities and Social Sciences Research Ethics Committee (approval number HSSREC/00003373/2021).

In the event of any problems or concerns/questions you may contact the researcher at 073 541 3427, my supervisor Mr. Thabo Sekhesa at Sekhesa@ukzn.ac.za or the UKZN Humanities & Social Sciences Research Ethics Committee, contact details as follows:

HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS ADMINISTRATION
Research office, Westville campus

Govan Mbeki Building

Private Bag X 54001
4000
KwaZulu-Natal, SOUTH AFRICA
Tel: 27 31 2604557- Fax: 27 31 2604609
Email: HSSREC@ukzn.ac.za

……

CONSENT LETTER

I _____ have been informed about the study entitled 'The meaning of struggle songs for Black female university students' conducted by Nomvuselelo Lorraine Makhaye

I understand the purpose and procedures of the study (add these again if appropriate).

I have been given an opportunity to answer questions about the study and have had answers to my satisfaction.

I declare that my participation in this study is entirely voluntary and that I may withdraw at any time without affecting any of the benefits that I usually am entitled to.

I have been informed about any available compensation or medical treatment if injury occurs to me as a result of study-related procedures.

I hereby give consent to the following:

Audio-record my interview / focus group discussion YES / NO

If I have any further questions/concerns or queries related to the study I understand that I may contact the researcher at 073 541 3427 or 221093549@stu.ukzn.ac.za

If I have any questions or concerns about my rights as a study participant, or if I am concerned about an aspect of the study or the researchers then I may contact:

HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS ADMINISTRATION

Research Office, Westville Campus

Govan Mbeki Building

Private Bag X 54001

Durban

4000

KwaZulu-Natal, SOUTH AFRICA

Tel: 27 31 2604557 - Fax: 27 31 2604609

Email: HSSREC@ukzn.ac.za

_____ _____

Signature of Participant **Date**

_____ _____

Signature of Witness **Date**

_____ _____

Signature of Translator **Date**

If applicable

Appendix E : Interview guide

1. Please describe in detail your overall experience in that moment when you engaged with struggle song.
   Elaborate.
2. What kind of emotions does singing struggle songs evoke in you?
3. How does it make you feel to sing a struggle song?
   Provide examples where possible.
4. Which struggle song(s) are significant to you and why?
   Provide examples where possible.
5. What do struggle songs mean to you?
   Elaborate using examples where possible.
6. What do struggle songs symbolise for you?

Appendix F : Permission to access counselling services

CHILD AND FAMILY
CENTRE
DISCIPLINE OF PSYCHOLOGY
20 Golf Road
Scottsville 3209
PIETERMARITZBURG
033 260 5166
cfc@ukzn.ac.za

25/05/2021

Dear Ms Makhaye

Thank you for showing interest in our services. I am acknowledging receipt of your request to refer study participants for your research, should they require counselling services. The Child and Family Centre grants you permission to refer these participants. You can use the details above for the referrals.

Thank you.

Yours sincerely

Nozipho Ndlazi (Acting CFC Director)

[redacted]