THE STRUCTURE AND SIGNIFICANCE OF NORTHERN SOUTHERN SOTHO
TRADITIONAL SONGS WITH SPECIFIC REFERENCE TO CHILDREN

By

ABLONIA DIHLORISO MABITSELA

Dissertation presented in partial fulfilment of the requirements for the degree of
MASTER OF ARTS
in the
DEPARTMENT OF AFRICAN LANGUAGES
in the
FACULTY OF HUMANITIES
at the
UNIVERSITY OF LIMPOPO

SUPERVISOR: PROF N.A. MILUBI

DECEMBER 2005
DECLARATION

I, the undersigned, ABLONIA DIHLORISO MABITSELA, declare that the dissertation
THE STRUCTURE AND SIGNIFICANCE OF NORTHERN SOTHO
TRADITIONAL SONGS WITH SPECIFIC REFERENCE TO CHILDREN,
submitted to the University of Limpopo, has not been previously submitted by me for a
degree purposes at any other University, that this is my own work in design and that all
material contained therein has been duly acknowledged.

..................................................  ...........................................
SIGNATURE                          DATE
(ii)

DEDICATION

I dedicate this work to my late parents Klaas Phophole Maledu and Jackina Phuti Maledu.

- My grandmother : Maria Ramokone Mathebane
- My husband : Peter Kalodi Mabitsela
- My daughters : Itumeleng and Phuti
- My sons : Bokang and Anny
- My sister : Lebohang Mamokgele Maledu
- My brother : Thapelo Thulwane Maledu.
I owe much debt of gratitude to the following people who contributed to the success of this research:

• My sincere gratitude goes to Professor N.A. Milubi, my supervisor, for his supervision, patience, and moral support. I also thank him for the effort he took in supporting, guiding, motivating, and encouraging me during the course of this research.

• Thanks to Mr Mohlake and Advocate Rammultra for editing my manuscript.

• Ms Rebecca Manaka, thank you for spending sleepless nights typing my work.

• My heartfelt gratitude goes to my grandmother Ramokone Mathebane and my sister Lebohang Maledu for taking care of my children when I attended to my studies. I also thank them for the moral support they gave me.
ABSTRACT

The study aims at analysing the structure and significance of Northern Sotho traditional songs with reference to children. This will be achieved by analysing the internal and external structures of traditional songs using poetic devices. The study will also show the benefits (significances) children get from those songs. It was discovered that most of the songs are affected by the introduction of foreign cultures and languages in the communities and they are sung in many different languages.

The study recommends that Northern Sotho children’s traditional songs be included in the school curriculum in all grades at both primary and secondary schools.
TABLE OF CONTENTS

CHAPTER ONE

1.1 PROBLEM STATEMENT ................................. 1
1.2 AIM OF THE STUDY ...................................... 1
1.3 SIGNIFICANCE OF THE STUDY ..................... 2
1.4 METHODOLOGY .......................................... 2
1.4.1 Collection of data ..................................... 2
1.4.1.1 Ethno-methodology ................................. 2
1.4.1.1.1 Sampling ........................................ 3
1.4.1.1.2 Data analysis .................................... 3
1.4.1.2 Secondary research method ...................... 4
1.5 LITERATURE REVIEW ............................. 4
1.5.1 Petje (nd) .................................................. 4
1.5.2 Milubi (1997) ............................................ 4
1.5.3 Guma (1967) ............................................ 5
1.5.4 Finnegan (1970) ....................................... 6
1.5.5 Mothata (1991) ........................................ 6
1.5.6 Rabothata (1991) ....................................... 7
1.6 CONCLUSION ........................................... 7

CHAPTER TWO

2.0 THE EXTERNAL STRUCTURE OF CHILDREN’S SONGS.
2.1 INTRODUCTION .......................................... 9
2.1.1 Lullabies ............................................... 10
2.1.1.1 Refrain ............................................. 11
<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1.1.2</td>
<td>Parallelism</td>
<td>13</td>
</tr>
<tr>
<td>2.1.1.3</td>
<td>Linking</td>
<td>14</td>
</tr>
<tr>
<td>2.1.1.3.1</td>
<td>Vertical linking</td>
<td>14</td>
</tr>
<tr>
<td>2.1.1.3.1.1</td>
<td>Initial linking</td>
<td>15</td>
</tr>
<tr>
<td>2.1.1.3.1.2</td>
<td>Final linking</td>
<td>16</td>
</tr>
<tr>
<td>2.1.1.4</td>
<td>Elision</td>
<td>18</td>
</tr>
<tr>
<td>2.1.1.5</td>
<td>Alliteration</td>
<td>19</td>
</tr>
<tr>
<td>2.1.1.6</td>
<td>Assonance</td>
<td>21</td>
</tr>
<tr>
<td>2.1.1.7</td>
<td>Rhythm</td>
<td>22</td>
</tr>
<tr>
<td>2.1.1.8</td>
<td>Repetition</td>
<td>23</td>
</tr>
<tr>
<td>2.1.2</td>
<td>Children’s Rhymes</td>
<td>24</td>
</tr>
<tr>
<td>2.1.3</td>
<td>The children’s songs [for slightly older children]</td>
<td>29</td>
</tr>
<tr>
<td>2.1.3.1</td>
<td>Repetition</td>
<td>30</td>
</tr>
<tr>
<td>2.1.3.2</td>
<td>Parallelism</td>
<td>32</td>
</tr>
<tr>
<td>2.1.3.3</td>
<td>Refrain</td>
<td>33</td>
</tr>
<tr>
<td>2.1.3.4</td>
<td>Elision</td>
<td>34</td>
</tr>
<tr>
<td>2.1.3.5</td>
<td>Alliteration</td>
<td>36</td>
</tr>
<tr>
<td>2.1.3.6</td>
<td>Assonance</td>
<td>36</td>
</tr>
<tr>
<td>2.1.3.7</td>
<td>Linking</td>
<td>38</td>
</tr>
<tr>
<td>2.1.3.7.1</td>
<td>Initial linking</td>
<td>40</td>
</tr>
<tr>
<td>2.1.3.7.2</td>
<td>Final linking</td>
<td>41</td>
</tr>
<tr>
<td>2.1.3.7.3</td>
<td>Oblique linking</td>
<td>41</td>
</tr>
<tr>
<td>2.1.3.7.4</td>
<td>Cross linking</td>
<td>42</td>
</tr>
<tr>
<td>2.1.3.8</td>
<td>Rhyme and rhythm</td>
<td>44</td>
</tr>
<tr>
<td>2.2</td>
<td>CONCLUSION</td>
<td>45</td>
</tr>
</tbody>
</table>
CHAPTER THREE
3.0 THE INTERNAL STRUCTURE OF CHILDREN’S SONGS.
3.1 INTRODUCTION .................................................................................. 46
3.1.1 Personification ................................................................................... 47
3.1.2 Metaphor ............................................................................................ 50
3.1.3 Simile .................................................................................................. 53
3.1.4 Hyperbole............................................................................................ 56
3.2 CONCLUSION ....................................................................................... 58

CHAPTER FOUR
4.0 THE SIGNIFICANCE OF CHILDREN’S TRADITIONAL SONGS.
4.1 INTRODUCTION .................................................................................. 59
4.1.1 Aesthetic value ................................................................................... 59
4.1.2 Conative value ................................................................................... 61
4.1.3 Communal art value ........................................................................... 65
4.1.4 Communication value ........................................................................ 68
4.1.5 Criticism/Discipline .......................................................................... 69
4.1.6 Physical value ..................................................................................... 73
4.1.7 Didactic value/educational value ....................................................... 75
4.2 CONCLUSION ....................................................................................... 81

CHAPTER FIVE
5.1 CONCLUSION ................................................................................... 82
5.2 FINDINGS ......................................................................................... 85
5.3 RECOMMENDATIONS ....................................................................... 87
BIBLIOGRAPHY ....................................................................................... 89
ACKNOWLEDGEMENTS

* My sincere and special gratitude goes to my supervisor, Prof R.N. Madadzhe, for his valuable efforts, guidance, encouragement and most of all, patience. Thank you for making yourself heard without raising your voice for any editorial faults that remain, I alone am responsible. *Ndi khou livhuwa tshumisano vho-Madadzhe.*

* I wish to thank my aunt Mabjoah Thupana, for the constant moral support during the course of my study. *O e lwele Kgotho.*

* I would like to direct my heartfelt gratitude to my family, my grandmother Malekola, my mother Masekgaila and my son Matsobane. *Le e hlabane Bakone.*

* I wish to thank Mrs R. Manaka, the typist, whose efforts in this work will always remain visible.

* I would also wish to thank Prof M.J. Cloete for editing my work.

* My special thanks goes to all the respondents who allowed me to “invade their personal zones” and ask for assistance. Among them are Ngwanasa, Mogano, Mateadi Tjale, Malekola Mothiba and Madisha Mogano. *Sesotho se re rutang bana ditaola le se ye le tšona badimong. Ke a leboga bomakgolo.*

* Lastly, I would like to thank OUR ALMIGHTY GOD for giving me another day and mental strength to complete this study.
ABSTRACT

This study explores the use of nonverbal communication in Northern Sotho discourse. The paper serves as an introduction to the study of nonverbal communication in African Languages. The concept of nonverbal communication is as equally important in a communication system as verbal communication. Therefore, this paper focuses on some of the various forms of nonverbal communication such as facial expressions, proxemics, haptics, personal appearance, and most importantly, the concept of time. This study is done mainly in comparison with the Western way of doing things and how the social changes affect the use of these cues.
TABLE OF CONTENTS

CHAPTER ONE
1.1 INTRODUCTION .......................................................................................... 1
1.2 PROBLEM STATEMENT ................................................................................ 2
1.2.1 Proximity ............................................................................................... 3