

Reconceptualising the Teaching of Zulu Orature: Modernisation of *izilandelo* through Children's Game Songs and *izaga* through Memetic Aphorisms as a Possible Field of Research

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Abstract

In this paper I look at how contemporary innovations in Indigenous Knowledge Systems triggered by globalisation reflect streams of dynamism in African Languages and how they (African Languages) have adapted to new realities in media spaces. Through neologism in *Gqom* music and memetic aphorisms, Indigenous Knowledge Systems have been reintroduced in teaching the youth the nearly forgotten Zulu orature of children's and memetic aphorisms. In South Africa where multilingualism is the norm, the linguistic exchanges are evident in the forms of orature chosen for this paper. These linguistic interactions reflect translanguaging, sociocultural dynamics that leave linguistic imprints in these African genres. This demonstrates the versatility of African Languages and proves that portraying them as archaic and monolithic is unfounded. These genres fall under popular culture, which is a fusion of traditional and modern elements. There is a symbiosis between modernity and traditional knowledge to enhance the concept of modernising tradition, to refute the myths that African scholars are unable to generate their indigenous knowledge in intellectual and academic spaces. In this paper I give attention to African indigenous literary genres that tend to be viewed as primitive and playful to be of impact to research. I employ cultural criticism literary theory as the underlying framework. The analyses will reveal that these genres are the oral art form to be viewed as a unique cultural heritage – which has to be recon-

ceptualised for better reception and continued preservation, itself a way of affirming and intellectualizing African languages.

Keywords: Izilandelo, Memetic aphorisms, Zulu orature.

1. Introduction

When we talk of folklore we are not referring to the age-old tradition that was popular in olden days; we are referring to the living and developing tradition. In Zulu oral discourse proverbs, idioms, riddles and folktales were and still are passed from one generation to the next by word of mouth. They become part of daily conversation to give clarity to an utterance. Most people perceive folklore as a children's genre that is meant to entertain and teach children how to be responsible adults. The teaching aspect of folklore is prevalent. The lesson is always clear in emphasising that there are serious repercussions to bad behaviour. Folklore teaches the current generation of the Zulu beliefs and philosophy. It becomes a window into the soul of the society where it is found. It gives an indication of how the society interprets what happens around them. This paper gives prominence to the fact that the use of memetic aphorisms discussed in this paper is a clear sign of the new generation using the age-old tradition. In their broader literary form, different folklore genres show their artistic form that could be explored by researchers to construct the worldview of the societies in which they are found. This assertion is evident in the memetic aphorisms. The main aim of exploring this genre of folklore in a contemporary social media setting is to show that memetic aphorisms can be viewed as an intellectual discourse. The users of memetic aphorisms use a modern style of writing, which renders them modern literary art with traditional features. The focus of the paper is not on the artistic merit of aphorisms, but on the ethical issues and traditional identities.

The literate world has been very receptive of the memetic aphorisms and has accepted them as an indigenous body of knowledge in a modern space. This maintains traditional moral values, cultural identity and collective wisdom. This demonstrates cultural evolution and the move from a traditional space to a more modern one but still emphasising the maintenance of cultural identity. This is a first paper (of a projected series) on memetic aphorisms scholarship. The paper concentrates on gender issues and how women continue to be portrayed in patriarchal societies. It focuses on a contextual investigation

of this genre in the broader oral literature spectrum. Memetic aphorisms are a medium for transmitting cultural knowledge in a modern way. This saw Zulu oral literature transform from being an old-fashioned art into modern art trending on social media. This involved the literate and internet savvy society. The use of social media contributes to the perpetuity of indigenous beliefs and egalitarian values. It will evoke a new dimension of scholarly discourse in Zulu oral literature. Zungu (2017) asserts that memetic aphorisms have replaced traditional Zulu proverbs in contemporary spaces and social media platforms. She further mentions that ‘memetic aphorisms have become catchy and humorous sentences people share on social media in order to cause others to laugh’.

This paper argues that aphorisms are a modern way of conveying the messages previously contained in traditional proverbs. Aphorisms are summary texts designed to make an impact. They are a feature of language across all media, and share some of the properties of utterances, since they are complete units that are brief and have clear boundaries (Aronoff & Miller 2001). Aphorisms also share similarities with sayings, such as adages, saws and proverbs, in the sense that their wording is fixed. However, whereas aphorisms are frequently employed to prompt thought, central to these other forms is a notion of familiarity (Davis 1999). Aphorisms can be used to warn of an unspecified challenge ahead (destructive, convex); they can signal the need for change and innovation and creativity (creative, convex); they can mark out and undermine an unfavourable alternative position or strategy (destructive, concave); they can illustrate a favourable alternative that is clearly understood and known (creative, concave). Morrell (2006: 26) asserts that,

some aphorisms can be understood as convex, prompting further reflection; others as concave, encapsulating something neatly in a few apt words. Aphorisms can also be creative, where they reinforce or set the direction for a favourable position, or they can be destructive, where they show the dangers of an alternative strategy or threat.

Creative aphorisms can direct attention to past successes, thereby emphasising a shared history or continuity (Shamir, Arthur & House 1994) or to future prospects, which may be a characteristic of charismatic rhetoric (Bligh, Kohles & Meindl 2004). Destructive aphorisms can emphasise points of departure between leaders, which may prove decisive in a campaign or leadership struggle (Clayman 1995). They may also create a climate of uncertainty and

fear that can be exploited, or that alerts people to potential threat.

Du Preez and Lombard (2014: 253) assert that ‘social media have provided the most fertile environment for the replication of memes to date’. This becomes an easy process, because Facebook is gradually being infused into people’s everyday life (Madden, Lenhart & Cortesi 2013: 18). Memetic aphorisms are easy to circulate, because they are ‘factual, funny, ironical and make use of word play’ (Zungu 2017: 4). Laland and Odling-Smee (2000: 134) assert that memes play a role to the ‘environmental niche’ of a social media site because, as Lissack (2004: 3) puts it:

Memes have longevity only if they both succeed and serve as a useful tool for a successful environmental niche. Memes can be short-lived due to the failure of their communicative efficiency or the failure of the niche they represent or both.

2. The Use of African Languages in Modern Spaces

The best strategy in intellectualisation of the language is by speaking it and using it frequently. The use of and the positive reception of African languages form a huge part of the intellectualisation process. This article argues that the use of memetic aphorisms in the place of traditional proverbs is an initiative aimed at intellectualising a previously marginalised language. Intellectualising a language should be an intended and purposeful effort by members of the spoken language. This process cannot only be left in the hands of language planners. The use of the vernacular in social media platforms prepares speakers to have a meaningful interaction in a global world. It also assists in teaching other cultures about indigenous knowledge systems in the form of memetic aphorisms. This also helps students with the spelling and understanding of their mother-tongue language.

The boom in social media communication has seen the advent of aphoristic memes as a unique social phenomenon amongst educated and internet savvy isiZulu-speaking communities. These statements are presented without pictures accompanying the text as is the case with English memes. This paper looks at the correlation between the language of memes as it relates to traditional proverbs in isiZulu. It further looks at how these memes are gendered in the same way traditional proverbs are.

Those who are interested in the study of memes perceive their use as a

model of cultural evolution as it brings change through knowledge dissemination, ideas and culturally relevant information that is transferred from individual to individual (Dawkins 1999). These aphoristic memes are shared by different people in online and/or offline affinity spaces where they are held together through shared activities, interests and goals (Gee 2004).

Aphoristic memes have become catchy and humorous sentences that people share on social media in order to create a laugh. What causes these statements to stand out is the uniqueness of the language used and the choice of words to illustrate a point being made. These words are metaphorical in their application and thus they provide a clear picture of the intended meaning. This paper is more concerned about how humour is utilised for aphoristic memes to be more appealing to the public. Many feminists are ambivalent about the use of these aphoristic memes, because they feel that as humorous as the language used in them may be, they also tend to be expressed in a manner that exacerbates the subordination and oppression of women, which are prevalent concepts in patriarchal societies. They feel that humour is used strategically to shield the fact that even in modern societies some people still strongly believe in gender hierarchies that favour men as the more dominant sex. Their physical power is often equated to intellectual capacity. They highlight the gender power relations in Zulu societies.

I refer to the memes as aphoristic, because they have no pictures and also because I am interested on the interpretation of the textual feature and how it is perceived by the intended audience. I use the term 'aphoristic meme' to refer to the witty, humorous sentences used by social media fanatics to warn women about their behaviour and the clothes they wear. They are also used to ridicule women who think that they could be marriageable, even if they 'misbehave'. They also sensitise the social media community of the prescribed 'code of ethics' of a woman of a marriageable age. These aphoristic memes communicate gender ideologies that may be sensitive to communicate using explicit language. Some of the collected aphoristic memes communicate messages concerning sexuality and having multiple partners which is a behaviour shunned only on women. This makes it clear that promiscuity is only questionable when practised by a woman, a daily gospel preached in patriarchal societies.

Language used in these statements communicates the patterns and structures of the culture in question which, consequently, influence thinking patterns, social practices and power relations in societies (Djite 2008). African

languages are used as tools to communicate cultural and societal values, which include, but are not limited to, power dynamics between men and women and gender-related issues. Through these aphoristic memes the disseminator manages to express sociocultural beliefs.

From time immemorial, African people have expected every member of their community to conform to a communal lifestyle. The use of aphoristic memes is a rhetorical device to remind members of the group strategically about their expected behaviour within the group. These statements could be interpreted as gender bias in their portrayal of women and their expected roles in male-dominated environments. Humour has been used to maximise the effectiveness of the statement and to give it better reception to the intended audience (on social media). The intention is not to make people laugh, but to have them reflect on societal norms, traditions, values and beliefs of that society. Memetic aphorisms are veritable resource materials that revitalise the distribution and understanding of traditional proverbs in social media. This becomes an informal platform to teach, learn and understand proverbs in a contemporary society. This article, therefore, submits that these memetic aphorisms are teaching vehicles and thus used as intellectualisation strategy. Memetic aphorisms are carriers of cultural knowledge because of the cultural importance attached.

Memetic aphorisms and *gqom* songs are modified African indigenous literature. They are made to appeal and be easily accessible to the young adults attending institutions of higher learning. They are repositories of culture. People on social media have embraced these memetic aphorisms because they reinforce a cultural paradigm shift, which focuses on marketing these genres. The wittiness involved in modifying the two makes it attractive and a rich well of future researchers. They mainly cover the following:

- Dominant role of new technologies in communication (Manovich 2001);
- Emergence of virtual communication as well as internet identity (Castells 2000);
- Building a knowledge-based society where the perception of information about reality is disseminated (McLuhan & Powers 1989; Baudrillard 1994; McLuhan 2011).

The following examples of memetic aphorisms reflect what we have discussed above: Proverbs provided here have translations for better understanding; it

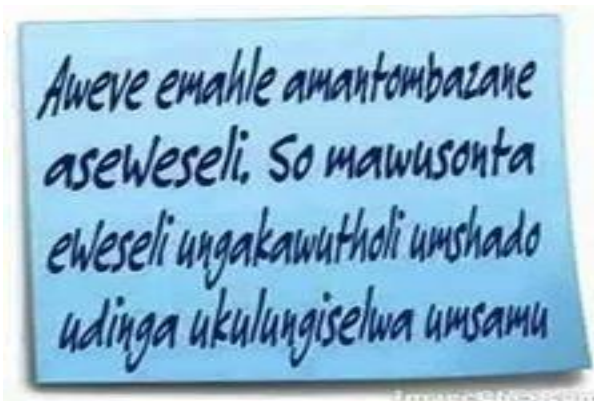
must, however, be borne in mind that when they are translated they lose their nuances, because English does not have adequate linguistic resources to convey these nuances.

2.1. About Behaviour



You started too late to abstain from sex; you have nothing to save.

2.2. About Religion



Methodist girls are extremely beautiful. If you are a Methodist and still single, you need to perform an ancestral ritual.

2.3. About Expectations of Women in Relationships



Your hand is quick to touch the vagina and too slow to open your wallet.

2.4. Reminding People about the Nature of the Relationship



Just because my friends know you, it doesn't mean you are my stable girlfriend.

Nowadays weddings are on the thin and narrow, *ilobolo* is expensive and with the cost of living so high and the country stricken by unemployment it becomes difficult for people to get married. Most people just settle for having just a boyfriend or girlfriend with no future prospects. Even when they are not married people still fight for the spot of being number one.



Zuma: you must ask Obama for a social grant for children month end.



The ANC must do something to fix this cold weather, we voted for them.



Even people who have never worked are asking for money from Mr President Zuma ...!!!! They must f*#k off.

2.5. Men are not as Loving and Caring as they Were

There is a strong consensus amongst women that men are not as caring about their partners as they used to be. They are said to be disregarding women's feelings in terms of how they treat them in relationships. Cheating has become the order of the day. Women then come up with these memetic aphorisms as a defence mechanism against this perceived abuse.

Intombi ayikhiwa esihlahleni, ithathwa kumuntu ongenampatho.

You cannot get a girlfriend from a tree; you can take it from a man who doesn't know how to treat her.

Ukuthola umuntu okuthanda ngokweqiniso kuyivelakancane njengonodoli wesilisa.

Getting a person who truly loves you is so rare, it's like finding a male doll.

Kungcono ukufelwa ubaba wengane kunokuphelelwa amadata yoooooh.

It's better for your baby daddy to die than not to have data bundles.

2.6. Complaints about Irresponsible Men

There have been complaints that men have discarded their roles of being the heads of families and providing for them. They perceive women to be

moochers when they expect to be provided for. Now that most women work, some men think that should be enough for women and that they should not expect to get anything from them (men).

Indoda yangempela ishaya 1 ilale. Indaba ka 2, 3 kanti kudliwa iChiefs yini?

A real man only does one round (of sex). Why would anyone do 2, 3 it's not like Chief's loses.

Ave ibuhlungu ilove bite yendoda engaphani imali kuvele kube ngathi ulunywe yinja

A love bite made by a stingy man is very painful, it is as if you were beaten by a dog.

Ave inezimpiko indoda eqonyiwe ngathi iphuze ired bull

.....

2.7. Women's Preference of Men who can Provide

Traditionally, men were meant to take care of their families. With education and globalisation, many women are now independent and pay their own way. Another contributing factor is the fact that some people choose not to get married, a tradition that has fallen away. Under some circumstances the expectation to be taken care of is still there, even for people who just date. This has been interpreted by some men as a parasitic behaviour by women. Resistance to pay is interpreted by woman as stinginess and selfishness.

Imagine dating a guy *othi mumtshela ukuthi ulambile athi: mhlampe ungcono wena*

Imagine dating a guy whose response to you being hungry is: maybe you are better off

Ukuthi ngisebenza kaloliwe akuchazi ukuthi imali ingangojantshi wesitimela

The fact that I work at Transnet doesn't mean that I have money the size of a railway

Iyathandeka indoda ekhipha imali ingaceliwe

A man who offers money without being asked is very attractive

Ingabe bufika kanjani ubuthongo endodeni engayiphi intombi imali?

How does a man who doesn't give his girlfriend money even fall asleep?

Nithandwa uma kunetha? Nizobazala oNomvula istruuuuuuu
Men only love you when it's raining? You will bear Nomvulas
Zama eyokuza, ngizokunika eyokubuya
Try to get busfare for your trip to my place, then I will give you money
to go back home
Ngeke ukhuluphalise okwendoda eyondlelwa ingane
You can never gain weight as a man who doesn't support his child
Wangicela imali siyahlukna, angithandani nomkhuthuzi
If you ask me for money I dump you, I don't date a pickpocket

2.8. Women Lie about their Real Baby Daddies

There is a tendency nowadays for women to date more than one man. When they fall pregnant, they 'choose' whoever has a better paying job and stability to be the father of the child. Men have caught up to this game and have come up with sarcastic memetic aphorisms to shun this wrong behaviour.

Bese ngibingelela labo bhuti abondla izingane okungezona ezabo ngithi
#sanibonani boNSFSAS

Then I need to greet all these men who pay maintenance for children that are not theirs #good morning NSFAS.

2.9. Women Wishing to Get Revenge on Men

Women are of the opinion that for centuries, men have been oppressing women under cultural banners. Nowadays, they feel that it is payback time. They use everything and anything they can to 'revenge' themselves against the abusers.

I wish God can bless me *ngendoda engakhulumi khona ngizothi uma*
ngibuya ebusuku isathi ishaya isign language ngivele ngicishe ugesi
I wish God can bless me with a mute husband so that if I come back late
at night and he speaks in sign language, and I can just switch off the
electricity

Ikhona le nto yokuthi ingane migqoke isicathulo esisodwa ubaba wayo
uyashona? Ngifuna ukugqokisa le yami kuvele kunyiwe once!

Is it true that when a child wears one shoe the father dies? I want to let
my child do that and see what happens

ngicela ningangifaki ey'ndabeni zenu. Ngibusy kabi!

If you cheat on my friend, I will tell them. If my friend cheats on you, please do not involve me in your business. I am very busy!

Ngijahe ukuyemshadweni we-EX yami, ngifike ngidanse njengo-Dr

Malinga ngikhahlele ikhekhe ngephutha

I can't wait to go to my ex's wedding, then I will do a Dr Malinga dance and mistakenly kick the wedding cake

2.10. Miscellaneous

Below is a collection of a few miscellaneous aphorisms with some comments.

Anoke nichazele abafana ukuthi i-inbox siyiziba nje sisuke sesibuya kwi-profile kwangahamba kahle

Could you please explain to men that the reason we ignore their inbox messages is because we first check their profile pictures and we weren't impressed

Ushayelani umthetho ungalobolile?

Why do you become controlling when you haven't paid ilobolo?

Ulokhu usichomela ngendoda eyodwa. Thina sazi abantu abanamadoda awu-7 kodwa bazithulele

You are bragging about your only man. We know of people with 7 boyfriends but they are quiet about it

Ungamncengi uzozibuyela njenge-network

Don't beg him to stay, he will willingly come back like the network signal *Ukuqala komona ukuba namadoda amabili kukhona abangenayo neyodwa*

The beginning of greed is when you have two men when there are people who have none

Umuntu wakho kumele abe muhle kune-ex yakho ... neBible liyasho ukuthi ungabuyiseli okubi ngokubi

Your current partner must look better than your ex ... even the Bible says that don't reward evil with evil

Usibona sinezishwapha nje sahlala kakhulu kuma-relationships angayi ndawo

You see that we have flat butts now, it was because of staying in stagnant relationships

In the same breath, *izilandelo* are now re-moderated and used in the popular *gqom* music in South Africa. This initiative by music composers has revitalised this genre. The fast rhythm of *Gqom* music and strong sound makes it more appealing to the youth. IsiZulu oral literature now circulates in modern spaces because of the artists who have incorporated different musical instruments to enhance the rhythm. *Gqom* music falls under what scholars view as a secondary oral tradition, as it is derived from the traditional oral literature. We also have to look at how the traditional and modern-contemporary modes of performance mutually interact in this genre. Currently, there are limited published articles on *Gqom* music. This study was conducted through ethnographic fieldwork, in the form of a participant observation approach. *Gqom* is part of electronic dance music which, in popular culture, ‘refers to a range of genres composed on electronic equipment, including techno, house ...’ (Sheridan 2014: 9). This paper falls within the scope of cultural preservation by the performer and positive reception by the audience (isiZulu speakers, mainly the youth and the young adults in entertainment spaces). This contributes to the richness of traditional *izilandelo* in contemporary spaces. Popular music has been an evolving discourse over decades in South Africa. *Gqom* music has reinforced and popularised Zulu orature. I contextualise *Gqom* within isiZulu cultural and social contexts, deeming it a cultural product. *Gqom* music encourages social visibility and an informal network of isiZulu orature.

The artist and the audience work hand in hand in recomposing, adapting and chanting traditional game songs in the *Gqom* genre. This kind of performance takes place in energetic environments where no member of the audience remains seated during the performance. The beat is usually too strong for the audience to enjoy the music passively. The most important component of *Gqom* music is participatory performance, which is also prevalent in African orature. This ensures that the audience remains part of the performance and that ‘enables audiences to make changes and contribute to the work, which means that their experience and responses become part of the aesthetic of the performance’ (Breel 2015: 368). The artist is the main ‘creator’ of the work. However, he/she needs the audience for the re-creation and the execution of the work. The way in which the audience responds to the artist’s initiative determines and gives direction to the performance as in the examples below:

Mina ngiyisicathulo
Bonke abantu banyathela ngami

I am a shoe
All people use me

Manje sengigugile senginje, senginje, senginje	Now I am old, I look like this, I look like this, I look like this
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For the purposes of this paper, I have drawn from Babes Wodumo's musical lyrics to demonstrate and illustrate the adaptation of Zulu orature. Babes Wodumo chose to revive this cultural trait because it can be used to enforce cultural identity and is used by members of a group to bond. This has played a big role because music is the most effective tool of passing this genre from generation to generation.

Francis (2008: 4) argues that,

Music is a very powerful medium It is powerful at the level of the social group because it facilitates communication which goes beyond words, enables meanings to be shared and promotes the development and maintenance of individual group, cultural and national identities. It is powerful at the individual level because it can induce multiple responses – physiological, movement, mood, emotional, cognitive and behavioural.

Music is a powerful force which transcends cultures and ages. It is used as a communicative strategy for people to share their feelings. It is also used to encourage empathy and to connect members of a group (Martinez 2005:1).

Njoora (2005:7) asserts that,

... music plays a major role in defining national solidarity; it informs our sense of 'place' whether that refers to the physical setting of social activity as situated geographically or a philosophical/stylistic space ... Music is socially meaningful not entirely but largely because it provides means by which people recognise identities and places, and the boundaries which separate them.

2.11. Home Literacy

Traditional game songs develop home literacy on children from a young age. This highlights the importance of narrative interaction and how it builds children's literacy skills. As children grow older they learn to appreciate the

rhythm and melody even in cases where they do not know the game song. This genre is systemically incorporated from infancy in the form of lullabies which are also rhythmic traditional chants. When the child begins to speak they are taught new chants and they graduate from lullabies to traditional game songs. Most parents and childminders use the performance-oriented style which adopts being dramatic, performative and expressive. Children learn to narrate in answer-response style with their peers without the help of older people. Questions posed elicit responses from children as they prompt children to engage in the chanting. Questions also help children to organise their chant in a systematic manner that helps to teach children organise the song in a systematic way, which helps to give meaning to the game song and keep the sequence intact. For example:

Question: <i>Yini leya?</i>	What is that?
Response: <i>Amadada.</i>	It's the ducks.
Question: <i>Enzani?</i>	What are they doing?
Response: <i>Adud' edamini</i>	They are floating on the dam.

Dj Gukwa ft Tipcee, Emzee & DJ Tira 'Amadada'

<i>Obani labaya</i>	Who are those
<i>Amadada adud' edamini</i>	It's the ducks swimming in a pool
<i>Ayenzenjani?</i>	What are they doing?
<i>Ayenza so shiq' umona phansi</i>	They are going like this, don't be jealous

Some of these songs are sung by grandmothers to their grandchildren or by mothers to their children. These become a narrative interaction that contributes to children's transition into school when they start attending. Narrative interaction informs the way in which young children respond to future narratives. Fivush, Haedn and Reese (2006) focus on the interaction between mothers and young children. This genre involves chanting back and forth, self-expression through question and answer chanting. There is a great deal of formulaic answer-response interaction which is a creation of rhythm that leads to certain movements and a happy mood. Older generations are reminded of their childhood and/or upbringing. Women are seemingly more involvement in this kind of interaction than men. The reason may be because women are primary caregivers. Ojokwu, Oblelozi and Esimone (2014:71) asserts that,

Home imbues great influence in the training of the child since it is the child's first world. The training of a child starts from infancy. The mother is the child's first teacher being intimately linked to the child at this early stage of development

This is a similar experience for the youth attending entertainment stories. They release their energy through chanting and dancing. Traditional game songs are also used to teach good behaviour and shape the thinking of young children. These songs emphasise the importance as in the following,

<i>Kwakukhon' ikhehla, ikhehla, ikhehla</i>	There was an old man, old man, old man
<i>Kwakukhon' ikhehla elase ligugile</i>	There was a senile old man
<i>Lalihamba lithi, lithi, lithi</i>	He used to walk like this, like this, like this
<i>Lalihamba lithi uma selikhathele</i> tired	He used to walk like this when he was tired
<i>Walihleka umfana, umfana, umfana</i>	The boy laughed at him
<i>Walihleka umfana waphenduk ikati.</i>	The boy laughed at him and he turned into a cat

This song teaches young children how to treat other people with dignity and due respect. The song warns against ill-treating old people and reminds them against repercussions of misbehaving. Babes *wodumo* has adapted traditional *izilandelo* and incorporated the lyrics and rhythm in her music. The following are a few examples of her songs which are derived from *izilandelo*.

<i>Madanon ft Babes Wodumo & Mampintsha 'Thana Hhosh'</i>	
<i>Awungitshela Madano ushay' ubani?</i>	Tell me Madanon who hit you?
<i>Yiyo le nkwezela</i>	It was this clown
<i>Awuyibiz' ize la</i>	Just tell him to come here
<i>Hho hhayi ngiyesaba</i>	No I am scared of him
<i>Gibela nal' ibhasi</i>	Take a ride on the bus
<i>Hho hhayi ngiyesaba</i>	No I am scared
<i>Yehl' inkwezel' ibheke ezansi</i>	This clown is doing 'get-down'
<i>Yenyuk' inkwezel' ibheke phezulu</i>	This clown is coming back up again

The song above is an adaptation of the game song:

We Nomathemba ushway ubani?	Nomathemba who hit you?
<i>Yiyo leya ndoda</i>	It was that man
<i>Awuyibiz' ize lana</i>	Just tell him to come home
<i>Hho hhayi ngiyesaba</i>	No I am scared of him
<i>Gibela nal' ihhashi</i>	Take a ride on the horse
<i>Hho hhayi ngiyesaba</i>	No I am scared
<i>Ehl' amathamb' ebhek' ezansi</i>	These bones are doing 'get down'
Enyuk' amathamb' ebheke phezulu	These bones are coming back up again

Performance always involves mutual interaction between the performer and the audience through creative moves. Then audience has an active role in both traditional orature and in the *Gqom* music. Barber (1997) asserts that postcolonial Africa witnessed 'new kinds of audience which emerged along with new forms of popular culture'. In South Africa particularly, these audiences involve the youth and young adults who attend entertainment spaces. This means that the stage moved from around the fire during storytelling and performance to the entertainment stage.

3. Conclusion

Both memetic aphorisms and *Gqom* music are contemporary carriers of Zulu culture and heritage in a modern and appealing way. They both involve the performer, performance and the audience. There are real spectators, because everybody gets involved. The manner in which these genres are constituted appeals to the youth. They are short and witty statements that hit the nail on the head in as far as getting the message across to the intended person is concerned.

This makes it easier for educators and lecturers to teach these genres. For learners and students, the lessons mimic the entertainment spaces and this creates a positive environment that is conducive for teaching and learning. They keep the learners and students entertained and interested.

These revitalised genres could be used to develop a new research field with a guaranteed audience.

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