

**THE ROLE OF CHINGONDO/CHIMAISIRI DANCE ON MAKASVA AND HUMWE
RITES IN THE ZIMUNYA COMMUNAL AREA, ZIMBABWE**

**By
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DECLARATION

Submitted in fulfillment /~~partial fulfillment~~ (*delete whichever is inapplicable*) of the requirements for the degree of Doctor of Philosophy, in the Graduate Programme in

Ethnomusicology, University of KwaZulu-Natal,
South Africa.

I declare that this dissertation is my own unaided work. All citations, references and borrowed ideas have been duly acknowledged. I confirm that an external editor was / ~~was not~~ used (*delete whichever is inapplicable*) and that my Supervisor was informed of the identity and details of my editor. It is submitted for the degree of Doctor of Philosophy in the College of Humanities, School of Arts, University of KwaZulu-Natal, South Africa. None of the present work has been submitted previously for any degree or Examination in any other University.

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TO WHOM IT MAY CONCERN

21 JULY 2020

This dissertation, entitled **THE ROLE OF CHINGONDO/CHIMASIRI DANCE ON MAKASVA AND HUMWE RITES IN THE ZIMUNYA COMMUNAL AREA, ZIMBABWE** by Caleb Mauwa, has been edited and reviewed to ensure technically accurate and contextually appropriate use of language for research at this level of study.

Yours sincerely



CM ISRAEL, BA Hons (UDW) MA (UND) MA (US) PhD (UNH)
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ABSTRACT

The study seeks to investigate the role of *Chimaisiri* (a spiritual hunting dance) on *Makasva* (rain making) and *Humwe* (a celebratory harvest ritual) in the Zimunya communal area of Zimbabwe. The study also seeks to explore the musicological and ethnomusicological ethnography for the Jindwi people's *Chimaisiri* dance as well as the *Makasva* and *Humwe* rituals. Indigenous Knowledge Systems (*chivanhu*) are a spirited essential feature of the Jindwi people's way of life. This community performs a spiritual dance called *Chimaisiri* during the *Makasva* and *Humwe* cultural rites to venerate their deity, thus upholding and maintaining their inherited cultural belief systems. Placing importance on spirituality, the Zimunya community members venerate their ancestors who depend on the community's performances of this dance when celebrating these cultural rites. This indigenous spiritual dance is performed to bring about healing (*kurapa*) in the society and facilitating social cohesion (*kubatanidza vanhu*). In analyzing the dance, the study explores its role in the community as signifying and symbolic of the Jindwi cultural values. This PhD thesis sets out to explore the roles in which Zimunya traditional authorities and community members as a whole, perceive the significance of the dance in their cosmology, and analyzes the role of the spiritual hunting dance as a signifying symbolic value of the Jindwi people's culture. The study draws data from field research conducted between 2017 and 2019 among the Jindwi people of the Zimunya community in Mutare District, Manicaland Province, Zimbabwe. Data gathered through field work using grounded methodologies such as unstructured interviews, participant observation, focus group discussions and oral history were analyzed. A method of qualitative data analysis was employed in organizing and analyzing the data. The Interactive Behavioural Social Fabric Solace (IBSFS) model was employed to provide an analytical lense to critically examine the role of the *Chimaisiri* dance on cultural rites. The IBSFS model incorporates three principal theories to superbly analyze the different components of the dance. The major theory under the IBSFS is the Sociological Aesthetic Theory, which uses expressions to exhibit feelings, emotions and gestures. This research employed this theory to study the role of *Chimaisiri* dance on *Makasva* and *Humwe* rites and covered its aesthetic beauties of bonding and facilitating social cohesion amongst the Jindwi people. The second theory is the Therapeutic or Medicinal Theory, which uses dance therapy or dance movement therapy and the last theory is the Social Cohesion Theory. The study looks into the process in which the performance of the spiritual dance on the rituals is pertinent in bringing societal healing and advancing the promotion of rapport and cordial relationships amongst community members, consequently solidifying and maintaining social cohesion. The research is relevant in bringing to light the significance of this spiritual dance to the Zimunya community Indigenous Knowledge Systems and Indigenous Music Knowledge, particularly in terms of exhibiting the Jindwi people symbolic values, enabling societal healing and in promoting social cohesion amongst the community members. The study also reveals that the enactment of the dance on ritual contexts contributes in facilitating rain making. The study recommend a historical repository of the dance's cultural narratives in all forms to be archived for reference and inference. It concluded that the enactment of the *Chimaisiri* dance helps to connect the Jindwi people with their deity.

Key words

Aesthetics, choreography, ethnography, ethnomusicology, Indigenous Knowledge Systems, Indigenous Music Knowledge, ritual context, semiotics, societal healing, spiritual dance, symbolic value.

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DEDICATION

To my parents, Stephen and Stella Mauwa (deceased), for their unwavering inspiration towards my studies. They passed on just before I submitted my thesis. May their souls rest in peace.

NOTES TO THE READER

- Twenty six (26) *Chimaisiri* songs were collected and recorded; however fourteen (14) songs were selected, transcribed, analyzed and presented for the findings of the study. These songs are provided in this thesis and the performance of the participants is available in digital format, it is securely stored in cloud storage, google drive and in iCloud.
- All the songs presented in the thesis were transcribed by the author using two types of music software, namely, Sibelius 7 and Forte Free 2.0.14.1s. I have included both staff notation and tonic solfa in the songs presented to cater for different readers preferences.
- Photos in the thesis were set with Microsoft Word SmartArt Graphic and Blend Collage version 2.0.

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CHAPTER 1

INTRODUCTION

1.0 Background of study

Indigenous dances have been essential in the livelihoods of people in various world cultures. Different African societies performed cultural dances dating back to the pre-colonial period. Most significantly, the African cultural heritage has been hinged on the perpetuation of Indigenous Knowledge Systems, indigenous dances and Indigenous Music Knowledge have been part of different ethnic groups in Africa since time immemorial. Indigenous Knowledge Systems refers to the appreciation and comprehension of skills and philosophies that have been developed by societies with a protracted period of time with their environment. Indigenous Knowledge Systems are given different meanings by various scholars such as Mapara (2009) who postulates that Indigenous Knowledge Systems are a body of knowledge or bodies of knowledge of the indigenous people of particular geographical areas that they have survived on for a very longtime, while Altieri (1995:114) states that “Indigenous Knowledge Systems are forms of knowledge that have originated locally and naturally”. I concur with the views raised by the foregoing authors because Indigenous Knowledge Systems involves the local people making use of local knowledge and skills in their lives for their sustenance and it also includes music and dance as essential aspects in their lives. Indigenous Music Knowledge has also been used by different ethnic groups in Africa to reveal their identity and culture through music. The Australia Council of Arts (www.wipo.www.docs) describe Indigenous Music Knowledge as an important means of expressing indigenous heritage - past, present and future, indigenous heritage, enshrined in indigenous cultural and intellectual rights through music. I concur because through indigenous music, performers are able to reveal their customs and heritage and this aspect is observed in different indigenous music that is performed by different ethnic groups in Africa.

Gulyas (2014: 31) acknowledges that “Music as well as dance, is integral to many aspects of African community life”. I agree because in different African traditions dance and music play a very pivotal role in their livelihood.

Gulyas (2014) viewpoints are complemented by Lee Warren (1972:2), who concedes that “Dance is intermeshed in every aspect of day-to-day traditional African life”. Furthermore, Africans also believe that ethnic dances are viewed as an influential human feature and this belief is shared amongst the different African societies. Africans also believe that dancing is more than just entertainment. This resonates with Hanna’s (1987) expression that ‘to dance is human’, but this concept applies more meaningfully to the African people. This is true because when Africans dance to their music, they feel an element of humanity. Remarkably, indigenous dances in different African ethnic groups are connected to the spiritual, ritual and philosophical domain of different African tribes in which they are practised. Monteiro and Wall (2011) concur that traditional African dance is connected to ritualistic and spiritual healing practices, and addresses a range of ailments. Welsh-Asante (2000) support this view:

Dance is always an important aspect of African rituals and social occasions, and Zimbabwe is no exception. We have already witnessed ... As is the case elsewhere on the continent, dance and ritual are intimately connected. Dance also features prominently in Shona, and by extension Zimbabwe, cosmology, and is inseparable from the mores of the people.

I agree with the views disclosed in the above citation, because generally the functioning of African polity, economics and society was anchored by Indigenous Knowledge Systems that ensured peace, tranquility and harmony. The interaction and communication with the deity in consultation or appeasement in most African traditional rites and ceremonies, involve the use or performance of musical acts where indigenous dance is performed. Similarly, Zimbabwe boast of various indigenous dances which are performed for different purposes which include entertainment, incidentals, social gatherings, rituals, ceremonial and traditional ceremonies. In Zimbabwe, indigenous dances occupy a vital place in various ethnic groups which perform different ethnic dances, more so with ethnic songs connected to those dances. Amongst the Jindwi ethnic group of the Zimunya community, dance and music are cultural features that are grounded within the cultural beliefs and practices of the community members. The Jindwi people value their indigenous dance and music because they perform them with comprehensive earthly appreciation, an indication that their indigenous music and dance is original and purely systematized.

The Jindwi peoples’ concept of dance enactment and music performance correspond with Blacking’s (1976:3) concept of “Humanly organized sound and soundly organized humanity”. I

resonate with Blacking's views because when Africans perform their indigenous music they produce some commendable holistic sounds which indicate that they are communally organized. This concept is beautifully applied by the Jindwi people when they perform their indigenous dance and music on their community cultural rites to resemble their culture and connect themselves with their deity. This connection of music and dance is not only found in Zimbabwe traditions but in the whole African continent. Agordoh (2005:25) supplements the application of this concept, saying that "In Africa more than elsewhere music is associated with dance". This is true because through study of different African music, I have noted that in nearly all African music traditions music and dance are intertwined. There are twelve popular indigenous dances in Zimbabwe which are performed by different ethnic groups within Zimbabwe, however the idea of popularity does not override the significance of dance because there are some indigenous dances such as the *Chimaisiri* which are not popular but they are very important within the ethnic groups in which they are performed. According to Hatitye (2015), there are twelve outstanding traditional dances in Zimbabwe, namely, *Shangara*, *Mbira dance*, *Dinhe*, *Mbakumba*, *Muchongoyo*, *Jerusarema*, *Mhande*, *Isitschikitsha*, *Amabhiza*, *Ingquza*, *Chinyambera* and *Ngungu*. This is true because Zimbabwe boast of several indigenous dances which are performed by different ethnic groups and all these dances portray the cultures of different ethnic groups found in Zimbabwe. Besides the predominant traditional dances in Zimbabwe, there is a particular sacred indigenous dance called *Chimaisiri* which is performed by the Jindwi people of the Zimunya community when they perform their cultural rites, namely, *Makasva* and *Humwe*. The dance under study has two names which are *Chimaisiri* or *Chingondo*. The Jindwi people interchangeably use these names, however to avoid confusion in this thesis I shall only use the term *Chimaisiri*.

The passion of exploring indigenous dances and their relationship with African traditional rites ensued in undertaking this research with particular interest in the *Chimaisiri* dance, which is performed in the Zimunya communal area of Zimbabwe. In Zimunya community, *Chimaisiri* dance has been mainly performed in the two particular rituals, *Humwe* and *Makasva*. This dance is also performed in the Zimunya neighbouring communities namely Marange, Chimanimani, Mutasa, Buhera, and Makoni, although the dance is not very prevalent in those areas as there are few people who are acquainted with the dance outside the Zimunya community. The reason this dance is performed in the different communities which surround the Zimunya community, is that

the Manyika¹ people share the same culture with that of the Jindwi people of this community, which is a sub-ethnic group of the Manyika people. The Manyika people reside in the Manicaland province of Zimbabwe, which borders the Manica province of Mozambique. The ethnic group of the Zimunya community is the Jindwi people, which is a group of people within the Manyika people and their vernacular language *ChiJindwi* is slightly divergent from the standard Shona language. Amongst the Manyika people of Manicaland province where the Zimunya community is found, social practices such as dance and music are shared from generation to generation through interaction of different community members. Muparutsa (2013:66) asserts that “social practices are passed on from generation to generation-through oral traditions or a process of socialization or enculturation. The practices are guided by beliefs and values”. I agree with these views, because as I interacted with the Jindwi people during my field work in the Zimunya community, I observed that the community members learnt social practices from one generation to the next through imitation, oral history, socialization and during the enactment of their indigenous dances and community rites.

The other major reason for this similarity particularly in language, social practices and indigenous dance enactment, according to Maraire (1990:17), is that “some of the Manyika people migrated from one chiefdom to the other within the four chiefdomships in search of agricultural land”. I agree with the submissions given by the foregoing author because through study I have observed that Manyika people migrated from one place to another in search of farming land. The chiefdoms mentioned by Maraire (1990) are the Chimanimani, Mutasa, Buhera, and Makoni districts of Manicaland Province. In so doing, the indigenous dances of these kingdoms are similar due to acculturation, which according to Mwandayi (2011:76), is “a term used in anthropology to designate the process by which one social group acquires the customs and habits of another”. Of late, people in different communities and in different world cultures are also migrating to other places in search of greener pastures and to look for employment opportunities. When they move, they carry their Indigenous Knowledge Systems and Indigenous Music Knowledge. Figure 1.1 shows the map of Zimbabwe and the map of Manicaland province of Zimbabwe where the Manyika people reside. It also shows the different chiefdoms (seven districts) which belong to

¹ The Manyika are a group of Shona speaking people in the eastern part of Zimbabwe, in the province called Manicaland.

Manicaland province, namely, Nyanga, Makoni, Mutasa, Mutare, Buhera, Chimanimani and Chipinge. The Manicaland province map also indicates the position of Zimunya community in relation to other communities of Manicaland province.

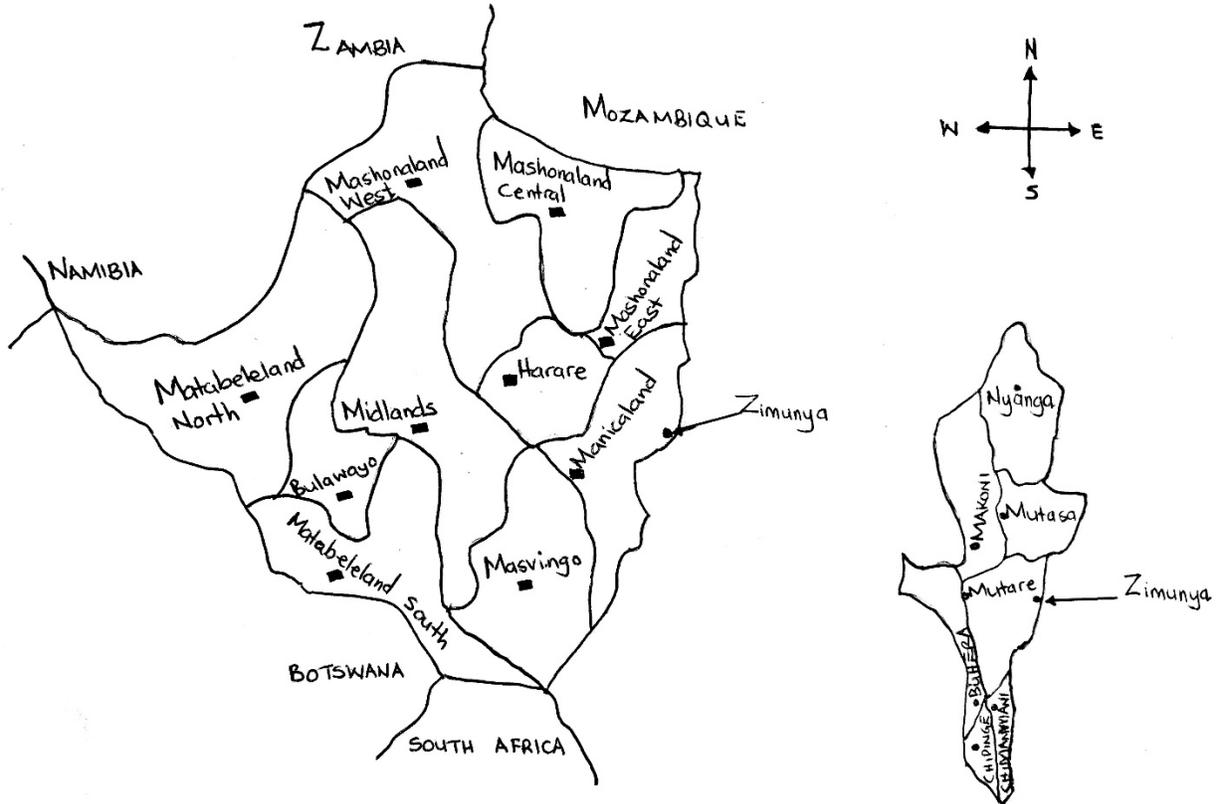


Figure 1.1: Shows the Map of Zimbabwe and the position of Manicaland province (insert) in relation to Manica province of Mozambique as well as other provinces of Zimbabwe Manicaland province and the position of the Zimunya communal area in relation with the surrounding communities/chiefdoms.

The Jindwi people of the Zimunya community of Mutare district in the Manicaland Province of Zimbabwe value their indigenous dance similarly to some traditional institutions in Africa. Indigenous dances are a vital cog in ensuring social cohesion and healing in some African countries, as typified by the “*Ndembu*” rituals of Zambia, which were explicitly studied by Victor Turner (1968) in the book “*Drums of Affliction*”. The *Ndeupi* rituals which are performed in Senegal, the *Zar* rituals which are performed in the northeast Africa and the Middle East particularly in Ethiopia, are similar. The *Zar* rituals were superbly studied and explained by Al-

Adawi, Martin, Al-Salmi and Ghassani (2001) in the article “*Zar: Group distress and healing*”. Another good example of an indigenous dance which is comparable to the *Chimaisiri* dance, is the *Vimbuza* healing dance which was superbly studied and illuminated by Friedson (1996) in his book the “*Dancing Prophets: Musical Experience in Tumbuka Healing*”, where the healing of patients and societal ills is executed through the Tumbuka healing ceremony. The people who reside in the Rumphi district of Malawi perform the *Vimbuza* indigenous dance to address community challenges. These societies are some of the many examples of African cultures that perform indigenous dance and music to maintain social cohesion and healing within natural contexts.

The apparent diminishing practice by the modern generation in performance of African indigenous dance and rites in maintaining social cohesion and healing cannot go unnoticed as the negative impact of globalization through information technology has taken its toll. The enactment of the *Chimaisiri* dance in ritual context, and practices investigated in this study are important as they are an integral part of the Zimunya community’s Indigenous Knowledge Systems for posterity, with particular emphasis on their function in upholding social cohesion, facilitating rainfall and enabling societal healing through the *Chimaisiri* dance enactment. The need to uphold African cultural heritage has been fortified by the accentuation of the different indigenous dances with a special focus on harnessing and safeguarding Indigenous Knowledge Systems as remedies to social conflict. Nevertheless, in Zimbabwe there is also lack of coordination between traditional institutions, the Ministry of Youth, Sport, Arts and Recreation (MoYSAR), Ministry of Home Affairs and Cultural Heritage (MoHACH), the National Arts Council of Zimbabwe (NACZ), the Zimbabwe Council of Chiefs (ZCC), the Organ for National Healing, Reconciliation and Integration (ONHRI), and institutions of higher learning, in institutionalizing, popularizing and initiating research, documentation and dissemination of information. In the wake of the disintegration of communities, a paradigm shift in reverting to traditional rites, indigenous dances and Indigenous Knowledge Systems is compelling, as there is gross disregard and a total negation by critical stakeholders in upholding the fundamentals of our indigenous dances and rites. Likewise, the need to contribute to the body of knowledge in academia and institutions such as the Zimbabwe National Archives and Monuments (ZNAM) in the progressive and incremental

dynamics of such explorations, will inform the need and demand to improve strategies of sustaining our Indigenous Knowledge Systems and reverence to indigenous dances and rites.

1.1 Location of Study

The Zimunya communal area is located in the eastern province of Zimbabwe, near the border of Mozambique and Zimbabwe in the Manicaland province, in a rural area in the city of Mutare. This area is situated some 20 kilometres away South from the city centre of Mutare city as shown on Figure 1.1 in the preceding paragraph.

The Zimunya community area covers an area of about 60 kilometres in radius. This community is divided into different villages namely Jaricha, Chisamba, Mafuke, Mavhima, Manzinde, Chigodora, Bvirindi, Gwese, Chinyauhvera, Mapembe, Dora Dombo and Pindo. Figure 1.1 above shows the position of Zimunya community on the Zimbabwe map and the ten provinces of Zimbabwe: Manicaland, Harare, Mashonaland East, Mashonaland Central, Mashonaland West, Midlands, Masvingo, Bulawayo, Matabeleland North and Matabeleland South.

The Zimunya community is a rural area which is under the jurisdiction of Chief Zimunya in Photo 1.1. In Zimbabwe a rural area is also called countryside, meaning a place which is located outside the towns where there is little development and the population density is very low. Rural areas do not have electricity and the people access water from rivers, wells and boreholes. The roads in these areas are not tarred but they are made of gravel, the transport and telephone communication network is very poor.



Photo 1.1: Chief Zimunya, the supreme ruler of the Zimunya community, dressed in his Chieftainship regalia. Photo captured by Caleb Mauwa on 28 August 2019.

The Chief is married to one wife and they have several children together. Chief Zimunya presides all traditional courts in his area of jurisdiction. He is appointed by the government of Zimbabwe through the Traditional Leaders Act (Chapter 29:17) of 1998, which empowers him on his roles. His supremacy is also reinforced by the Zimbabwe's New constitution (Chapter 15:282a) of 2013, which specifies the role and status of the traditional leaders and strictly regulates the conduct of traditional leaders. It also highlights the traditional leaders functions which includes to a) promote and uphold cultural values of their communities and, in particular, to promote sound family values, and b) to take measures to preserve the culture, traditions, history and heritage of their communities, including sacred shrines (Zimbabwe's New Constitution 2013: 133). Therefore, it is the duty of the traditional authorities in different villages in the Zimunya community to conduct traditional ceremonies in the community sacred shrines to promote their culture and retain the community sovereignty deemed unique to their community. The Zimbabwe constitution empowers all the traditional authorities to undertake traditional duties in their localities as well as to regulate the conduct of traditional leaders. Chief Zimunya is responsible for announcing and leading all the traditional rituals in the Zimunya communal area. He is assisted to rule this

community by the sub-Chiefs or Headmen he appoints through The Zimbabwe Traditional Leaders Act (1998). Some of the headmen who participated in this study are Headmen Tonganai Zimunya in Photo 1.2, Tichaona Kasunzuma in Photo 1.3, and Headman Chisamba in Photo 1.4.



Photo 1.2: Headman Tonganai Zimunya of Jaricha village, performing during an interview demonstration on 12 October 2019. Photo captured by Caleb Mauwa.

Headman Tonganai Zimunya is in charge of Jaricha village which is located in the eastern side of the Zimunya community. In his village there are about 300 families who are registered in the headman's register. However, this number has significantly increased because when sons get married they are not reregistered in the headman register because they are considered as the original habitats of the community, there the number of families has increased. He is also known as headman Jaricha (Pseudonym), which is the name of the village under his jurisdiction. He is married to two wives and they have several children together. Customarily in the Zimunya community, it is allowed to marry more than one wife. Tonganai Zimunya conducts all the customary proceedings of the Jaricha village.



Photo 1.3: Headman Tichaona Kasunzuma, performing in a *Makasva* rite on 09 October 2019. Photo captured by Caleb Mauwa.

Headman Tichaona Kasunzuma shown in photo above is in charge of Mapembe village which is located in the south west of the Zimunya community, Marange. He is very knowledgeable in the enactment of the *Chimaisiri* dance. Yearly he does not miss the enactment of *Chimaisiri* dance and the community rites. His village has more about 250 families who are registered in the headman's register. He is married to one wife and he is a renowned cultural exponent. He highlighted that he enjoys the *Chimaisiri* dance enactment because of its mystical influence amongst the Jindwi people. Kasunzuma is a respectable ritualist and spiritualist who leads the community cultural rites in his area of jurisdiction. In Photo 1.4 below is Headman Reginald Chisamba, he is responsible for the administration of the Chisamba village which is located in the center of the Zimunya community. His village has more than 600 registered families due to its proximity to Mutare city, as shown in Figure 1.1. Mutare city is located in the Manicaland province of Zimbabwe, boarding the Manica province of Mozambique. The people who reside in Mutare city are the Manyika people, and this city is surrounded by mountains. It is referred to as *Kumakomoyo* meaning the mountainous city.



Photo 1.4: Headman Reginald Chisamba of Chisamba village during an interview on 28 August 2019. Photos captured by Caleb Mauwa.

Most people in the Zimunya community sustain their livelihoods through peasant farming and rearing of livestock, as illustrated in Photo 1.5 below. The Zimunya community topography has good soils that are suitable for farming and rearing of domestic animals. This community is also in a mountainous area that has some good scenery, good ecosystems and forests with some wild animals. Some local hunters known as the *Maisiris* enjoy getting into the Zimunya forests to hunt wild animals to fend for their families. Some men in the Zimunya community take hunting as their source of living. After their hunt they can sell the wild animals meat at reduced prices within the Zimunya community so that they could use the proceeds to feed their families. Responses given by different villagers indicated that some men in the Zimunya community rely on the business of hunting and selling of the wild animals' meat and they are reluctant to migrate to urban areas and look for formal employment. The Jindwi people's houses are traditionally built of mud and they are thatched with grass as shown in Photo 1.6.



Photo 1.5: Showing livestock and the Zimunya community topography. Photo captured by Caleb Mauwa on 26 June 2018.



Photo 1.6: Showing some Zimunya community homesteads and indicates the Jindwi's livelihoods. Photo captured by Caleb Mauwa on 26 June 2018.

The Zimunya community members value their Indigenous Knowledge Systems, Indigenous Music Knowledge and they practice traditional worship system and perform the *Chimaisiri* dance in which they venerate their deity for giving them rains and for protection from calamities. The Zimunya community implores the spirit mediums whom they call '*homwe*', the medium of communication between the living and the deity. The community believes that their deities are an integral part of them in addressing and overseeing social and spiritual matters that concern the community and therefore they should be consulted for help when they perform their traditional rites.

Regularly, the Zimunya community perform rituals to address situations affecting them as well as asking for rains and celebrating good harvests. They perform a sacred indigenous dance called *Chimaisiri* when they are executing their community rituals. The dance is performed by both men and women during the *Makasva* which basically is a rain making ritual in the Zimunya communal area and a *Humwe*, being the harvest ritual respectively. *Makasva* rites are performed to appease the deity, bring rains and healing from societal ills. *Humwe* rituals are executed to thank the deity for good harvest and promote social cohesion amongst the Jindwi ethnic group.

1.2 Author as a cultural teacher

The researcher developed music interests from childhood, he joined the school choir and the school indigenous dance group at a young age. When he was growing up, he normally visited his rural area with his parents where he observed the ethnic people perform different indigenous dances in ritual contexts. When he completed high school, the author trained as a music teacher at Mutare Teachers' College an associated college of the University of Zimbabwe. He taught music in different rural schools in Zimbabwe where he intermingled with different ethnic people as they perform their indigenous dances in ritual contexts. Later on, the author did some further studies in music at African University in Zimbabwe. A few years later, he got an opportunity of working at the same institution as a music lecturer in the Faculty of Education where he taught courses in ethnomusicology, choreography, African music, instrumental performance and music technology.

Currently, he works with different indigenous dance groups particularly school children and the youth. He has some exceptional interests in music and dance and he has adjudicated African music and dance competitions at different levels in Zimbabwe. The author is presently working as the director of music at Hillcrest Prep School in Mutare, Zimbabwe. At church he is the senior music director, he leads the praise and worship group as well as the choir. His interests are in Applied Ethnomusicology, Digital Ethnomusicology, Public Sector Ethnomusicology, African Music and Dance, Arts Entrepreneurship, Cultural Policy, Cultural Studies, Choreography, Folkloric Festivals, Ethnographic Research, Indigenous Knowledge Systems, Indigenous Music Knowledge, Cultural Music Archiving, Video Documentation, Performance Studies, Music Education, Composition, Transcription, Adjudication, Choral Directing, Music Business, Technology and Music Therapy.

1.3 Participants for the Study

The main participants were community members who reside in the following villages: Jaricha, Chinyauhvera, Chisamba and Mapembe. Some participants for this study were villagers drawn from the three focus groups namely Chinyauhvera traditional dance group, Mutinhimira weMapembe dance group and the Chisamba villagers. Through using the headmen from the different villages in the Zimunya community, 100 participants aged between 45 and 90 years of age at the time of data collection made up the sample. These participants had in-depth acquaintance in the *Chimaisiri* dance enactment and rituals execution. Purposive and snowballing sampling was employed to select the this age group since the younger generation does not have much knowledge of the dance and ritual execution because customarily in the Jindwi culture the young are not allowed to perform the dance in ritual context particularly in a *Makasva* rite. The sample include the Zimunya community Chief, six headmen, one government cultural officer and the rest were villagers and indigenous dancers who reside in the following villages: Jaricha, Chinyauhvera, Chisamba and Mapembe. The majority of the participants experienced *Chimaisiri* dance enactment both as audience and performers. Due to their willingness and interest of the *Chimaisiri* dance enactment in its ritual context, participants were enthusiastic to refer the researcher through snowballing to other cultural exponents in their villages. Interestingly, some participants even accompanied the researcher from one village to the next so that they could show him some distinguished indigenous dance performers and cultural owners in different villages. Through this process there were more participants' in individual interviews and focus group interviews and discussions. The researcher distributed questionnaires through purposive sampling and he conducted face to face in-depth interviews with the participants. The author used 2 cameras to capture videos and photos. Since the researcher was staying in different villages in the Zimunya community where there is no electricity, he moved with a 12 volts Narada solar battery, 12 volts/ 1KVA Fortuner solar inverter and a Canadian 150 watts -12 volts mono solar panel to power his electronic gadgets which include a Laser 1020A printer, a Canon EOS M16 and a Sony hand camera DCR- SX21, an Olympus WS-853 voice recorder, two mobile phones, torch and laptop.

The Chinyauhvera dance group shown in Photo 1.7 draws its members from two neighbouring villages namely Jaricha and Chinyauhvera villages. These villagers share beliefs, ploughing fields, watering holes, wells, different agricultural tools as well as harvesting their fields cooperatively, which are the main reasons why the villagers formed this group. All the material they use when

they perform *Chimaisiri* dance they make and share them on their own. Headman Tonganai Zimunya in Photo 1.2 of Jaricha village is the leader of Chinyauhvera dance group.



Photo 1.7: Showing Chinyauhvera dance group members' performing during a *Makasva* rite on 12 October 2019. Photo captured by Caleb Mauwa.

The second focus group is the Mutinhimira weMapembe dance group shown in Photo 1.8. The group draws its members from Mapembe village which is located in the South west of the Zimunya community, in Marange area. It is a focus group that has some intensive experience in the *Chimaisiri* dance enactment and ritual execution. Interestingly, most members of this group have been performing the dance for a very long time and they have participated in different community cultural rites for many years. The groups' understanding of cultural rites and the *Chimaisiri* dance enactment is highly recommendable. Headman Tichaona Kasunzuma in Photo 1.3, is the leader of this group.



Photo 1.8: Showing Mutinhimira weMapembe dance group members performing on Mount Matanga shrine during a *Makasva* rite on 09 October 2019. Photo captured by Caleb Mauwa.

The third focus group used in this study comprises of villagers from the Chisamba village which is located in the center of the Zimunya community. Amazingly, there is no formal indigenous dance group in this village, but fascinatingly the Chisamba villagers in Photo 1.9 only converge when they want to perform during their community cultural rites. Headman Reginald Chisamba in Photo 1.4 who is in charge of this village mobilizes the villagers to participate during community cultural rites. Observations and revelations given by different villagers disclosed that there are few elderly people who reside in the Chisamba village; hence there are many young couples who participate in communal cultural rites although they are reluctant to form a recognized indigenous dance group. When I inquired to find out more about this reluctance, different villagers disclosed that most of the young people are ever migrating in and out of the Chisamba village that is why the young people are unwilling to form a solid indigenous dance group. Interestingly, the villagers confirmed that they are enthusiastic to perform the *Chimaisiri* dance and participate in community cultural rites. Some cultural owners bragged that they are not willing to form an indigenous dance group because they already know how to perform the *Chimaisiri* dance because they have learnt it in their culture through inheritance and they are used to participate in the community cultural rites, therefore there is nothing new to the dance enactment.



Photo 1.9: Showing Chisamba villagers performing during a *Makasva* rite on 13 October 2019 at Headman Chisamba homestead. Photo captured by Caleb Mauwa.

1.4 Problem Statement

In different African cultures, ethnic groups learn diverse social practices through oral tradition and these practices include the performance of indigenous dance and rites in ritual context, Indigenous Knowledge Systems and traditional worship systems. However the weakness of oral tradition amongst the Jindwi people is that the community history is not documented, therefore one can only understand the community history when he has made some kind of contact with the Jindwi people. Secondly the Jindwi peoples' oral tradition has a problem that there is a possibility that it can be distorted or embellished as it is passed from generation to generation through inheritance. Therefore, the apparent diminishing practice of African indigenous dance and rites in maintaining social cohesion and healing is a growing phenomenon in various cultures and it is attributed to the weakness of oral tradition. This rift and disconnection from Indigenous Knowledge Systems is attributed to a lack of historical repository of cultural narratives in all forms, archived for reference and inference. The advent of globalization has created a cultural invasion and diversity which is threatening the effectiveness, existence and preservation of our African cultural heritage imbibed through Indigenous Music Knowledge, thus eroding and obliterating the essence of our Indigenous Knowledge Systems for sustainable development. The aspect of maintaining the social fibre through cultural practices is an integral part of the Indigenous Knowledge Systems. The challenge

of failing to sustain the perpetuation of such practices is attributable to lack of institutional memory and trans-generational relay gaps, coupled with cultural cross pollination and lack of policy frameworks that protect such practices from total extinguishment. Furthermore these practices are a form of cultural identity which defines the well-being of the society in the context of upholding the social fibre that is why it is very imperative to have cultural policies which support these cultural practices. There is a gap in the National Cultural Policy of Zimbabwe (2007) and practice with regard to conforming, adhering and complying with international instruments and the local framework, in institutionalizing Indigenous Knowledge Systems that maintain the social fibre. African indigenous dance and music is a vital cog in most traditional rites and ceremonies; however, the reluctance in enforcing a systematic framework as prescribed by the UNESCO (2005) Convention, the Charter for African Cultural Renaissance (2006) and the National Cultural Policy of Zimbabwe (2007), in upholding and encouraging the exercise of cultural activities in maintaining peace, healing, social cohesion and development, remains a challenge. The absence of documentation of the dance, the lack of commitment in maintenance of cultural practices through the Ministry of Youth, Sport, Arts and Recreation as well as Ministry of Home Affairs and Cultural Heritage together with its agencies has the potential to extinguishing Zimbabwe's indigenous cultural heritage.

1.5 Significance of Study

The study sought to undertake a methodical inventory in pursuit of promoting the fundamentals prescribed in the National Cultural Policy of Zimbabwe (2007), of maintaining social cohesion through indigenous dance and music in rituals and ceremonies in the Zimunya community. These practices are done to preserve and promote both tangible and intangible cultural practices. The study also sought to promote a systematic approach of adhering to the United Nations, Culture and Music Global Policy on Sustainable Development Goals (SDGs) which ensures that culture, music and dance are acknowledged as important mediums which promote SDGS at the same time upholding inclusivity, diversity and gender equality in the music and arts industry. The globalization process has led to speedy development in information and communication technologies leading to cultural identity challenges and cultural diversity. A robust study and appreciation of the significance of Indigenous Music Knowledge in social cohesion as a benefit and preservation of African Indigenous Knowledge Systems, is required hence, this study is a

direct intervention in the Zimbabwe's national cultural policy framework on the importance of indigenous dance and music in social cohesion and healing, thereby addressing community and national conflicts. The case study augments the existing literature for further study on the psycho-social influence of indigenous dance and music in the well-being of a community and individuals within it. The study is a follow-up to other studies on the adherence and recognition of the influence of the African cultural heritage through Indigenous Knowledge Systems on how an indigenous dance and Indigenous Music Knowledge play a key role in connecting the community with the deity to achieve community harmony.

1.6 Research Objectives

The research seeks to:

1. Establish the symbolic value and social cohesion relevance through the enactment of *Chimaisiri* dance as an Indigenous Knowledge System.
2. To examine the healing effects in the *Chimaisiri* dance enactment.
3. To evaluate the national cultural policy implementation gaps in advancing the performance of *Chimaisiri* dance.
4. To assist in the documentation of the *Chimaisiri* dance enactment in ritual context.

1.7 Research Questions

The primary research question of this study is as follows:

What is the role of the *Chimaisiri* dance in fostering social cohesion, societal healing in the Zimunya community and how can documentation of *Chimaisiri* dance as an Indigenous Knowledge System assist in the mitigation of possible disappearance of cultural heritage?

Sub-Questions

1. What is the role of *Chimaisiri* dance in fostering social cohesion as a symbolic value in the Zimunya community?
2. Why is the *Chimaisiri* dance a principal feature in the social healing process in the Zimunya community?

3. How effective is the National Cultural Policy of Zimbabwe (2007) in the sustenance of the *Chimaisiri* dance as a cultural heritage feature.

1.8 Data Analysis

In this thesis data was analyzed using qualitative data analysis and presentation of the research findings are arranged into thematic frames. This type of analysis is hinged on the understanding that “data analysis involves discovering patterns among the collected data, so as to identify trends that point to theoretical understanding” (Babbie, 2004: 284). Therefore, all data from the interviews were either voice or motion pictures recorded and then transcribed in verbatim and coded. The coding involves interlacing the answers acquired from the participants through interviews and the observations in order to come up with a narrative of how and why the Jindwi people use the *Chimaisiri* dance in their ritual contexts. The method involved classifying the pieces of data by linking perceptions after which data was analyzed and interpreted descriptively. Through grounded ethnography, the study also supplied a thick description of the *Chimaisiri* dance enactment. A thick description according to Denzin (1989a) is a presentation that give highlights of perceptions of any feature. In this case, my data explores and exposes the *Chimaisiri* dance enactment in ritual context. Therefore, in order to offer a thick description of the *Chimaisiri* dance enactment, “an ongoing and interactive (not linear) process”, (Nieuwenhuis 2007b:99) was employed by the author. During field work, I also applied continuous data analysis from time to time so that I can compare and interpret the data I collected from different villages. The “continuous data analysis” is commended by Smit (2001:124). This type of analysis was employed in this thesis because the author was analyzing raw data from interviews which were in the form all audios, videos and observations. Content analysis was also employed because data analysis employed involves the collation of ethnographic data from interviews, observations and focus group discussions. According to Cohen at al. (2007: 475) content analysis is “suitable for communicative material”. Therefore, I employed this analysis method because I wanted to communicate with the readers by clearly informing them of the realities of the *Chimaisiri* dance which is performed in *Makasva* and *Humwe* rites by the *Jindwi* people of Zimunya community.

1.9 Summary

The chapter outlined the background of the indigenous dance under study and highlighted the cultural policies narrowed down to the local national policies, which are the cardinal points for Zimbabwe's compliance to the indigenous music and dance enactment through Indigenous Knowledge Systems in addressing social cohesion and social healing. The outline was important in describing the context and significance of the study of the Zimunya community, and how such traditional rites and ceremonies must be preserved, documented and supported through the national cultural policy framework in order to promote Indigenous Knowledge Systems and Indigenous Music Knowledge. This assist in maintaining social healing and social cohesion and facilitate rains to fall in this community, through the *Chimaisiri* dance enactment. The outline also explained the data analysis methods which were employed, the materials used for data collection as well as describing the participants, location and significance of the study.

CHAPTER 2

LITERATURE REVIEW

2.0 Introduction

This chapter makes an analysis of existing literature at a global, regional and local context, discussing related findings on the significance of dance and music during indigenous cultural practices. There is replete with evidence of the generic impress found through an examination of other scholars who concur that an indigenous dance and music are an integral component in social cohesion and healing. Furthermore, related literature on the importance of indigenous dance in facilitating rains to fall is shared in this chapter.

2.1 Dance for healing and rituals in various cultures

An assortment of dances is performed in different African countries, in rural and urban settings, and the dances are used for different purposes. Onwuekwe (2006:175) contends that “the varieties of dance styles and traditions throughout the sub-Saharan continent of Africa are as numerous as the social groups, both urban and rural, of African countries”. I concur with the views raised by the foregoing author because throughout Africa, many dances are performed and no one can really know the different dances which are performed in Africa due to their enormous number. Furthermore as alluded by the same author, the Africans who reside in sub-Saharan Africa almost have some similar traditions. Therefore throughout the thesis when the author writes about Africans, he will be referring to the Black people who reside in Africa south of the Sahara because their cultural traditions are practically related. Vinessett, Price and Wilson (2015) allude that dance is used in most African countries in healing and cleansing. I agree because in various African countries the healing and cleansing of social ills is evident through the performance of a specific country’s indigenous dance. The significance of indigenous dance in different African countries clearly confirms the role of dance within the African traditional value system in their indigenous performances and in the healing of the various communities. Hill (2014:1), in his study of West African traditional dances, noted that “African dance is medicine to the mind, body and spirit”. This affirmation appears to be true in that whenever people perform their cultural practices accompanied with the dances, there is a sense and feeling of satisfaction and contentment. This is usually evident through an invigoration in performance or generally heightened emotions and

feelings. The assertions of the aforesaid scholars clearly point out how music and dance are instrumental and significant as part of the societal discourse in maintaining social cohesion. The umbilical attachment between African social activities with music and dance for their sustenance cannot go unnoticed.

Monteiro and Wall (2011) elucidate that traditional African dance is connected to ritualistic and spiritual healing practices and addresses a range of ailments. This affirmation by the foregoing authors is true because it confirms the connection of African traditional dances and healing rituals processes which are mainly performed through the use of indigenous dance. The Lebou people of Cap-Vert and Petite Côte, the Wolof and Serer ethnic groups in the Senegalese *Ndeupi* ritual of possession, are ways of reconciling with the ancestors and their spirits and use traditional dance in therapeutic healing. Monteiro and Wall (2011) in the article "*African dance as healing modality throughout the diaspora: the use of ritual and movement to work through trauma*", clearly narrate how healing occurs through the *Ndeupi* dance ritual of Senegal. I resonate with the views raised by the different scholars above because most African indigenous dances are sacred and are performed in ritual contexts and ceremonies in different African communities.

Different cultures of the world practise dance healing in their various ethnic cultures. Ankita (2017) notes that dance healing has been used for several years in different parts of the world. According to Monteiro and Wall (2011), in the African worldview, dance is a conduit of individual and community healing. The authors believe that African conceptualizations of illness and health integrate social, spiritual, physical and mental realms, all of which are impacted by trauma. It is the norm in most indigenous cultures around the world that dance has accompanied or triggers healing. Through study, I have learnt that in the regions of Java and Bali in Indonesia, the *Gamelan* dancers use music and dance in spiritual healing. The dance healing practice of the Bali is also replicated here in Africa in different African societies, as traditional performances are accompanied by dance and music. In Australia, the Aboriginal communities perform their indigenous dances when they are performing spiritual healing ceremonies. Johnstone (2010) points out that in Australia, the Aboriginal communities perform dance healing ceremonies in their communities. This is true because these ethnic people normally perform the dance healing ceremony in their river country spirit ceremony known as the "*Murrundiruwepangaringbalin*". It is of paramount importance to note that dance healing ceremonies are plentiful in the whole

world; they are given different names, they are done at a particular time and they are performed in different contexts.

In Asia, Koreans also make use of their indigenous dance in healing. They also stalwartly believe in the power of dance in healing of the soul and some ailments. Son (2018:22) acknowledges that “the Koreans folk dance contains an element of healing derived from the traditional Korean spirituality”. This is true because Koreans have been using their indigenous dances to facilitate healing to take place and heal different ailments. Kendall (2018) confirms that traditionally, Korean dances were connected to ritualistic and spiritual healing. I concur with the foregoing author’s views because this is very similar with the *Chimaisiri* dance, which is performed by the Jindwi people of the Zimunya community in their ritual contexts. In North America, the Indians also perform their dance healing ceremonies to heal broken souls and some illnesses. Pucicci (2000) confirms that:

In North America the Indians in the Navajo perform many dances which heal the broken spirit, drive away angry spirits, restore personal harmony, affirm tribal solidarity, celebrate the vast splendor of western desert and canyon, enable one to walk in beauty, reassure the totem of other species, signal the time to plant and to harvest, and help young women through menarche to maidenhood.

I resonate with the submissions raised by Pucicci in the foregoing excerpt and it is clear that dance is essential to heal the heart broken and exorcise evil spirits particularly in the Shona tradition. Indigenous African dances are paramount in achieving the similar purposes. Equally to North American dance healing ceremonies, the Zimunya Community performs the *Chimaisiri* dance in *Makasva* and *Humwe* rites to address similar challenges. This comparative shows the universality of the vitality of Indigenous Knowledge Systems in sustaining social cohesion and healing through the enactment of an indigenous dance. Another important healing dance is the Whirling Dervish of Islam. According to Rueppel (2002:12), the Whirling Dervish “are orders of Sufis; ecstatic mystics of Islam. These dance rituals involve powerful verbal recitations proclaiming the devotees’ belief in God, and vigorous dancing and breathing exercises, leading to personal hypnosis and transcendence expressing union with God”. Last but not least, is the *Pan-Eu-Rhythmy* dance, which is also known as the sacred circle dance which was developed by the Bulgarian spiritual leader Peter Deunov. Angelova (2018) confirms that the dance is mainly performed in August in the Seven Rila Lakes. I resonate with the foregoing author’s submissions because when I studied different types of dances, I learnt that the *Pan-Eu-Rhythmy* dance is surely not performed at any

time of the year except in August. The Jindwi people seem to follow that routine because they only perform *Chimaisiri* dance in *Makasva* rites which are performed in October and *Humwe* rites which are performed in April. According to Angelova (2018), the *Pan-eu-rhythmy* dance originates from the spiritual teachings of Peter Deunov who is also known as Beinsa Douno (1864-1944). The authors (<https://with-omraam.com/blog/learn-paneurhythmy-sacred-circle-dance/>) acknowledge that healing through *Pan-eu-rhythmy* dance is embraced through a conscious interchange between human beings and the forces of the living nature. Angelova (2018) added that Peter Deunov based his teaching on the connection between body and spirit, but he also gave lectures in astrology, geometry, religion, and philosophy. I correspond with the writings of the foregoing authors because they clearly expose how indigenous dances are useful in the healing processes in different world cultures.

However, in the African philosophical domain, there are different factors which contribute to sickness and illness amongst the people. Some of the known factors are not observing communal rules and respecting the community members and the environment, not venerating and appeasing the ancestors and using *Juju*² or fetish. Sow (1980) confirms that some factors that influence illness are the transgression of society's social bounds regarding relationships and social roles, the harmful intentions of another person, angering God or spirits, and spirit possession. I concur with the viewpoints raised by the foregoing author because most Africans generally believe that sickness and curses are caused by different factors, as indicated in the citation.

The selected following researchers though not exhaustive of the awash literature have done extensive research on various African indigenous dances, their correlation and links to rituals of various African ethnic groups. Benjamin Wilson (2006) studied Dance healing in Ashanti Region in Ghana; he focused on investigating the use and importance of indigenous drumming and dance in healing the society. His study corresponds with my research in that it reveals the diverse Ghanaian indigenous dances and how they are instrumental in the healing process and describes aspects that should be adhered to when healing is taking place similar to my study of the Jindwi ethnic group of the Zimunya community. Wilson's research gives insight into my study and is a comparative background on how other cultures perform their healing and social integration

² A charm superstitiously believed to embody magical powers.

processes through indigenous dance and music. The Guinea dance is also importantly used in the healing of ailments in the Guinea. Monteiro and Wall (2011), in their study of the Guinea dance, also discovered the healing function of the dance amongst the Guinea people. They acknowledge that they witness Guinea dance as a conduit of emotional healing in the community. I resonate with the views raised by the foregoing author because through study I learnt that the Guinea dance is used as medium of emotional healing amongst some ethnic groups in Guinea. Correspondingly, the dance under study work in a similar way with the Guinea dance particularly in emotional and spiritual healing. Rutsate (2011) researched the *Mhande* dance enactment in *Kurova guva*³ and *Mutoro*⁴ rituals. According to Mahanda (2015):

Mhande dance is mostly popular among the Karanga people of Zimbabwe. The dance uses indigenous ritual context or spirituality (known as *Chikaranga*). It is characterized by distinct rhythms and melodies, slow and dignified foot movements and the use of handheld objects and substances such as snuff and ceremonial beer, which symbolize interaction between the community and the ancestors. *Mhande* dance is commonly performed at the popular *kurova guva* ceremony, which is done by Shona people to welcome the return of a deceased family member's spirit known as *mudzimu*⁵.

I concur with the foregoing authors views because through study I have learnt that the Karanga uses their ethnic dance for ritual purposes. Rutsate's research exposes the essence of traditional rites, indigenous dance and the people in executing cultural rites. This aspect is a critical component of my study, which seeks to explore such within the Zimunya community of Zimbabwe. Furthermore, Rutsate's research connects with my study in that explains how an indigenous dance can be used in context to facilitate rain fall, to address social ills and to enable the healing of a community. His research also describes the role of the various factors and actors involved and the necessary preparations required for ritual processes to take place with the aid of dance. These links are important in my research in that they make known how other Zimbabwean communities are using their indigenous dances in rituals, to heal their communities and by so doing, derive common and dissimilarities with that of the Zimunya community in sustaining social cohesion. This evidence brings commonality in measures of sustaining these cultural practices through implementation of the cultural policy.

³ The Karanga people of Masvingo, Zimbabwe have a traditional ceremony to bring the spirit of the dead person back home.

⁴ The Karanga people's rain making ritual.

⁵ Ancestors.

2.2 Ethnic dances on social cohesion

Monda (2017) asserts that dances are tools for socio-spiritual reconciliation and transformation and are resources to improve community productivity. He added that the communalistic interactive, communicative nature of music and indigenous dance creates a high degree of social cohesion. This is true because in when one makes an analysis of dance, you will discover that dances are special apparatus for communal understanding and conversion. The scholar elaborates the multi-purpose use of indigenous dances and their importance in various African societies. Indeed, traditional dances are a vehicle that stimulates tranquility and harmony within a society. When dances are performing in traditional rites or ceremonies, they bring people together from different backgrounds and by so doing, reinforcing community relationships among people. The social and cultural interconnectedness linked to indigenous dances is evident in most African dances and performed in their functional capacity to bring unity and consensus in the various communities. Enekwe (1991) impresses that dance is essential to society and that cannot be overstated, in that first and foremost, dance can be regarded as a medium of bringing people together. I agree with Enekwe's views because in an African context, the enactment of indigenous dance brings people obviously together as they converge to witness and participate.

Dance is imperative to humanity as it is the foundation in attaining social cohesion, thus creating a sense of affection and companionship for community members. As a consequence, through indigenous dance, people are set free from the perceptions of individualism, and societies which boast of uncompromised traditional values that are still unharmed premise on the solid effect of the aspect of indigenous dance enactment. Similarly, whenever *Chimaisiri* dance is performed, people come together in harmony and they pardon each other and reconnect through dance and song. This tendency has also been observed by Emoruwa (2006:102) in his study on dance during the Orosun festival in Nigeria, that "dance is an agent for peace amongst folks that have grudges against one and others. It unites people to further settle their differences". I concur with this affirmation because through study, I have learnt that in some African societies indigenous dances are used to spearhead social cohesion and peace amongst the people. Monteiro and Wall (2011) affirm that indigenous dances play a fundamental role in socialization, expression and communication, help to build and maintain a healthy sense of self system, and also offer an alternative cathartic experience for only individuals for the community as a whole. The community

aspect of indigenous dances has virtues to foster socialization and communication amongst a group of people. Through the enactment of indigenous dances, it creates relations and rekindles the socialization of community members as they gather to perform.

2.3 African dances on veneration of the deity

Ajayi (1998) investigates Yoruba Dance of Nigeria and how it connects and impacts the communal lives of the Yoruba ethnic group. I concur with the submissions raised by the foregoing author in that when a group of ethnic people performs their indigenous dance in its ritual context, it unites them with their deity. Omofolabo (1998) study relates with mine in that they both have a perspective of looking at appeasement of the deity and in uniting the community. This research is also very important in that it describes the procedures that are followed when dance is performed for rituals. It also explains what enables communication between the living and the deity. Similarly, this study looks at what stimulates the spirit medium to generate a trance, creating communication and interaction between the living and the dead through the use of indigenous dance and music. It is important to note that some distinguished African states men are also known and celebrated for spearheading dance rituals which take place in their respective countries, to venerate the deity. Jomo Kenyatta⁶ (1938), the former prime minister of Kenya, soon after independence in 1963 encouraged the Kikuyu community of Kenya to consult their deities known as the (*Mwene-Nyaga*) in supplication, ritual and sacrifice, pleading them to mediate with God (*Ngai*) during times of the protracted drought. Kenyatta (1938:134) acknowledges that when the Kikuyu community performs their dance for rains to facilitate rains to fall “during such periods, a team “considered pure in heart, mind, and body, and are free from worldly sins”. I concur with this affirmation because when performing an indigenous dance to venerate and appease the deity, an element of purity of the body and soul is required to achieve the intended results.

2.4 Case studies: Ethnic dance on climate change and rain making

For many years, the African people employed different approaches and Indigenous Knowledge Systems to sustain themselves against the ever-changing and unpredictable climate conditions. In the African continent, different weather patterns have affected the African people in different

⁶ He was a Kenyan anti-colonial activist and politician who governed Kenya as its Prime Minister from 1963 to 1964 and then as its first president from 1964 to his death in 1978. (https://en.m.wikipedia.org/jomo_kenyatta).

ways. Gumo (2017:389) comments that “climate change has affected all spheres of life on the African continent, including traditional religious beliefs and practices, affecting the traditionally predictable patterns of weather, farming, and cultivation, and altering the seasons of rituals and festivities”. This is true because indigenous people particular in different African countries that rely on agriculture, they are no longer used to the climate which they know and this has also affected their livelihoods. Due to these persistent problems, indigenous African dance has been used in different African societies to facilitate rains to fall and to monitor and adapt to climate change. Different African cultures have used their Indigenous Knowledge Systems to adapt to climate change. Some ethnic groups in Africa have been using their indigenous dances to facilitate rains to fall, while some have adapted to the use of dance to facilitate rains to fall due to unpredictable weather patterns and climate change. Ombati (2017:78) comments that “Africa and its people have a wealth of knowledge, science and innovations that African communities have long used to sustain themselves in the face of climatic change”. I concur with Ombati because different Indigenous Knowledge Systems have been used by Africans since time immemorial to help themselves in different areas.

In Zimbabwe, an indigenous dance is a part of an important Indigenous Knowledge System which is executed by different ethnic groups to facilitate rains to fall; a good example is the *Mhande* dance that is performed in *Mutoro* rituals amongst the *Karanga*⁷ people of Masvingo⁸ province of Zimbabwe. An intensive study of *Mhande* dance in *Mutoro* rain making ritual has been done by Rutsatse (2011) in his PhD thesis titled “*Mhande Dance in Kurova Guva and Mutoro Rituals. An Efficacious and Symbolic Enactment of Karanga Epistemology*”. I agree with the views raised by the foregoing author in his writing because they exhibit how some of the cultural rites in Zimbabwe are executed in their ritual contexts. It is important to note that different Indigenous Knowledge Systems are used prevalently in different societies throughout Africa to sustain the people in those societies. Indigenous Knowledge Systems have been explained by Berkes (2012) and Steiner (2008) as an African community’s totality of knowledge including skills, information, attitudes, conceptions, beliefs, values, capabilities, ideas, practices and ways of solving problems. I concur

⁷ The Karanga are a group of Shona speaking people in the southern part of Zimbabwe, near the Great Zimbabwe.

⁸ A city in the south eastern Zimbabwe and the capital of Masvingo province. The city is close to the Great Zimbabwe, the national monument from which it takes its name.

with the foregoing scholars because Indigenous Knowledge Systems include different cultural aspects which are used in by the ethnic people in different cultures. To complement this, Orlove et al. (2010) concede that such knowledge is place-based and rooted in local cultures, and is generally associated with a community's strong connections with their natural environments.

A good example in the African continent where local Indigenous Knowledge Systems are systematically used to facilitate rains to fall is amongst the Akamba community of Kenya who beautifully perform their indigenous rainmaking dance, known as *Kilumi* dance, to facilitate rains to fall in the Akamba rain making rituals. Korster (2011: 173) concurs that “drought in particular forced community members to pull out the *Kilumi* dance to invoke the blessings of water spirits and deities”. This indicates that due to unpredictable climate change and weather patterns, the Akamba people perform their indigenous dance to appease their ancestral spirits and the gods which is part of their Indigenous Knowledge System to facilitate rains to fall. Interestingly, Korster (2011) and Akong'a (1987) in Ombati (2017:82) confirm that “it never failed to rain after these festivity rituals”. I agree in that when the rain rituals are superbly executed in their appropriate context, indeed rains will fall. This is tangible evidence that different communities in Kenya make use of ethnic dances to facilitate rains to fall. Gumo (2017:392) complements that the “Abanyore, Akamba, Maasai, Meru, and Kikuyu are some of the communities practising traditional rainmaking in Kenya. It is believed that the Nganyi clan of Bunyore – a sub-ethnic group of the Luhya community living in Vihiga County, Western Kenya”. Similarly to the Kenyan community, I have learnt through study and consultation that in the *Nyoro* tradition of Ugandan Kingdom of Bunyoro, the people also execute the rain dance to facilitate rains to fall. This is maintained by Byaruhanga (1982), who narrated the procedures that are done to facilitate rains to fall through the use of indigenous dance and the power given to diviners in the Kingdom of Bunyoro of Uganda.

Correspondingly, in Tanzania indigenous dances have been used to monitor and regulate unpredictable weather patterns. This has been observed by Terje (2010), who postulates that in Tanzania, rain making has been an intrinsic part of culture and religion where indigenous dances are employed in rain making rituals. In some ethnic tribes of Nigeria, they also employ indigenous dances to monitor and manipulate weather patterns for their benefit. Gumo (2017:390) acknowledges that “in some parts of Nigeria, especially among the Igbos of Eastern Nigeria, it is a community practice”, to use indigenous dance to regulate and manipulate climate change. I

concur with the foregoing author's submissions because here in southern Africa, particularly in the South African province of Limpopo, the Vatsonga people also perform their indigenous dance and initiate some different approaches to monitor and sustain themselves amidst the drought seasons. Babane and Chauke (2015) offer perceptions on exclusive methods of dealing with drought amongst the Vatsonga ethnic group of Limpopo Province of South Africa. In their study, they provide detailed information on how the Vatsonga perform their rain rituals where indigenous dance plays a very pivotal role in facilitating rains to fall. In different parts of the world, different societies also perform rain dances to manipulate weather patterns and rains. For example, in China, amongst the Wu Shamans, also performed sacrificial rain dance ceremonies in times of drought.

In neighbouring Botswana and some ethnic groups in Zimbabwe, they also use the *Iwosana* and *Mayile* dance to facilitate the rains to come. Due to the proximity of Zimbabwe to Botswana, some ethnic groups of Zimbabwe, particularly the Jindwi people of the Zimunya community, share similar Indigenous Knowledge Systems and cultural beliefs with the people of Botswana. This has ensued because of acculturation. As indicated on Figure 1.1, Botswana is located south west of Zimbabwe, therefore some local ethnic groups such as the Bakalanga people of Botswana and Zimbabwe share some similar Indigenous Knowledge Systems, belief systems and language. Phibion (2013) clearly narrates the spiritual dance *Iwosana* and *Mayile* rain making dance and songs in his study of the rain praying music of the Bakalanga of Botswana and Zimbabwe. Similarly, the Jindwi people of Zimunya community perform the *Chimaisiri* dance to facilitate rain to fall in their community and make use of similar procedures as those implemented in other African societies.

Africans have strong belief systems and they believe that if they perform their indigenous dances in ritual context and implement the obligatory Indigenous Knowledge Systems, rains will fall. Rain making is defined as a weather modification ritual that attempts to invoke rain (https://en.wikipedia.org/wiki/Rainmaking_%28ritual%29). I concur with the ideas in the foregoing definition, because different ethnic groups in Africa execute indigenous rituals to facilitate rains to fall. Correspondingly, in the Zimunya community culture, rain making is just a technique or Indigenous Knowledge System, employed by the Jindwi people to facilitate rains to falls. This Indigenous Knowledge System involves the use of the *Chimaisiri* dance to invoke the ancestral spirits who have the supremacies to make the rains fall.

2.5 Methods of interpreting song and dance

There are different ways of interpreting songs and dances, various music scholars employ different interpreting methods to analyze songs and dances. Song analysis is the study of musical structure or a melody in performance or composition. However when studying a particular music type, there are certain methods which are used. For instance some of the song interpreting methods that are used when studying Western music may differ with methods used to study African songs, therefore different methods and ideas are employed in song analysis. Bent (1987:5) states that “music analysis is the means of answering the question, How does it work?” I concur with the foregoing author’s view because when analyzing music, one has to answer different questions pertaining to that music. Such questions include: What key is used? What instruments are played? Why are singers performing using such a tempo, volume and timbre? Therefore, it is important to note that the methods used to answer such questions differ from analyst to analyst and according to the purpose of the music analysis. Some of the common methods of interpreting music are: compositional analysis, perceptual analysis, and structural analysis, and textural analysis, sociological and psychological analysis of music. In compositional, structural analysis and textural analysis analysts consider music aspects such as lyrics, the elements of music such as beat, pitch, timbre, dynamics, texture, harmony, genre and so on. These types of song interpretation methods are used when interpreting both Western music and African music. Agawu (2003) values the structure of musical work, while authors such as Nettl (2005), Agawu (2006) and Blacking (1976) value the structural analysis of music. Nzewi (2003), Tracey and Uzoigwe (2003) value the sociological and psychological analysis of music. However some people criticize the principle of music analysis, they claim that it discourages musicianship. Benard (1981:1) states that “to explain by means of analysis is to decompose, to mutilate the spirit of work”. In a way, this could be true because what is good for one music analyst may not be good for another analyst.

Various methods of interpreting dance are used to analyze different types of dances, however, in this section I shall discuss three dance interpretation methods because they are applicable to the dance under study. The three dance interpretation methods are the Motion Movement Analysis, Laban Movement Analysis (LMA) and the Semiotic Movement Analysis. These dance interpretation methods shall be used in different sections of the thesis to interpret the *Chimaisiri* dance. The Motion analysis method considers some human actions which are revealed through

dance. Aristidou et al. (2015:1) complement that “Motion Movement Analysis is the understanding of different types of human movements, such as basic human actions such as walking, running, or jumping and stylistic variations such as emotion, intention, expression or gender”. I agree with the foregoing scholars because when analyzing dance it is important to consider some basic human actions so that you can denote their significance when they are performed in dance. Correspondingly, the study under study can be interpreted using the Motion Movement Analysis because it exhibit some human actions and aesthetic variations which can be interpreted.

The second dance interpretation method is the Laban Movement Analysis which considers dance motion styles. Aristidou et al. (2015:1) confirms that “Laban Movement Analysis (LMA) aims to identify styles in dance motions. It also uses space that aims to capture the four (LMA) components (body, effort, shape and space) and can be subsequently used for motion comparison and evaluation”. I agree with the foregoing author’s views because when studying dance it is important to examine different styles in dance motion so that we can deduce their meaning. I noted that in some African indigenous dances there are different styles in dance motion which can be interpreted through different means. Correspondingly the dance under study can also be interpreted using the Laban Movement Analysis (LMA) because when performers dance, they exhibit different dance moves through their bodies and they also exert some recommendable effort to shape the dance and make use secured space for the dance enactment. Furthermore the dance under study also embrace different motions which can be interpreted. The third dance interpretation method is the Semiotic Movement Analysis. Basically, this dance interpretation method studies the components of dance as a sign which exhibits the community Indigenous Knowledge Systems. This interpretation method has been used by different scholars such as Akas and Egenti (2016) in the study of the *Ekelele* dance people of Nigeria. The foregoing music scholars allude the Semiotic Movement Analysis in dance is a pointer in upholding the communal essence of any given society both in myth, custom and legendary experiences. I agree because through this dance interpretation method, dance is viewed as a sign that exhibit the community cultural values. Most importantly Semiotic Movement Analysis is an ethnographic framework that also uses content analysis to explore and expose the communicative ability of the dancers. This is possible because when performers dance, they symbolize their social structures and traditional values. Therefore through semiotics dancers are able to utilize the expressionistic tool of dance to capture, express, symbolize and communicate different communal signs. Rochelle (2015:1) views Semiotic Movement Analysis as the “analysis

which involves multiple forms of dance presentation of the fundament in the dance sign and the understanding of the multiple forms of the communication of dance as a language”. I concur with the foregoing author’s views because when studying dance it is important to examine the different signs that are exhibited by dance and to deduce how they are interactive. Different African dances which can be interpreted using the Semiotic Movement Analysis include the *Asante* dances, the *Fontomfrom* and *Kete* court dances performed by the Akan of Ghana, the *Kilumi* rain dance of Kenya performed by the Wakamba ethnic group, the *Vimbuza* healing dance performed by the Tumbuka people of Malawi as well as the *Ekelele* dance performed by the Ekwe people of Nigeria. The *Ekelele* dance has been explicated by Akas and Egenti (2016) in an article entitled “*Semiotics in indigenous dance performances: Ekelele dance of Ekwe people of Nigeria as paradigm*”. Correspondingly the dance under study can also be interpreted using the Semiotic Movement Analysis because the dance is an expression tool that symbolize the Jindwi people Indigenous Knowledge Systems.

2.6 The Global, Regional and Local Cultural Policies

The realization of the fundamental value of supporting a movement towards the preservation of traditional cultural practices has gained traction over the past few decades. Different cultural policies have been crafted to ensure the perpetuity of this move at a global, regional and subsequently local level. Interestingly, all these policies adhere to The United Nations, Cultural and Music Global Policies for Sustainable Development Goals (SDGs) which ensures that the role of culture, music and dance are recognized in the promotion and advancement of SDGs at the same time upholding the inclusivity of gender equality, climate action and fair pay in all different forms of arts. Indeed culture, music, dance are important mediums which can uphold SDGs. The following paragraphs shall explore and expose the different cultural policies, outlines them in their chronological order cascading from the international, regional then domestic.

2.6.1 UNESCO (2005) Convention

The UNESCO (2005) Convention on the Protection and Promotion of the Diversity of Cultural Expressions was adopted and entered into force in March 2007. The foremost premise being to strengthen the creation, production, distribution, dissemination, access and enjoyment of cultural

expressions as conveyed by cultural activities, goods and services. The convention's main emphasis being to protect and promote the delivery of cultural expressions by encouraging governments that are party to the convention to adopt policies and measures which promote the full participation of its citizen in the process creating, producing, disseminating and encouraging states to make available access to their own cultural expressions. This proposition envisages an integrated culture in sustainable development and bolsters international cooperation through programs that are tailor made to advance the miscellany of cultural expressions which are exhibited through cultural festivals, establishment of cultural centres, capacity building initiatives and programmes, information dissemination, mapping exercises on the creativity initiatives in the respective industry.

2.6.2 Charter for African Cultural Renaissance (2006)

The policy was adopted by the African heads of State and government during the sixth ordinary session of the assembly, held in Khartoum, Sudan on the 24th of January 2006. The policy enunciates that humanity is governed by rules and principles based on culture, and that culture should be regarded as sacrosanct revering the distinctive linguistic, spiritual, material, intellectual and emotional features of the society or a group, and that which it encapsulates. Additionally the art and literature, lifestyles, ways of living together, value systems, traditions and beliefs of indigenous performers are clearly conveyed in the policy. It also impresses that all cultures emanate from the societies, community groups and individuals and that any African cultural policy should enable people to evolve into enhanced responsibility in its development. The main objectives are to preserve and promote the African cultural heritage through restoration and rehabilitation and strengthen the role of culture in promoting peace and good governance, notwithstanding the development of all the dynamic values of the African cultural heritage that promote human rights, social cohesion and human development as the fulcrum of the entire undertaking.

2.6.3 National Cultural Policy of Zimbabwe (2007)

As a systematic follow up to the aforementioned global and regional frameworks the Zimbabwean government came up with a cultural policy with the endeavor of consolidating and transforming the country's creative industry. However "the policy is not a law but primarily there to create an

operational framework that galvanizes the growth and development of the arts and culture industries which will result in the establishment of a sustainable and vibrant creative industry”, Moyo said, the Director of the National Arts Council of Zimbabwe in an article in the Zimbabwean Herald of the 24th of July 2018. The Zimbabwe Cultural National Policy of 2007 further expounds guiding principles that include; unhu/ubuntu, Pan Africanism and African renaissance through the recognition of culture in economic development, sovereignty, respect for equality, dignity of all indigenous cultures and sustainable development. The policy has been put in place to safeguard Zimbabwe’s cultural identities and cultural diversity, as a mechanism of preserving its heritage in promoting Indigenous Music Knowledge, Indigenous Knowledge Systems, support of the creative industry, development of economy, infrastructural development, education and training respectively.

Suffice to say the policies depict an acknowledgement of the existing cultural practices and the recognition of a systematic deliberate global, regional and national consciousness in the promotion and preservation of such for posterity. The policy also delineate how it supports local arts and all the people who engage in different forms of art. The topic under study was inspired by reflecting on these important cultural policies as referral and of cardinal potency in informing an essential academic and practical narrative against the annihilation of cultural practice as a way of life. In Zimbabwe, through the Ministry of Youth, Sport, Arts and Recreation, Ministry of Home Affairs and Cultural Heritage, The National Arts Council of Zimbabwe and different cultural exponents are compelled to adhere to cultural policies prescribed by the Ministry of Youth, Sport, Arts and Culture but research shows they are not receiving any financial or material support from the relevant ministries. Fundamentally there is no mandatory compliance and prerogative by the Zimbabwe government to ensure financial, human and material support to the sustenance of cultural activities at local level.

2.7 Summary

This chapter outlined the background of the indigenous dance under study and highlighted some different cultural ways in which the dance is used. The chapter also clearly explored and exposed the different world cultures which use dance for different purposes. The chapter also disclosed the connection between dance and rites, dance for healing and how dance is used in climate change

and in rain making rituals. Lastly, a discussion on cultural policies which support the performance of cultural practices as well as the enactment of indigenous dances was presented.

CHAPTER 3 THEORETICAL FRAMEWORK

3.0 Introduction

The Interactive Behavioural Social Fibric Solace (IBSFS) model has been employed to guide this study on aspects of the role of *Chimaisiri* dance in *Makasva* and *Humwe* rites. I formulated and incorporated this model to inform a credible and grounded analysis that has an integration of three theoretic frameworks applied in this research namely the Sociological Aesthetic Theory, Therapeutic/Medicinal Theory and the Social Cohesion Theory. The IBSFS model gives leverage and advantage in dealing with the behavioural aspects of people of a particular ethnic group when they communally execute their indigenous dance and rituals, whilst at the same time exposing and ascertaining the various social factors that bring unity and social cohesion to the same communities. Finally, it also explores and exposes the dance aesthetics under study and display how they exhibit the Indigenous Knowledge Systems of the Jindwi people. This model is a progressive theoretical template that combines the three aforementioned theories as a comprehensive tool of analysis in establishing the role of *Chimaisiri* dance notwithstanding the other aspects mentioned. However in examining the various elements and aspects of the dance the three integrated theories under the IBSFS model are further unpacked and illustrated separately in the exploration of the role of the *Chimaisiri* dance in *Makasva* and *Humwe* rites. Figure 3.1 below outlines the IBSFS model and the three theories guiding the study.

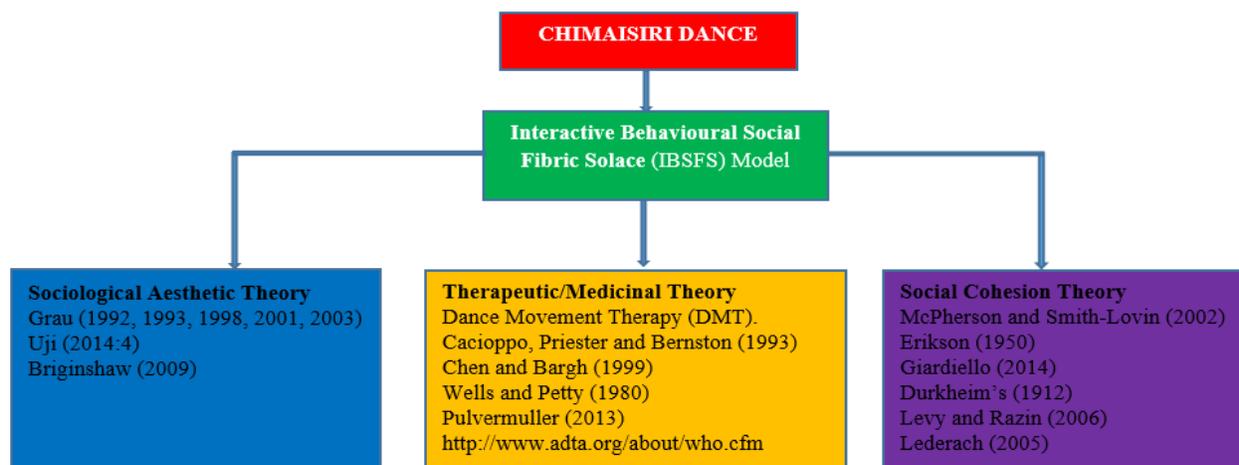


Figure 3.1: Theoretical frameworks guiding the study

The relationship of the applied model and theories are solely premised on seeking to find an in-depth comprehension of the role of *Chimaisiri* dance and music in the *Makasva* and *Humwe* rites. As will be further expounded below, the Sociological Aesthetic Theory links with the Medicinal/Therapeutic Theory and the Social Cohesion Theory in that the common factor in the propositions and presumptions of these theories lies the aspects of the efficacy use of Indigenous Knowledge Systems in healing, up-liftment, sustenance, maintenance and coherence of the Zimunya community through the enactment of *Chimaisiri* dance in the *Makasva* and *Humwe* rites. As it has been explained earlier in the preceding chapter, Indigenous Knowledge Systems are traditional ways and systems that are used for sustenance by a group of people in a particular community. It is important to note that Indigenous Knowledge Systems vary with people and culture as clarified by Mapara (2009) who views Indigenous Knowledge Systems as a body of knowledge or bodies of knowledge of the indigenous people of particular geographical areas that they have survived on for a very longtime. As such it is apparent and imperative that Indigenous Knowledge Systems and the theoretic approaches inferred in the research reflect the importance of how the theoretic frameworks expose the relevance and application of Indigenous Knowledge Systems through the *Chimaisiri* dance enactment within the Jindwi people of the Zimunya community.

3.1 Sociological Aesthetic Theory

The Sociological Aesthetic Theory was the main theory applied in this research to understand the role *Chimaisiri* dance in *Makasva* and *Humwe* rites in the Zimunya community. Uji (2014:4) elucidates that the Sociological Aesthetic Theory “explore(s) dance ethnic features, considering aspects of dance as a medium of cultural and social interaction, features of different dance genres and styles are analyzed according to their social settings and cultures”. In support of Uji’s views, Grau (2001:17) notes the “Sociological Aesthetic Theory use of the arts such as dance to express their personal thoughts and comment on their experiences”. Correspondingly, Briginshaw (2009) points out that Sociological Aesthetic Theory in dance focuses on the content of expression and the claim that dance can express things as non-personal emotions, feelings, artistic ideas, socio-cultural identity and qualities conveyed by music. I concur with the submissions given by the foregoing scholars because the Sociological Aesthetic Theory mainly focuses on expressions of

actions and feelings. In an interview with Esther Mufudza a village elder in Mapembe village, she highlighted that:

Unzanzvi hwekuburitsa matambiro edu uye zvanitonzwa paya patonotamba mutambp wedu weChimaisiri mumamabira edu. Iwowu mutambo inhowo huru pakuburitsa nhunha dzevanhu pamwe nemifungo yavo.

The talent of expressing our dance movements and gestures as well as reactions is enabled by the Chimaisiri dance because it has an inherent capacity to lure performers to reveal their talents and emotions (09 October 2019).

I resonate with the foregoing villager because when applying the Sociological Aesthetic Theory through *Chimaisiri* dance the performers exhibit their aesthetics, gestures and emotions. Formerly, there was a gap in the study of dance in Zimbabwe, as researchers who studied some indigenous dances such as *Mbende*, *Dinhe*, *Jekunye*, and *Jerusarema* did not focus on the aesthetic aspects of dance. Therefore, this research made use of the Sociological Aesthetic Theory to study the role of *Chimaisiri* dance in *Makasva* and *Humwe* rites in the Zimunya community and covered its aesthetic beauties then documents them for the benefit of current and future generations. The Sociological Aesthetic Theory also projected how *Chimaisiri* dance is valuable to the Zimunya community, particularly when they perform the dance in ritual context. The Sociological Aesthetic Theory also reveals how powerful *Chimaisiri* dance is in uniting the Jindwi people of the Zimunya community.

This theory is useful in that it exposes that when studying an indigenous dance, one needs to look beyond the dance, body of the dancers, and beyond the songs. Through study, I learnt that this theory is effectively implemented in the Tiwi dance enactment, which is performed in the Tiwi islands of Bathurst and Melville during the *Pukumani* ceremony⁹. Andrée Grau (1992, 1993, 1998, 2001 and 2003) in her study of the Tiwi dance aesthetics, observes the importance of the Sociological Aesthetic Theory in the Tiwi dance enactment. Her study of the Tiwi dance made her realize that if one wants to make sense of what makes dance special for the Tiwi, one needs to look beyond the dancer's body. I concur with Grau's view because when one studies dance focusing on the body of the dancers only, one may miss other important aspects of the dance which are revealed through other means outside the body of the dancers. Grau (2003) added that when

⁹ A Tiwi ceremony where they perform dances to reflect their relation with the deceased. (tiwideisgns.com).

studying dance, one needs to look at its immediate space and its musical accompaniment and take into account kinship, conceptualization of gender, the structure of the Tiwi language and the landscape of the island as well. I agree with the sentiments highlighted in that when one studies dance considering aspects such as participants' relationship, linguistic features and sex, one may gain a comprehensive understanding of the dance as well as the culture of the participants. Importantly, through focus groups and participant observations in the Zimunya community, I observed that there is more beyond the *Chimaisiri* dance enactment; therefore, I knew that I must consider the different sociological aesthetics of the dance for me to have a broad understanding of the dance. I also discovered that there are some noticeable similarities in the *Chimaisiri* dance enactment and the Tiwi dance. Through study I learnt that during the Tiwi dance enactment, the participants make use of techniques, artifacts and different forms of art to express their feelings and culture, which are similar features employed during a *Chimaisiri* dance enactment. Grau (2003:174) confirms that:

Tiwi artists have engaged in and enthusiastically any genres and techniques reaching their shores, by painting with acrylic paints, silk-screen printing, or batik; or how to the "art" used in ritual activities-developed a commercial art and essentially abstract and primarily non-narrative art into one figurative and carrier of linear stories....nature narratives.

I concur with the foregoing author's views in that when performing a dance, for the audience to clearly understand your feelings and culture, the use of different forms of art must be included in the dance. Ryan (1997) observes the same features of dance in her study of the Tiwi dance. She concluded by stating that for the Tiwi people, to sing to dance is to paint. A combination of dance, music and art is unique in some ethnic groups which perform dances at different cultural ceremonies. Grau (2003) and Ryan's (1997) observations correspond with Doudu's (1994) views, that dance is the people's art; Doudu also asserts that people of all walks of life express themselves through movement/dance and that the typical African has at one time in his lifetime danced. Respectively, in an interview with Tanyaradzwa Mutombwa, a village elder in Jaricha village, he disclosed that:

Chimaisiri mutambo wekuratidza nhunha dzedu kuburidza nemadzaniro uye nemafambiro edu pamwe netsika dzedu dzepasichigare. Mutambo unonatso yakina pachena semumera wemupeta zvinhu zvakahwandika zveupenyu hwedu.

Chimaisiri is a dance which avails us an opportunity to express our inner feelings through our dance movements, gestures and body actions. It clearly portrays our culture through different means and performance. (03 July 2019).

I correspond with the submissions given by the foregoing authors and the village elder because it is a common practice in different societies that when people perform their indigenous dance, they will embrace different forms of art as an exhibition of their unique art to express their moods, feelings and Indigenous Knowledge Systems. Correspondingly, Opoku in Austin (1987) in the study of *Asante* dance, also observes the applicability of the Sociological Aesthetic Theory in the *Asante* dance. Opoku in Austin (1987:193) postulates that:

The distinguishing characteristics of *Asante* dance are the intricate and subtle manipulation of hands, arms and legs, body sways and tilts in polyrhythmic combinations- expressive miming with rich symbolic undertones and typical *Asante* hauteur.

The views of these authors distinguish that the *Asante* dance enactment reveals more than dance; different aspects beyond the ordinary dance movements are depicted in the dance. The applicability of the Sociological Aesthetic Theory is observed in different dances which are performed all over the world. These features in dance have been observed by Felfoldi (2001), who describes that dance is surrounded by verbalized instructions occasionally in form of proverbs, stories, tales and other types of oral poetry, bound in emotional bondage. Correspondingly, I observed that when the Sociological Aesthetics Theory was effectively applied when Jindwi people perform *Chimaisiri* dance in their cultural rites. I observed that when the Jindwi people perform the *Chimaisiri* dance, they also make use of different forms of art, some of which are verbal and some visual to express their aesthetics. Musa Muchena in 3.1 revealed the Jindwi people's aesthetics.



Photo 3.1: Showing Musa Muchena holding a knoberry during an interview demonstration on 09 October 2019. Photo captured by Caleb Mauwa.

Musa Muchena disclosed that:

Patinodzana Chimaisiri tinoshandisa zvombo nezvimwewo kutaridza tsika nemagariro edu. Vadzana vanodura madyambi, nhetembo nezvimwe zvinhu zvakasiyana siyana kuratidza hunhu hwavo uye tsika nemagariro kuburikidza nekudznan nekuyemba.

When they perform *Chimaisiri* dance, they use various props and artifacts to symbolize their culture. He added that the performers also embrace axioms, poetry and different other things to express themselves through dance and song (09 October 2019).

This seem to be true because during my field work in the Zimunya community, I observed that the Jindwi people embellish their dance and singing with the inclusion of different forms of arts which include, pottery, basketry, story-telling and by uttering humorous sentiments during a *Humwe* rite. I also heard the villagers' performing in a *Makasva* rite while uttering sexually explicit vocables as well as sketching some sexual suggestive actions to express their moods, feelings and Indigenous Knowledge Systems. When I inquired the rational of those actions, from one village elder called Ndaramo Nemaringa, he disclosed that:

Awa ndiwo matambire atinoita kuburitsa unhu hwedu nematambiro edu paya patinotamba Chimaisiri mumabira edu eMakasva neHumwe. Chero munhu anonga achitamba anoburitsa zvearikufunga netsika dzedu nematambire eanoda.

This is how we exhibit our aesthetics through the performance of the *Chimaisiri* dance in our community cultural rites. Performers can exhibit their aesthetics as they desire as well as through the ancestral spirits inspiration. (09 October 2019).

I concur with Nemaringa's views because during field work in different villages in the Zimunya community, I observed that performers reveal their aesthetics through different ways. The application of the Sociological Aesthetic Theory in the study gave the researcher an enhanced understanding of the Zimunya community's ways of expressing themselves through dance.

There are also other indigenous dances in different parts of the world where the Sociological Aesthetic Theory is effectively applied. Such dances include the *Maya* ceremonial dance of Columbia, the *Asante* dances, and the *Fontomfrom* and *Kete* court dances performed by the Akan of Ghana. These dances have been plainly explained by Amagego (2006) in his article entitled "*African Dance at a Crossroad: Reflections on the Processes of Teaching and Learning African Dance and Music in North America*", as well as by Cudjoe (2015) in his M.A thesis entitled "*The contexts and meaning in Asante dance Performance: The case of Kete*". The *Kilumi* rain dance of Kenya performed by the Wakamba ethnic group can be interpreted and understood through the lense of Sociological Aesthetic Theory. The *Kilumi* dance has been excellently explicated by Korster (2011) in an article entitled "*The Kilumi Rain Dance in Modern Kenya*".

The *Guangdong Yingge* dance of China can be interpreted and understood through the lens of the Sociological Theory. Through study, I discovered that when this dance is being performed, the dancers exhibit different props, costumes, movements and cultural semiotics which bond them as a united people. Furthermore, the music which accompanies the dance encourages the people to be united. Chen (2015) exceptionally describes the *Guangdong Yingge* dance in an article entitled "*Discussion on Role and Functions of Props in Dance*". The *Reba* dance performed in Tibet, the *Bene* dance of East Africa which was expounded by Ranger (1975) in the book "*Dance and society in East Africa*", the Korean long-drum dance, the Mongolian peace drum dance and the *Vimbuza* healing dance performed by the Tumbuka people of Malawi, similarly apply the theory. The *Vimbuza* healing dance has been remarkably elucidated by Friedson (1996) in the book, "*Dancing Prophets: Musical Experience in Tumbuka Healing*". The theory is also visibly applied in the *Ekelele* dance performed by the Ekwe people of Nigeria, which was explicated by Akas and Egenti (2016) in an article entitled "*Semiotics in indigenous dance performances: Ekelele dance of Ekwe*".

people of Nigeria as paradigm". All the dances highlighted are examples of the many dances performed in different cultures of the world which can be interpreted and understood through the lens of the Sociological Aesthetic Theory.

3.2 Therapeutic/Medicinal Theory

The Therapeutic/Medical Theory supplies the second framework for the understanding and inference of the role of *Chimaisiri* dance in *Makasva* and *Humwe* rites in the Zimunya community of Zimbabwe. This theory in dance can also be called Dance Movement Therapy (DMT). Therapeutic dance theory uses dance therapy or dance movement therapy (DMT), which is the psychotherapeutic use of movement and dance for emotional, spiritual, cognitive, social, behavioral and physical conditions (<http://www.adta.org/about/who.cfm>). Research now exists showing the connection between body movements and mental attitudes (Cacioppo, Priester, and Bernston, 1993; Chen and Bargh, 1999, Wells and Petty, 1980). Brain imaging studies demonstrate the link between language and comprehension and the body movement (Pulvermuller, 2013). I concur with the submissions given by the foregoing scholars because there is a firm relationship between movement and dance, in that when one is dancing, one has to coordinate all one's body parts and all these are made possible through the mind.

In this study, the Therapeutic/Medicinal Theory reveals the connection of the various parts of the body in executing responses from the mind. The American Dance Therapy Association (ADTA) postulates that dance/movement therapy is "the psychotherapeutic use of movement to promote emotional, social, cognitive and physical integration of the individual" (American Dance Therapy Association, <https://adta.org/>). Roumain in Mannes (2011) points that music and dance sound impacts our bodies to respond in a way no other art does and there is a great relationship between the body movement, music and the human mind. The same author maintains that the reason that music and dance are so powerful in healing, is that sound actually penetrates our bodies then begins to send some messages around the body and our bodies respond accordingly. The submissions which are given by the foregoing authors are true because dance movement entails some messages being sent throughout the dancers bodies through the connection of the brain and this eventually facilitate healing to take place in our the performers bodies, soul and mind. Through analysis of the *Chimaisiri* dance I deduced that there is a correlation which exists between the human body

and sound which will eventually facilitates healing. Mbuya Makiwa, Figure 3.1, in an interview disclosed that:

Pachivanhu pedu mafambisire atinoita muviri paya patinodzana chimaisiri pamwe nekubatana kwepfungwa dzedu kunoita kuti pawe nekurapika. Kurapika uku kunita nekutamba tichisungura nhengo dzedu dzemuviri pamwe nehochekeche yepfungwa nenhengo dzemuviri nemumhanzi. Urapi ukwu hunouya nokubatana kwatakita senharaunda.

Culturally the movement we make when dance and the connection of our minds facilitates some form of healing to take place. Healing takes places because there is a mutual agreement amongst our bodies, music sounds, our body movements and our minds. We practice this form of healing collectively. (13 October 2019).

I agree with the submissions given by Makiwa because there is interconnectedness between dance, music and the mind, which is why healing through music and dance becomes possible.



Photo 3.2 Showing Mbuya Makiwa during an interview on 13 October 2019. Photo captured by Caleb Mauwa.

In this study, the Therapeutic/Medicinal Theory has been effectively applied and it reveals the significance of *Chimaisiri* dance in the healing of the Zimunya community members from different catastrophes affecting them. This theory helped the researcher to study the *Chimaisiri* dance and analyze the relationship and the coordination of the body and the mind of the Zimunya community members as they perform their indigenous dance in *Makasva* and *Humwe* rites. The theory also reveals the philosophical underpinnings of the *Chimaisiri* dance in healing and cleansing of the

Zimunya community. Through the use of the Therapeutic/Medicinal Theory, the researcher discovered the correlation that exists between the body and the mind, an aspect which is part of the enactment of the *Chimaisiri* dance in *Makasva* and *Humwe* rites. The therapeutic side also helped the researcher in analyzing how healing occurs due to the psychotherapeutic use of movement through the *Chimaisiri* dance, which the Jindwi people perform in *Makasva* and *Humwe* rites in their community.

3.3 Social Cohesion Theory

The third theory applied in this research to understand the role of *Chimaisiri* dance on *Makasva* and *Humwe* rites is the Social Cohesion Theory. McPherson and Smith-Lovin (2002) define cohesion as the total field of forces which act on members to remain in the group. Giardiello (2014) asserts that the theory of social cohesion is connected to the features of social solidarity and social bonds in general. Parson's (1937) theory of structural functionalism, Erikson's (1950) theory of generativity and Durkheim's (1912) functionalist theory of religion, have linked social cohesion to issues which deal with order and tranquility within a society. Levy and Razin (2006:4) in the book "*A Theory of Religion: Linking Individual Beliefs, Rituals, and Social Cohesion*", acknowledge Durkheim's (1858-1917) functionalist theory of religious views on social cohesion, and postulate that "religion allows for social cohesion, while social rituals are the mechanism providing the means to this end". I resonate with the affirmations from the foregoing scholars because it is true that for a society to be united, the people of that society must be in harmony with each other and their 'religion' and their relationships must be sound and healthy.

Lederach (2005:80) notes that "healing requires proximity that touches the web of community life...". This seems to be true in that for a community to achieve healing, the community should be bound together by a common cause. During an interview with Andrew Mutasa, Photo 3.2, on 13 October 2019, he disclosed that:

Kutambwa kunoitwa nevanhu venharaunda kunotibatanidza pamwe chete kubudikidza nesimba reungano rinotisunga pamwe semhuri ino. Iroro simba ndiro rinoita kuti tikwwanise kuita zvinhu zvedu pamwe chete senharaunda.

Community performance of the dance unify us through a mystical influence; this force is unbelievably precious in cementing our societal fibre. The unifying influence enables us to commune together as a united community.

This is true because when a community perform its cultural activities together as a united entity, an indigenous dance has a capacity to facilitate good working consensus amongst the people as a resilient collective unit because the expressive power of dance and the songs which are sung in ritual context have meaningful messages which are very useful in people's lives.



Photo 3.3: Displaying Andrew Mutasa during an interview on 13 October 2019. Photo captured by Caleb Mauwa.

In the Zimbabwe music academia there were limitations of the proper use of indigenous dance in social cohesion because some music researchers ignorantly study dance without considering its influence in facilitating social cohesion. Therefore, the application of the Social Cohesion Theory in finding out the role of *Chimaisiri* dance in *Makasva* and *Humwe* rites in the Zimunya community, is addressing a gap that exists. The study seeks to investigate the prospect of how *Chimaisiri* dance can influence social cohesion within the Zimunya community and to document this for posterity and academic use.

The Social Cohesion Theory was also employed in this study because of its pertinence to social solidarity and to social bonds. Through application of this theory, it provides the researcher with insight into how a community can live together in harmony with each other when they perform their social and cultural functions for the betterment of the community. The theory was beneficial in my research in that its interdependency with other theories such as Parson's (1937) structural functionalism, Erickson's (1950) generativist theory, and Durkheim's (1912) functionalist theory

of religion, gave the researcher a comprehensive understanding of the Zimunya community, as well as the societal fibre that unites them.

3.4 Analysis of key findings and the relevance of theoretical framework

The succeeding paragraphs will give an account of the analysis of the key findings as well as the relevance theoretical frameworks which informed this study. The IBSFS model has been employed to guide this study on aspects of the role of *Chimaisiri* dance in *Makasva* and *Humwe* rites. It incorporated three theories to superbly analyze the dance under study. The IBSFS model was helpful in studying the interactive characteristics of the Jindwi people when they collectively execute the *Chimaisiri* dance and rites in ritual contexts. The model was helpful in divulging and establishing the various social factors that bring unity and social cohesion amongst the Jindwi people. Lastly, it also uncovered the *Chimaisiri* dance aesthetics and demonstrated how they display the Jindwi people's Indigenous Knowledge Systems. The model further unpacks the role of the *Chimaisiri* dance separately by critically analyzing the dance using the three aforementioned theories as shall be illustrated in the succeeding paragraphs.

The Sociological Aesthetic Theory was also applied in this research and it provided a platform for the hidden dance ethnic features to be revealed and employed during the enactment of the dance. Through the use of the Sociological Aesthetic Theory, I observed that when *Chimaisiri* dance is being performed, the dancer, the singers as well as other participants contribute to the performance of the dance in cultural ritual. I observed that the dancers and audience contribute through expressing themselves through song and dance in very exciting and supernatural ways. Uji (2014: 4) states that the Sociological Aesthetic Theory “explores dance ethnic features, considering aspects of dance as an intermediate of cultural and social interaction”. Features of different dance genres and styles are analyzed according to their social settings and cultures. During my field work in the Zimunya community, I observed that when the indigenous dancers and villagers are performing in a cultural rite, there are some cultural aspects which were mirrored and used to foster communication amongst the dancers, as well as all those who were taking part during the performance of the day. Through the application of the Sociological Aesthetic Theory, I observed that the dancers take turns to express their dancing antics and prowess and express their feelings as well as their personal thoughts. The way dancers were performing while expressing their

semiotics, feelings, emotions and thoughts resonates with the ideas of Grau (2001: 17), who states that “Sociological Aesthetic Theory uses the arts such as dance to express their personal thoughts and comment on their experiences”. I observed that *Chimaisiri* dance makes the performer exhibit the community’s symbolic values, emotions and also gives opportunities for the expression of the feelings and sentiments of the participants. The idea of dance as a symbol of expressing body aesthetics is acquiescently recognized by Nzewi (2007a: 207):

From the origin of a person to a person's imponderable future, the human body is civilization's most poetic and aesthetic asset when it communicates in dance as a transforming, spiritualizing state of being. Africa is a goldmine of such body-poetry and body-aesthetics.

I concur with the foregoing assertion; it seems to be accurate because I saw the Jindwi people in different cultural rites performing and exhibiting different body movements to express themselves and their culture. The Sociological Aesthetic Theory was very useful in my research because it replicated all the aspects of dance ethnic features which are used by the Jindwi people of the Zimunya community to identify themselves with their Indigenous Knowledge Systems, Indigenous Music Knowledge and in expressing their semiotics, feelings, thoughts and beliefs.

Secondly, the Therapeutic or Medicinal Theory was applied in this thesis and provides a lense to examine and reveal the healing aspects of the *Chimaisiri* dance. Therapeutic/Medical Theory in dance can also be called dance movement therapy. Therapeutic dance theory applies dance therapy or dance movement therapy (DMT) which is the psychotherapeutic use of movement and dance for emotional, spiritual, cognitive, social, behavioral and physical conditions (<http://www.adta.org/about/who.cfm>). Balgaonkar (2010) acknowledges that the use of dance movements as a therapeutic or healing tool is rooted in the idea that the body and the mind are inseparable. I agree with the foregoing authors in that when a dancer is performing, he will make use of the mind and show the unique motor skills to display the movements in dance, and these are fundamentally done to express emotions and for social function. Wells and Petty (1980) allude that dance shows the connection between body movements and mental attitudes. This theory has been used by different cultures in different countries and it yields good results. The website of the American Dance Therapy Association (ADTA) acknowledges that DMT is helping individuals in the whole world and it has been efficaciously recognized in different American, European, and Asian countries (American Dance Therapy Association). Rangparia (2011) comments that in Asia,

India is one of the countries amongst the ADTA's listed countries and its indigenous dances are proven to have some healing effect upon the Indians. I resonate with the foregoing authors' submissions because through study I have learnt that different countries have used the dance movement therapy and benefited them. Most importantly the foregoing authors clearly exhibit how this theory has been used in different countries throughout the world. This theory relates to this study through the usage the *Chimaisiri* dance's expressive movements, which are believed by the Zimunya community members to enable healing to take place. There several studies which have been conducted internationally and regionally on the healing effect of dance and they have proven that dance has the aptitude to heal. Parker (2006) in his study of dance, movement therapy and indigenous dance in a Ugandan community has proved that Uganda ethnic dances have some healing capacity. I resonate with Parker's submissions because through study, I that learnt indigenous dances possess some healing powers in different cultural settings.

Lopez (2007), who studied the use of the Puerto Rican folk dance *Bomba* in dance or movement therapy for women survivors of domestic violence, proved that indigenous dances are therapeutic. Correspondingly, Rea (2004) in his study of ethnic dance connections to body, mind and spirit, and Wernic (2009) in his study of the use of prayer breads in psychotherapy, proved that dance is a healing medium in indigenous cultures. This is true because the numerous studies by the foregoing authors prove that different indigenous groups, such as religious rites, supplication, rumination, movements as well as dance, have healing aspects that absolutely touch one's mental, physical and spiritual self, then cause healing to take place. Through this theory, I have discovered that when the Jindwi people are performing their indigenous dance while making movements in relation to the music and the *Chimaisiri* drumming beat, there is a spontaneous corresponding connection that exists from the mind; then the entire body will respond to the rhythms and the sound of the music and dance movements. All these will internally cause healing to take place.

I also discovered through observation that when the *Chimaisiri* dancers and the villagers were performing, the Medicinal Theory elucidates how the mind links with the body simultaneously as well as through meditation and their strong cultural beliefs. Through the dance enactment, I observed that if all these connections work together through the body, then the healing effect through the dance will begin, starting from one's mind then spreading all over the body. At the same time, the same effect goes through the community's mind; then the community will think

deeply and meditate through the medium of the spiritual world. Automatically, the ancestral spirits would come and mediate between the livings through the dance moves and facilitate spiritual healing. Through this method, the participants' souls are healed through the medium of the ancestral mystical spirits that would have been invoked by the *Chimaisiri* dance. The Zimunya community members believe that through the therapeutic, medicinal theory, dance movements and the music performed are medicine to the souls of the participants as well as to the community at large.

Through observation during the *Chimaisiri* dance enactment, I have discovered that the Therapeutic Theory goes further than pointing that dance can be a therapy, panacea or an antidote to societal ills. The theory further illustrates that the *Chimaisiri* dance is a powerful and influential medium that can be used to convey important messages of peace to the entire Zimunya community, for social cohesion to take place. Furthermore, the Therapeutic Theory displayed that when the *Chimaisiri* dance is effectively performed in its actual context, it can be valuable in the mending of people's broken relationships. Through my study, the Therapeutic/ Medicinal Theory also demonstrated that the *Chimaisiri* dance is a cultural practice which exhibits a way of life of the Jindwi people, and as such it must be performed with expertise for its therapeutic influence to be recognized.

Through this study, I also observed that the Therapeutic Theory is relevant to my study in that it demonstrates and unpacks how healing takes place when the Zimunya community performs *Chimaisiri* dance during *Makasva* and *Humwe* rites. In the Zimunya community, particularly in Jaricha and Mapembe villages, the Therapeutic/Medicinal Theory is directly applicable in this instance demonstrating how *Chimaisiri* dance is medicinal to the soul, mind and the whole body, consequentially instigating a curative influence within the entire Zimunya community. Through my interaction with different community members, I discovered that when the indigenous dancers and villagers were performing, they forgot about themselves and went into a spiritual realm through the route of deep thinking, meditation and the dance movement. I also discovered that the *Chimaisiri* dance enactment is useful in the healing process during the *Makasva* rite in the Zimunya community. A similar healing effect caused by the *Chimaisiri* dance enactment amongst the Zimunya community members, through the application of the Therapeutic or Medicinal Theory, was correspondingly used in Edward Schieffelin (1985) in the *Kaluli* curing seances mediums in

Papua New Guinea, and amongst the Tumbuka people of Northern Malawi when they perform the *Vimbuza* healing dance. Friedson (1996) in his study of the Tumbuka people, apparently used the same procedure and made use of indigenous dance to cause healing of patients. The same can be said of the “*Ndembu*” rituals of Zambia which were explicitly studied by Victor Turner (1968) in the book “*Drums of Affliction*”, as well as in the Korean *Shaman* ritual which were explicitly explained by Laurel Kendall (2018) in her article “*Giving Rise to Dancing Spirits: Mugam in Korean Shaman ritual. Korea-Dance Therapy History*”. I resonate with the writings of the foregoing authors because they reflect some similarity with my study and they also exhibited how they have effectively applied the Therapeutic or Medicinal Theory. Corresponding to the different ethnic cultures revealed by the foregoing authors, in the Zimunya community, the patients are the community members. Therefore, if the Zimunya community is afflicted by misfortunes, the *Chimaisiri* dance is performed during their ritual enactment where spirited dancers and drummers would perform, causing the ancestral spirits to manifest and mediate the requirements for the healing process.

Through analysis I discovered that the Therapeutic/ Medicinal Theory illustrates how the Jindwi people perform their sacred dance, as a diagnosis of some social ills. Amazingly, I have observed that during the performance of *Chimaisiri* dance, there are similar dance actors as in the *Vimbuza* healing ceremony which is performed by the Tumbuka people of Malawi. I observed that the dance actors are the medium for the dance healing in the process of appeasing the deity in addressing the prevailing social misdemeanors in the Zimunya community. The use of the Therapeutic/Medicinal theory in the study helped to put into perspective the research questions because I was able to observe and validate how *Chimaisiri* dance is therapeutic or medicinal through the use of this theory during *Makasva* and *Humwe* rites. Thus the application of the Therapeutic/ Medicinal Theory explains how the Jindwi people effectively perform the dance and conduct rituals for community cleansing and healing to take place. Therefore, the evidence from the data gathered and presented highlights that the Zimunya community members are direct beneficiaries from the performance of the *Chimaisiri* dance due to its therapeutic or medicinal effect, although some people despise the dance. Thus, the application of the Therapeutic/Medicinal Theory enables the Jindwi people to perform the dance and conduct rituals for community cleansing and healing to take place.

Lastly, the theory of Social Cohesion was put into context as applied in this research. It was observed that the power and influence of the theory of social cohesion on *Chimaisiri* dance has an effective force that is invincible and draws all people to come together as a united force; this facilitated all Zimunya community members to be bound together as one family. The positive impact of the *Chimaisiri* dance has proved to me that dance is a powerful medium with the capacity to bring the Jindwi people together to unite for one common purpose. This uniqueness and role of *Chimaisiri* dance is reinforced by McPherson, Smith-Lovin and Brashears (2000), who describe cohesion as “the total field of forces which act on members to remain in the group”. I concur with the assertion by the preceding authors because I have observed *Chimaisiri* dance as a bonding tool of the Zimunya community members as they come and perform their sacred dance together, thus the theory of Social Cohesion illustrates how a group of people who share the same line of thought and interests are brought together by social bonds to achieve the same goal. In this context, the Jindwi people are brought together by the enactment of their indigenous dance to achieve social unity and togetherness.

The data gathered from different villagers who were interviewed confirmed that *Chimaisiri* dance facilitates social cohesion amongst the Zimunya community members. Individual informants and those representing different focus groups presented an array of perceptions in support of the dance in initiating social cohesion. The various indigenous dancers representing different focus groups narrated that they perform the dance and sing songs which promote social cohesion through their inclusivity of dance, while the various individual villagers and traditional authorities promote *Chimaisiri* dance through their own ways and through teaching the youngsters about the importance of the dance in their culture. The villagers perform the dance during the community cultural rites with some challenges to raise awareness of the importance of *Chimaisiri* dance performance in the Zimunya community.

This Social Cohesion Theory was instrumental in this research because it exhibited how *Chimaisiri* dance was influential in bringing together the Jindwi people of Zimunya community. Correspondingly, I observed that *Chimaisiri* dance brought together all the participants in one accord for their communal goals to be achieved through the performance of *Chimaisiri* dance during their cultural rituals. The Social Cohesion Theory exhibited how *Chimaisiri* dance is credible to the Zimunya community, as well as how peace, tranquility and harmony prevail within

the Zimunya community through the enactment of their indigenous dance during *Makasva* and *Humwe* rites. The Social Cohesion Theory exhibited how it reveals the Jindwi people's philosophy of togetherness and a sense of community, which according to Dreeszen (1994), is a sense of connectedness among the people of a community. These were achieved through community appreciation and performance of *Chimaisiri* dance, through the communication in dance expressions and the visual arts. The social cohesion theory showed that when the Jindwi people perform their indigenous dance, they are a people who are more than individuals but a united group with a unique way of living. This resonates with McDougall's (1921) views that a group is more than the sum of individuals; it has a life of its own, a collective soul, or group mind, a common mode of feeling, and reciprocal influence among members. Lastly, the Social Cohesion Theory was very valuable to me in answering the research questions through illuminating the social bonds which unite the Zimunya community members.

3.5 Summary

This chapter summarizes the three theoretical frameworks which guide this study. The IBSFS model and the three theories employed in the study are the Sociological Aesthetic Theory, the Therapeutic/Medicinal Theory and the Social Cohesion Theory. The IBSFS model and the theories directed the researcher in this study and assisted in clearly explaining the findings of the study. The chapter also offers contextual information behind the theories and how they interrelate with the topic under study as well as how they answer the research questions. The chapter concludes with how the theories have been applied in different world cultures and presented an analysis of the key findings against the theoretical frameworks of the study, showing how their application was relevant.

CHAPTER 4 ILLUMINATING THE ROLE OF *CHIMAISIRI* DANCE

4.0 Introduction

The central research question for this study was, “What is the role of the *Chimaisiri* dance in fostering social cohesion, and societal healing in the Zimunya community and how can documentation of *Chimaisiri* dance assist in the mitigation of possible disappearance of cultural heritage?” In pursuit of revealing the role of the *Chimaisiri* dance, firstly this chapter outlines the dance interpretation methods employed by the author to understand the role of *Chimaisiri* dance in *Makasva* and *Humwe* rites. It also presents, interprets and analyzes the opinions, feelings, beliefs and perceptions of the villagers from the data collected from traditional authorities, village elders, *Chimaisiri* indigenous dancers as well as the villagers and it also reveals how the IBSFS model and the three theories namely the Sociological Aesthetic Theory, Therapeutic/ Medicinal Theory and Social Cohesion Theory were functional in the study. The data was collected using face-to-face, in-depth interviews from one hundred different participants. The views of diverse community members, focus groups and individual villagers are presented to highlight the role of *Chimaisiri* dance on *Makasva* and *Humwe* rites in the Zimunya community. The research findings are coded and presented according to the diverse group discernments. Lastly, an analysis of key findings and the relevance of theoretical frameworks is presented.

4.1 Dance interpretation methods employed in the study

The author employed three different dance interpretation methods namely the Motion Movement Analysis (MMA), Laban Movement Analysis (LMA) and the Semiotic Movement Analysis (SMA), to interpret the *Chimaisiri* dance enactment in ritual context. These dance interpretation methods have been explained and elaborated earlier in Chapter 2.5. I employed these three dance interpretation methods in different sections of the thesis so that I can explicitly expose the different aspects of the *Chimaisiri* dance when it is performed in ritual context and to help the reader have a better understanding of the dance choreography and ethnography. The Motion Movement Analysis has been recommended by Aristidou et al. (2015) because it inquires the understanding of different types of human movements, such as basic human actions such as walking, running, or

jumping and stylistic variations e.g. emotion, intention, expression or gender. I employed this method in my analysis of the *Chimaisiri* dance because I discovered that it focuses on similar aspects that are disclosed during the *Chimaisiri* dance enactment. The second dance interpretation method employed to analyze the *Chimaisiri* dance is the Laban Movement Analysis (LMA), which is recommended by Aristidou et al. (2015) because it aims to identify styles in dance motions. An important aspect of this dance interpretation method I like is that, it uses space that aims to capture the four (LMA) components (body, effort, shape and space) and can be subsequently used for motion comparison and evaluation. I chose this method because when studying *Chimaisiri* dance I was able to examine the different styles in the dance motion and I was also able to deduce their meaning.

The third dance interpretation method I employed to interpret the *Chimaisiri* dance is the Semiotic Movement Analysis. I applied this dance interpretation method because it helped me to consider the components of the *Chimaisiri* dance as a sign and symbolic value which exhibits the Jindwi people Indigenous Knowledge Systems. Rochelle (2015) recommend this dance interpretation method because it involves multiple forms of dance presentation as a core in the dance sign and the understanding of the multiple forms of the communication of dance as a language. In my interpretation of the *Chimaisiri* dance I was able to examine the different cultural signs that are exhibited by the *Chimaisiri* dance and the indigenous dancers as well as to deduce how these signs were interactive to the Jindwi philosophical domain. The other important aspect that inspired me to employ the Semiotic Movement Analysis method to analyze the *Chimaisiri* dance enactment is the fact that it has been superbly applied by different authors such as Akas and Egenti (2016) in the study of the *Ekelele* dance people of Nigeria. These authors recommend this dance interpretation method because they believe it is a pointer in upholding the communal essence of any given society both in myth, custom and legendary experiences. Therefore, through employing the Semiotic Movement Analysis I was able to distinguish that the *Chimaisiri* dance is regarded as a sign that exhibit the Jindwi cultural values and I was able to comprehend how the Jindwi people dance and signify their social structures. Consequently through semiotics the Jindwi people were able to utilize the expressionistic tool of the *Chimaisiri* dance to express, symbolize and communicate their different communal signs and Indigenous Knowledge Systems.

4.2 *Chimaisiri* dance a symbolic value

During my field work in different villages in the Zimunya community, responses from villagers revealed that there is no single interpretation on how *Chimaisiri* dance symbolizes the cultural values, beliefs and norms of the Jindwi ethnic group during the performance of *Makasva* and *Humwe* rites. As I conducted interviews and focus group discussions, I noticed that the Jindwi people stalwartly believe in the enactment of their indigenous dance. An indigenous dance is a communication implement that is performed in ritual context and exhibited by an ethnic group in a given society on different activities to resemble their beliefs. An indigenous dance also work as a symbolic value of a given ethnic group. Charlmers (1973) in Akas and Egenti (2016) views indigenous dance an expressionistic tool utilized to capture, express, embody and formulate any given representation of our transitional indigenous culture. He added that it is used in its form, accompanied by a semiotic song and music, to entertain and educate the indigenes.

It is true in that an indigenous dance is a ‘tool’ or a medium used to exhibit a people’s culture because through dance communication between the performers and audience is made possible. In different world cultures, indigenous dances which are performed in dissimilar communities symbolize the people’s beliefs systems, norms and cultural values. All these cultural aspects are displayed through expressions which are portrayed when the dancers perform. As highlighted by the foregoing author, an indigenous dance is an ‘expression tool’ detonating that all cultural expressions of people’s cultural norms and cultural values are revealed through the enactment of an indigenous dance. In different villages in the Zimunya community, I have observed the Jindwi people express their culture through the enactment of the *Chimaisiri* dance by proficiently applying the Sociological Aesthetic Theory to express their cultural semiotics, norms and cultural values.

Rossman and Rallis (2003) agree with Charlmers’ (1973) views that an indigenous dance symbolizes beliefs and values shared by members of a group or a community. Interestingly, when I was conducting my filed work, I was able to acquire primary evidence on how *Chimaisiri* dance symbolizes the Jindwi people’s beliefs, norms and cultural values. The main views that were divulged by various village elders, who are knowledgeable in the dance enactment, are presented in the subsequent paragraphs. My interaction with one village elder who is a culture custodian and the community advisor in Chisamba village was an interesting and enlightening experience. In my

quest to find out how *Chimaisiri* dance is a symbolic value to the Jindwi people, I had a very interesting and educative interview with Eva Chisamba, shown in Photo 4.1.



Photo 4.1: Displaying Eva Chisamba, a village elder in Chisamba village during an interview on 13 October 2019. Photo captured by Caleb Mauwa.

Eva Chisamba had this to say:

Mutambo wedu weChimaisiri hwaro wemitambo yese yemuno maShe Zimunya. Zvatinoita pamutambo uyo, kubvamu matambire, mapfekero, Zvatiunoshandisa uye zvatinatoratidza pamwe nenziyo dzvedundo zvinoratidza Zvatinofunga, magariro edu uye etsika dzedu zvikuru pationoita mabira edu makuru ekuchenura nyika pamwene kutenda midzimu yedu.

Our indigenous dance, *Chimaisiri* is the base of our entire cultural ethos in this land which is headed by Chief Zimunya. Everything that we do displays the way we dance, shows our dress code, artifacts and props we use when we dance and symbolize our cultural heritage, belief systems, worship system and our Indigenous knowledge systems (13 October 2019).

The opinions given Eva Chisamba seem to have coherence with the interpretations that were presumed on the same question by Chief Zimunya on the 28th of August 2019 in substance, regardless of them presenting their understanding differently. Through observation, the villagers showed that they regard their indigenous dance highly and they appreciate how valuable it is to their community because it symbolizes their cultural events, norms and cultural values. Giurchescu (2001) confirms that the enactment of dance displays an integral part of network of social events, and it is also part of the system of knowledge and belief, social behaviour and aesthetic norms and values. This appears to be true with *Chimaisiri* dance, which also displays the Indigenous Knowledge Systems of the Jindwi people.

It was also established that the villagers have been good custodians of the dance because they guard it jealously and inculcate their belief systems to the future generation on the significance and potency of the dance. Upon engaging different villagers in the Zimunya community, key participants relayed the transitions and development of the dance since time immemorial. The reflections were an eye opener to me because of the different yet harmonized perspectives on the question, notwithstanding the importance placed on its value as part of their Indigenous Knowledge Systems. Furthermore, as I intermingled with the Jindwi people, the majority of the villagers were able to narrate flawlessly how the *Chimaisiri* dance is a symbolic value to their culture. Villagers took their time to sing and dance for me and relate different songs in their culture which symbolize, teach and enlighten them about their culture and I was able to distinguish the realities of the *Chimaisiri* dance. One elderly woman in Chinyauhvera village expressed her clear knowledge of the community's cultural beliefs, Indigenous Knowledge Systems and her role as one of the elderly women in cascading this knowledge through oral and practical means to the younger generation in the enactment of the dance which is a fulcrum to the cultural rites. During an interview with Shorai Gombakomba, she explicitly narrated that:

Ini ndinotamba Chimaisiri uye ndinozivikanwa nekutamba munharaunda medu. Ndinochifarira nokuti chinotodzidzisa zvetsika dzedu zvakawanda pamusoro petsika dzedu uye chinondipa mukana wekuzvitsanangura mukutamba ndichiburitsa mufungo yangu pamwe nekuburitsa tsikanemagariro edu.

I am a renowned *Chimaisiri* dancer in my village. I enjoy performing this dance because it teaches and parades our symbolic values and beliefs, Indigenous knowledge systems, cultural values and norms. The dance symbolizes all these aspects through the messages in songs, using storytelling, poetry and even through our costumes (12 October 2019).

The foregoing response exhibits that the Jindwi people certainly value their culture and they exude it through their dance enactment. Gombakomba's view on dance resonates with Onwuekwe (2006:177), who acknowledges that "dance is the expression of the beliefs, attitudes, norms and values, of a particular culture". This is true because through the enactment of a dance, performers are able to exhibit their beliefs and moods. During my field work, as I participated in the Zimunya community rites, it was clear that all the communal members were able to express their philosophies through dance, as well as relating well with their sacred dance. As postulated by Shorai Gombakomba in the preceding interview excerpt, *Chimaisiri* dance enactment helps the

Jindwi people to preserve their culture. Onwuekwe (2006:182) confirms that “dance helps to preserve the people’s culture in the sense that the language of the people is used in their dance where vocal music is involved”. This is true because different indigenous dances that are performed by different ethnic groups help to reserve a people’s culture and Indigenous Knowledge Systems. The feedback from villagers revealed that community members are accustomed to their dance and value the dance because of its upshot of radiating their Indigenous Knowledge Systems through song, dance variations, poetry and storytelling. I realized that the enactment of *Chimaisiri* dance facilitates social cohesion and empowers the community to live in peace and harmony, regardless of the demographic imperatives and differences in personal backgrounds. However, when it comes to dance, it was evident that the community members would combine in harmony an aspect that the community learnt and adopted into practice through the dance enactment.

4.3 *Chimaisiri* dance influences

The *Chimaisiri* dance has some special spiritual inferences to the Jindwi people, particularly on the performance of *Makasva* and *Humwe* rites. Through interviews and focus group discussions I realized that the dance is spiritually connected that is why the dance is performed correspondingly with the community rites. The villagers cited that the dance enactment influences the villagers to execute community rites for the good of the entire community. This is true because when *Makasva* rites are about to be performed, several people will automatically think and prepare to perform them because they are spiritually and ritually connected and they also contribute in facilitating social cohesion and the healing of their community ills. This aspect in *Chimaisiri* dance is also found in different African dances as noted by Monteiro and Wall (2011: 235), who confirm that “traditional African dance is connected to ritualistic and spiritual healing practices, and addresses a range of ailments”. I concur with the foregoing authors because in most African traditions, people make use of indigenous dances in their ritual and healing ceremonies. More information about African dance use in healing and rituals has been discussed previously in Chapter 2.1. In my analysis, I discovered that the majority of the adults in various villages enjoy performing the *Chimaisiri* dance during their cultural rites and I have established that the traditional dancers are lured by the *Chimaisiri* indigenous dance and songs which allows them to exhibit expressive dance styles which are spiritual and connect them with the deity.

Some villagers disclosed that the majority of the community members are inspired to perform *Chimaisiri* dance because it is beneficial both socially and spiritually which they have enjoyed for several years since they started performing the dance. I agree with this because I have discovered that when some villagers perform the *Chimaisiri* dance in ritual context, it motivates them to perform it because of its spiritual and healing power. I have noted that mainly the healing power through *Chimaisiri* dance is psychological because the villagers trust that if they just perform the dance in their rites they will be healed. The healing power of the *Chimaisiri* dance can be interpreted in the lense of the Therapeutic/ Medical Theory which is applied in this thesis because through this theory healing is achieved by the combination of sounds, movement and link with the mind. It is important to acknowledge that the traditional authorities trust that healing occurs through the *Chimaisiri* dance enactment and they the dance prompt them to be spiritually active and thus continue to venerate the community ancestors. The village elders gave their views on this matter and they underscored that the *Chimaisiri* dance heals them and this motivates them to keep a good mutual relationship with their deity and maintain a respectable connection with them. Ndaramo Nemaringa a village elder in Mapembe village during an interview narrated that:

Chimaisiri chinorapa uye chinokwezva vanhu vazvhinji kwazvo. Kana wajaira kuchitamba unotosimuka uchitamba kana wanzwa vanhu vakuimba nziyo dzacho uye kana wanzwa nziyo. Vanhu vazhinzi vanoongoerekana vasimuka vave kutamba kana Chimaisiri kana chava kutambwa. Vanhu havatoziviwo kuti chii chaicho chinovasimudza kutamba kanamutambo uyu kana wotambwa.

Chimaisiri dance heals and lures the audience in a mystical manner, when one is used to perform this dance, you will easily stand up and dance once you see villagers performing because it is spiritual and inviting and by so doing you get healed. Most people will eventually see themselves dancing during the *Chimaisiri* dance enactment. No one is forced to participate during the *Chimaisiri* dance enactment, however there is a mutual connection which triggers and lures participants to join in the dance performance and get healed (09 October 2019).

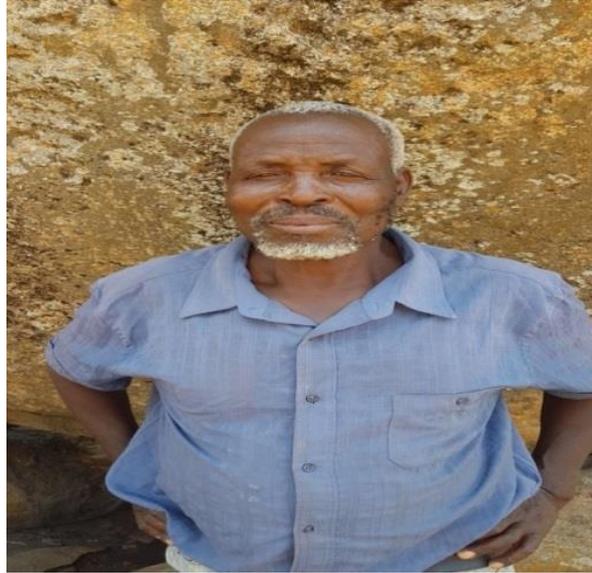


Photo 4.2: Ndaramo Nemaringa a village elder in Mapembe village during an interview at Mount Matanga shrine in Mapembe village on 09 October 2019. Photo captured by Caleb Mauwa.

I concur with the submissions divulged by the foregoing village elder because I have observed that the *Chimaisiri* dance has the capacity to entice the villagers to come and perform it, hence they trust that it has some healing influences. In different villages, I realized that the enactment of *Chimaisiri* dance influences the majority of people in different ways. The elderly people enjoy performing *Chimaisiri* dance because when they hear the inviting *Chimaisiri* songs and the bellowing of the strong rhythms of the *pfuredzinde* drumming beat they arise and join the other performers during the dance enactment. Through analysis, I discovered that the *Chimaisiri* dance is spiritually connected because in ritual contexts, I witnessed that villagers could not repel its power once the dance enactment starts during a cultural rite. The participants in different villages in the Zimunya community confirmed that they are influenced by the *Chimaisiri* dance enactment to continue to exercise their traditional worship system, to venerate and appease their ancestors, and ask for rains and societal healing. I observed that the community relies on the enactment of the dance in all community spiritual activities. I also noted that different community groups inclusive of the traditional authorities, indigenous dancers and the villagers work together for the good of their community due to the cohesive influence of the dance amongst their community.

4.4 Perceptions underlying *Chimaisiri* dance enactment

Participants from various villages and focus groups gave their different perceptions underlying the enactment of the *Chimaisiri* dance. The villagers narrated diverse and major fundamentals that are

core in the performance of the dance on their community rite. Responses through interviews conducted with different participants in relation with the perceptions underlying the enactment of the *Chimaisiri* dance were given, it can be concluded that there are negative and positive perceptions which can be categorized. These perceptions are discussed in detail in the succeeding paragraphs.

4.4.1 Positive Perceptions

During field work in the Zimunya community, interviews with villagers, traditional dancers and the traditional authorities were conducted and reactions from participants were interestingly diverse. It was highlighted that through performing the dance in ritual contexts, the dance is symbolic of their cultural values and their Indigenous Knowledge Systems. Strong sentiments commended this acuity and praised the dance on its role in radiating their culture. The Zimunya community members as well as the traditional authorities implored this observation and highlighted that through the dance different actors take part as they perform the dance on their community rites and by so doing promoting togetherness. Community members disclosed that the dance has the aptitude to unite the community, stimulate and necessitate the basic rudimentary requisites for unity and social cohesion amongst the people without coercing any one to oblige. In an article written in *The Patriot* of 23 March 2017, Dr Tony Monda confirms that “the communalistic interactive, communicative nature of music and dance creates a high degree of social cohesion”. I concur with the foregoing author because when people collectively perform a dance of their choice, they will become united. During my focus group observations in the Zimunya community, I discovered the aptitude of the *Chimaisiri* dance in enabling social cohesion to occur amongst the Jindwi people. I noted that when the dance is performed the community members would converge and perform the dance merrily together as one united family and this can be interpreted in the lense of the Social Cohesion Theory because the dance avails an opportunity for villagers to relate well with each other. In an interview with Chief Zimunya, he expressed that:

Chimaisiri chinobatanidza wanhu uye chinoita kuti vanhu vakasiyanasiyana vaungane pamwe chete mumazera akasiyana nemumabasa akasiyana kukurudzira nhauye runyararo. Kuburikidza nekutambwa kwachinoitwa mudunhu redu zvizhinhi sei paMakasva ehumwe, vanhu vakasiyana kubva pasi munharaunda medu kukwidza kusvika kuvakuru vemuhurumende, bazi remitambo netsika

vavekumiriramira kukurudzira kutambwa kwemutambo uye munharaunda medu kuti urambe uchibatandiza vanhu.

Chimaisiri dance is a medium that unites different people with different backgrounds to come together as a united force to promote peace and harmony. Through the performance of *Chimaisiri* dance in our community especially on *Makasva* and *Humwe*, different people in our community as well as government officials responsible for arts and culture, are now promoting the performance of our dance. The cultural officers are now encouraging us to continue performing the dance so that it can foster unity and social cohesion, and for us to preserve our indigenous knowledge systems through the dance enactment (28 August 2018).

The sentiments highlighted by Chief Zimunya seem to correspond with the analysis that were assumed on the same inquiry by the different community members. The responses revealed that the community members believed that *Chimaisiri* dance performance unite the community members because it has the ability to bring different people together and promote unity and social cohesion through the songs' messages. The dance enactment brings together the dance stakeholders from various villages in the Zimunya community from grassroots level up to the top level and it also includes the Zimbabwe government department responsible for culture development, promotion and preservation, religious leaders as well as the politicians. The Zimbabwe government has empowered cultural officers to work hand in hand with the Zimunya community and traditional leaders to advance the sustenance of unity and social cohesion amongst the Zimunya community through the enactment of *Chimaisiri* dance.

Encouragingly, as articulated by Chief Zimunya in the interview excerpt cited above and the other respondents who informed this research, they correspondingly confirmed that *Chimaisiri* dance provides a form of interaction amongst the Jindwi people. Giurchescu (2001) confirms that dance in essence is a form of interaction. I concur because with the foregoing author because when different ethnic groups in Zimbabwe perform their indigenous dances, the performers and the audience intermingle happily together. Observing *Chimaisiri* dance enactment this feature is practical when the dance is performed in ritual context because the dance provides an opportunity for locals to come together and interact as a united family. Drawing from the responses given by the villagers and that of the Chief Zimunya as depicted in the interview excerpt above, the *Chimaisiri* dance propels positive influence to the attainment of social cohesion and reconciliation.

Interestingly, I realized that Social Cohesion is achieved through the *Chimaisiri* dance enactment, because when the villagers perform the *Chimaisiri* dance, most of the community members would come and commune together in peace and harmony. Even days after the *Chimaisiri* dance enactment, I realized the application of the Social Cohesion Theory in use in the different villages of the Zimunya community. I noticed that the villagers would live together in harmony meaning the *Chimaisiri* dance facilitated social cohesion amongst the Jindwi people. Enekwe (1991) in Onwuekwe (2006: 184) acknowledges that, “dance serves a vital function in human society to achieve social cohesion or togetherness, causing them to feel a deep sense of communion with each other. As a result, people are liberated from the bonds of individuality... societies whose traditional values are still intact tend to value the cohesive or unifying effects of the dance”. Lederach (1997:26-31) finds social cohesion and reconciliation as one entity but a concept that has to do with many different actors and approaches. I agree with the foregoing authors views because social cohesion needs collective effort from various people. Interestingly when I was doing my field work, I established that there are different actors, levels and approaches which are involved in *Chimaisiri* dance enactment so that it can splendidly facilitate social cohesion and reconciliation to transpire amongst the Jindwi people. Villagers confirmed that through the enactment of *Chimaisiri* dance collective approaches are employed by the Jindwi people on their dance enactment to facilitate unity, social cohesion and reconciliation amongst the Zimunya community members.

Villagers in different Zimunya communities value the dance because of its many roles. During interviews with the community members, revelations by participants disclosed that *Chimaisiri* dance is used for different purposes amongst the Jindwi people. Some participants were also of the view that *Chimaisiri* dance in a way was an influential communal healing medium. These participants strongly believe that the dance has the healing effect, because whenever the community faces problems, the traditional authorities will conduct a ritual to deal with the situation where the dance plays a very significant role in causing communal healing to take place. I observed that some community members perceive the dance as an important medium that facilitates the success of the rain-making ceremonies. The villagers believe whenever they perform the dance rains will fall on the day or within few days after the execution of the ritual and enactment of the dance. I also distinguished that the villagers believe that the enactment of *Chimaisiri* dance has

some capacity to illustrate some mystical powers beyond comprehension. This philosophy resonates with Enekwe (1991) who concedes that traditional dance has magical and mystical values. I also noted that the Jindwi people trust that the successful enactment of the *Chimaisiri* dance enables the dance to expose its supernatural power for the benefit of the entire Zimunya community members.

4.4.2 Negative perceptions

There are also negative perceptions that are related to the *Chimaisiri* dance enactment. Interviews and focus group observations that I conducted during my field work in the Zimunya community helped me to hear the negative perceptions associated to the performance of the dance. The participants managed to disclose and clarify the negative perceptions they have on the performance of the dance during their cultural rites. I succeeded in gathering primary information from the villagers, traditional authorities as well as the traditional dancers themselves on the negative perceptions of the dance. Responses from the various dance stakeholders were dissimilar and the participants narrated their views openly on these perceptions. I noticed that when the Jindwi people perform the *Chimaisiri* dance in ritual context they however face some challenges particular from those people who do not want to perform the dance. Some villagers cited that the enactment of the *Chimaisiri* dance in ritual context is also perceived in a negative way particularly by those who do not perform it. I had an interesting interview with an elderly villager in Chisamba village, Mbuya Ebho, shown in Photo 4.3, in regard to the negative perceptions ascribed to the *Chimaisiri* dance enactment.



Photo 4.3: Showing Mbuya Ebho during an interview demonstration on 13 October 2019. Photo captured by Caleb Mauwa.

She had this to say:

Munharaunda medu mune vanhu vasikade kuchitamba kazhiniji ana mai naana baba vechidiki uyevanhu vane zvitendero zvakasiyana siyana, vemachechi kunyanya chechi dzechipositori. Chimaisiri chinochipomhera mhosva dzekuti chinopikisana nechitendero chechikirisiti, chinotaridza vanhu kusadzidza, kusabudirira, uye chinotaridza kusara kwaka nyanya.

Some people in our community denigrate the performance of *Chimaisiri* dance on our cultural rites. These people do not even come and participate during our community cultural rites. We have problems with you adults and the recently married couples, the youths as well as other religious groups, particularly the white garment apostolic sect. These groups of people always paint bad pictures of the performance of dance (13 October 2019).

The opinions given by Ebho in the interview excerpt above, divulge some negative perceptions the community faces when they perform their indigenous dance. During my interactions with the Zimunya community members, I also observed that there are some people who are vehemently against the performance of the dance. The responses given by the different village elders reflects that the young generation and some religious groups are to be blamed for the denigration of the dance enactment. Amongst the Jindwi people, I noted that there are some groups of people who are not happy with the enactment of the *Chimaisiri* dance in ritual context in the Zimunya community because of various reasons.

Revelations given by some community members disclosed that the enactment of *Chimaisiri* dance shows lack of education and civilization amongst the Jindwi people. The villagers claimed that some traditional dancers and some village elders enjoy the performance of the dance but it shows that they are not educated. Some participants registered that if the *Chimaisiri* dancers were educated, they would not waste their time performing an indigenous dance that has been performed since time immemorial yielding no tangible results. I noted that some villagers who perform *Chimaisiri* dance never went to school; therefore, the young blame the *Chimaisiri* dance enactment citing that it inculcate redundancy amongst the Jindwi people. Figure 4.1 below displays the negative perceptions which were highlighted by some participants on the performance of *Chimaisiri* dance.

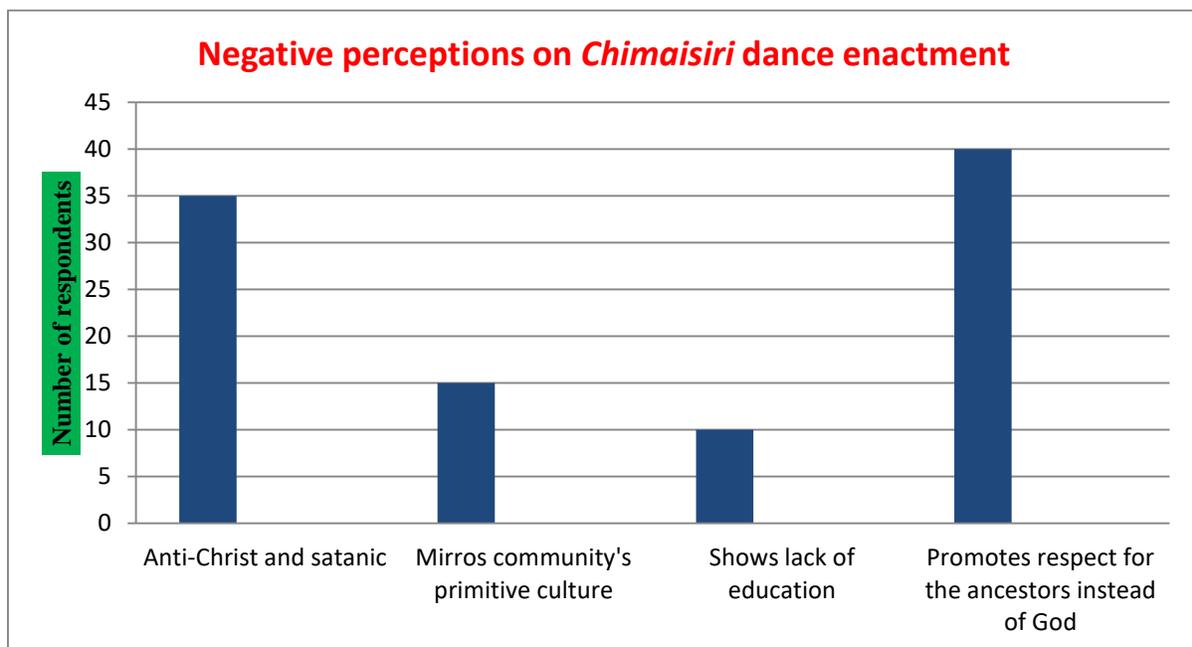


Figure 4.1: Exhibiting negative perceptions underlying the *Chimaisiri* dance enactment

Some villagers especially those from different Christian assemblies in the Zimunya community revealed that performance of *Chimaisiri* dance are anti-Christ and satanic. During field work, I noted that this abomination of *Chimaisiri* dance has been widespread in different villages of the Zimunya community. Presently, different Christian gatherings in the Zimunya trust that *Chimaisiri* traditional dance is both fundamentally wicked or that certain customs of this dance might lead to immoral contemplation or action, and consequently condemn it from being performed. Some

villagers exposed that the performance of the dance promotes the manifestation of evil spirits since the dance performance involves spiritualism and possession.

Responses given by some community members discouraged the performance of the *Chimaisiri* dance enlightening that it promotes respect of ancestors instead of God. Some interviewees especially the young disclosed that the veneration of ancestors is useless because it does not help them in any way; therefore, the enactment of *Chimaisiri* dance redundantly promotes the dead instead of promoting the living God. Some different religious sects in the Zimunya community also bemoan the performance of *Chimaisiri* dance citing the same problem of promoting the ancestors. These Christian sect members interviewed mentioned that they only save one master who is God. In an interview with Nyaradzai Mubango, in Chisamba village, she disclosed that:

Chimaisiri mutambo unopa vadzimu chiremera chakanyanya. Saka ini handinanamate vanhu vakawanda. Bhaibheri chairu rinotaura muna Mate 6 vhesi 24 kuti “hakuna munhu anganamata vamwari vakawandada nokuti anongobatikana nemumwe chete osiyane nemumwe”. Ndosaka ndiri kukuvimbisai kuti ini handinamate vadzimu uye kutamba Chimaisiri nokuti chinokurudzira kunamata vadzimu.

Chimaisiri dance endorses ancestors as their masters; therefore, she vowed that she cannot serve two masters. Even the Bible in The King James Version 2000, it reads, “No one can serve two masters, for either he will hate one and love the other or he will be devoted to one and despise the other”. Therefore, I cannot serve ancestors, consequently perform *Chimaisiri* dance because it deliberately encourage us to worship the deity (13 October 2019).

My analysis of sentiments submitted by the foregoing villager reveals that some villagers including this respondent do not have interests in performing the *Chimaisiri* dance because they believe that it does not help them in any way and they cannot venerate the ancestors. In my analysis I noticed that this problem is mainly coming from other people who do not practice the traditional worship system of the Jindwi culture.

Some villagers disclosed that the enactment of *Chimaisiri* dance mirrors the community’s primitive culture and backwardness. The villagers accuse the dance enactment indicating that it evidently displays that the Jindwi people are very primitive and they are uncivilized. Such responses were mainly given by the young who do not want to identify themselves with *Chimaisiri*

dance as well as the Jindwi people. In an Interview with Errah Chimbwanda in Mapembe village, she lamented that the young who accuse the old generation claiming they are as primitive as *Chimaisiri* dance. She however postulates that while the young claim that *Chimaisiri* dance mirrors the community's primitive culture, the old generation in the Zimunya community are trying their best to continue with the enactment of *Chimaisiri* dance on their cultural rites (09 October 2019). I concur with the submissions given by Error Chimbanda because I witnessed that the older generation in the Zimunya community participate in the *Chimaisiri* dance enactment as well as in community cultural rites and they believe that they are essential to them.

4.5 Community mobilization process

For the *Chimaisiri* dance to be excellently performed, the villagers and the traditional dancers should be mobilized to come together and perform the dance on the community cultural rites. Reports on Community Mobilization Dialogue with Aboriginal Communities (2009:1) define community mobilization as:

A deliberate, inclusive and participatory process. It involves local organizations, leaders (i.e. Elders, elected and hereditary Chiefs and Council, traditional persons, community leaders), community groups and individual members of the community to organize for united action towards a common purpose.

As indicated in the citation above, community mobilization is not an egocentric procedure; however, it involves collective from effort from different actors for a community to achieve its intended goals. As I lived in the Zimunya community in pursuit of answers to my research, I observed that the Zimunya community people always collectively and deliberately mobilized to come together to participate during the dance performance as well as to execute the societal rituals. Community mobilization is the process of bringing together as many stakeholders as possible to raise people's awareness and demand for a particular programme, to assist in the delivery of resources and services, and to strengthen community participation for sustainability and self-reliance (Khasnabis, Heinicke and Achu 2010). As indicated in the preceding citation, community mobilization involves many people and I have seen this procedure being implemented by the Jindwi people of Zimunya as they prepared to perform *Chimaisiri* dance on their cultural rites. The villagers and the traditional authorities acknowledged that the entire community members are mobilized by the village heads and the chief to perform the *Chimaisiri* dance on *Makasva* and

Humwe rites. The village heads stressed that in their communities, the chief and village heads have the mandate to invite and encourage community members to come and perform the dance during their community rituals. During an Interview with the village head, Tichaona Kasunzuma from Mapembe village, had this to say:

Haubvumidzwe kungotambwa chero pewadira. Madzisabhuku nemadzishe vanotopa zuva rinofanirwa kuitwa mutambouyu Uye ivo vakuru venzvimbo vanotofanirwa kuita chivanhu chavo chekukumbira Kumasvikiiro nemidzimu yenzvimbo dzevanogara kutivanoda kutamba Mutambo uyu uye vanoda donhodzo, magutane kurapwa, kuchenurwa Kwenharaunda. Basa rekukurudzira vanhu kutamba mutambo uyo nderedu isu madzisabhuku nemadzishe.

Chimaisiri dance is not supposed to be performed elsewhere. We value this dance as a community, the traditional authorities in Zimunya community is responsible for mobilizing the community members to perform the dance. The village heads are supposed to mobilize the people so that they can effectively conduct the traditional rituals and perform the dance. It is the duty and part of the job description of the village heads and the chief to mobilizing their people to come and perform the dance and participate on their traditional rites (09 October 2019).

The sentiments given by Kasunzuma in the foregoing interview excerpt disclose the important role the dance has amongst the Jindwi people. From the interview, the importance of observing the traditional hierarchy in the process of conducting the communal rites and performance of the indigenous dance, is noted. The Jindwi people of Zimunya are aware of the community systems and hierarchy that is involved in mobilizing the community members to perform the *Chimaisiri* dance. During my field work in the villages under study, I observed that the village heads coordinate community mobilization to perform the dance through engaging different stages. There are prescribed stages which must be practised to superbly lead the villagers and the indigenous dancers to perform the dance in ritual context.

It is of paramount importance to note that the Zimunya community members value their chain of command and communication as well as the role of the village heads in mobilizing the people to perform the dance. However, some sub-chiefs pointed out that some village heads will not necessarily move from homestead to another mobilizing the people to come and participate. I distinguished that when the villagers do community mobilization, they will involve four-way stages for the community members to understand the rationale of the enactment of the dance in ritual context. The Chief sets dates to perform the dance and conduct the rituals, and then it is up

to the sub-chiefs to implement and follow the community mobilization stages for the community to come and perform the dance during a cultural ritual. The village heads delegate their assistants to move around in their villages and help them mobilize the villagers to come and perform the dance on their cultural rites on the selected dates. There are different stages which are involved by the traditional authorities for them to satisfactorily mobilize the community members.

During separate interview sessions with headmen Tonganai Zimunya on 12 October 2019 and Tichaona Kasunzuma on 09 October 2019, the two informants pointed out that when the chief announces the dates for rituals to be conducted, they as headmen will devise strategies to mobilize their villagers, and they also delegate some of the village elders who are respectable in their community to go and mobilize the villagers to perform as well as mobilize new members to learn the dance enactment so that they can perform together during the community rites. The two aforementioned headmen added that they prefer delegating their village elders in their villages because they draw some command and respectability within their villages. This exhibits that the community mobilization procedure comprises some collective effort from several people in the community, and are not designed for the chief and the village heads only, but that different villagers are most outstandingly involved in the Zimunya community mobilization process. Figure 4.2 below shows the four stages which are involved in community mobilization in Zimunya community.

1.The Chief	2.Village Heads	3.Village Elders	4.Villagers
<ul style="list-style-type: none"> • Consults the spirit mediums • Sets dates for rituals. • Delegates' village heads to encourage villagers to participate. 	<ul style="list-style-type: none"> • Announces dates for the dance and ritual enactments to the villagers. • Conduct community dance rituals in their villages. • Encourages villagers to participate. 	<ul style="list-style-type: none"> • Assist the village heads to encourage villagers to participate. • Assist the village heads to conduct rituals. • Visits households and encourages villagers to participate. 	<ul style="list-style-type: none"> • Contribute sorghum, millet to brew beer. • Participate through offering their services and performing the dance in community rites.

Figure 4.2: Table displaying the four stages of community mobilization used in the Zimunya community for the *Chimaisiri* dance enactment on community rituals.

Similarly the *Chimaisiri* dance enactment and the community rituals execution are made possible due to collective effort from community members and there are some stages which are followed for the successful execution of these rituals. Figure 4.3 below shows the four stages and events done leading to the *Chimaisiri* dance enactment.

Stages of *Chimaisiri* dance enactment

1. Chief

A month before:

- announces the date of *Chimaisiri* dance and rites enactment
- community mobilization

2. Village heads

Two weeks before:

- Preparation of the dance and ritual execution
- mobilize villagers
- Resource mobilization- Millet, sorghum and meallie- meal

3. Brewing of traditional beer

7 days before:

- Brewing of the traditional beer at the village heads homesteads
- Elderly women brew the traditional beer
- Cleaning of the performance sites done by men

4. Dance and rituals enactment day

- Gathering of the community members at the performance sites
- *Chimaisiri* dance enactment
- *Makasva* and *Humwe* rites execution
- Spirit possession and communication with the ancestors through *homwe*
- Veneration of ancestors
- Sharing of traditional beer and snuff

Figure 4.3 above shows the four stages which are involved in community mobilization in Zimunya community.

4.6 Forbidden conduct to the dance enactment

There are certain procedures which are supposed to be followed before the enactment of the *Chimaisiri* dance in ritual context. During my field work in the Zimunya community, different actions and behaviour were forbidden prior the enactment of *Chimaisiri* dance in its ritual context. Community members highlighted that certain behaviour is not tolerable in their community prior

the enactment of the spiritual dance and the respective rites. This seem to be true because during my visits in various communities, I discovered that alluded that the villagers are required to observe the cultural ethos and belief systems of their community before the *Chimaisiri* dance enactment. In my analysis I distinguished that it is not tolerable to perform the dance when you have broken the beliefs of their culture. I noted that the community's subsequent conduct, beliefs and actions should be highly adhered to, prior to the performance of the *Chimaisiri* dance on a rite. The reason these customs are practiced by the Jindwi people is spiritual because they believe that once certain actions and behaviour are allowed before the *Chimaisiri* dance enactment, the ancestral spirits will curse the community. Therefore the observation of this custom exhibit that the Jindwi people view their indigenous dance in high regard because they trust that it is a spiritual dance.

4.6.1 Avoiding farming activities

Responses from the different villagers indicated that, the community members are required not to engage into communal activities which do not involve soil usage, interaction and anything related to soil disposition prior to the *Chimaisiri* dance enactment and *Makasva* rite execution particularly a week before. The various villagers I interviewed highlighted their views on these issues, citing the ancestral spirits will be upset if such a thing happens. This seem to be true because I discovered that prior to the *Makasva* rite villagers will not get into the fields and engage in farming activities. This custom is practiced in all the villages in the Zimunya community and in analysis I distinguished that this custom is mystical because the community members believe that if such a thing happen the ancestors will be upset. Tabveyo Mapudzi, a village elder in Chisamba village, Photo 4.4, revealed something important in connection with farming activities towards a *Makasva* rite execution.



Photo 4.4 Showing Tabveyo Mapudzi during an interview on 13 October 2019. Photo captured by Caleb Mauwa.

Vanhu havabvumidzwe kurima, kana kuita mabasa anoenderana nevhu. Mabasa aya anosanganisira, kurima mumunda, kurima mubindu nemuriwo, kuchera migodhi, kutema huni dzimu yedu uyekuti ini, kukanya zvidhinha, kuvaka dzimba nemamwe mabasa akasiyana siyana anoenderana nevhu. Basa ringangoitwa cheterinoita nezvevhu kunochera guva nekuviga munhu anonga afawo mazuvai wawawo.

Locals are not allowed to engage in any activities that involve farming and agricultural activities or any other soil related task. Ploughing, gardening, digging a well, moulding bricks, constructing housing structures and all other jobs related to the usage and conduct with the soils are not allowed to be executed until the rituals have been performed (13 October 2019).

I concur with the sentiments given by the foregoing village elder because they seem to correspond with the clarifications that were given on the similar inquiry by the different villagers in various Zimunya communities. In my assessment of this matter, the people believed that the ancestors are buried in the soil; therefore, working with soil has to be abandoned as a way of respecting the ancestral spirits. Through interaction with the various community members, I understood that the community members believe that conducting soil related activities during this phase will disturb the resting ancestors.

4.6.2 Non-indulgence in sexual activities

Responses from the villagers revealed that before the dance enactment is conducted during the cultural ritual, villagers who wish to perform the dance or to participate on a communal rite are not allowed indulging in any sexual activity a day or night before. Villagers indicated that they believe that the ancestors will view such acts as unclean; therefore, whoever wishes to participate must not do so, mindful of this practice. In an interview with Chief Zimunya, he reiterated that this practice has been observed since time immemorial, so the community is compelled to adhere to this practice in order to please the ancestors, that the land and its people would get blessed (28 August 2019). This is true because the villagers also attested similar sentiments although said differently on the same subjects. Through conversations with the Chief, I learnt that he would abstain from sex for a month before this ritual is conducted. I also learnt that the village heads are obliged to abstain from sex a week before the execution of the rite and the villagers must abstain for only a night before the rituals are conducted. This shows that the traditional authorities also take a leading role in upholding important cultural customs which are supposed to be followed before the *Chimaisiri* dance enactment in ritual context.

Correspondingly, different villagers highlighted similar sentiments on this issue. However they were very concerned with some villagers who prefer not to participate during the dance enactment and in community rites in order to indulge in sexual acts a night before the dance and rites enactments. During an interview with Laizah Maobe, in Photo 4.5, who is regarded as a community elder and spiritualist, she expressed her worry concerning the young adults who prefer to abscond the enactment of the dance during rituals because they want to indulge in sexual behaviour a night before the rite is performed.



Photo 4.5: Shows Laizah Maobe during an interview demonstration on 09 October 2019. Photo captured by Caleb Mauwa.

She stressed that for abundant blessing to be released to the community, married couples are not supposed to have sexual intercourse the night before so that they would become hallowed before the transcendent and the ancestors. Laizah Maobe added that this practice is comparable to a religious fast where devoted people would avoid taking food, performing certain duties and habits as acts of satisfying the gods, spirits and their cult (09 October 2019). Amongst the Jindwi people of Zimunya, the connection between dance and sexuality is that the community believes that the dance is spiritual therefore performers should also prepare themselves to perform in the inspired by the spirit of the ancestors so as to gratify the spiritual authorities. However, some young married and mischievous villagers who were interviewed in different villagers raised their concerns against this practice, citing the practice as an infringement to their sexual and conjugal rights. In my analyses of this practice, I noticed that it is slowly discouraging the young couples from performing the dance in ritual contexts and if no positive action and adjustments are done. I fear the gradual extinction of the dance if no efforts to encourage young adults are pursued. However, through consultations with village elders, they assured me that they are encouraging the young couples to value and exercise the customs that are supposed to be followed prior to the *Chimaisiri* dance enactment.

4.6.3 Avoiding aggression, hostility

It came out during interviews that, a day before the enactment of the dance on a rite, villagers who wished to perform the dance and participate on a communal rite are not allowed to engage in aggressive hostility and arguments with each other. Such acts are believed to dishearten the ancestors as well as the community traditional authorities. In the Jindwi culture, engaging in disputes, squabbles and quarrels before the dance presentation is a sign of disrespect to the entire community and the gods of the area, offenders, if caught, are heavily punished. During an interview with headman Simon Nyakunu, he pointed out that the community is highly encouraged to be at peace with each other well before the dance performance. He clarified that fighting and engaging in disputes will infuriate the ancestors and this may activate curses upon the land (29 August 2019). I agree with the sentiments given by the foregoing interviewee because in the Shona tradition unnecessary disputes upset the ancestors and this may cause some misfortunes in families. When I made inquiries on how the community may identify couples or individuals who may have engaged in a dispute, it was reported to me that the spiritualists who will be present would be able to identify such individuals. Village elders disclosed that once culprits have been identified, they are demanded to pay a fine of a goat to the village head. The village head will then present the goat to the spiritual hierarchy. Through interactions with different villagers, I have learnt that the villagers have encountered few incidents of such misdeeds for a number of years now. In my analysis of this matter, I see that it helps the people to live together in peace and harmony and it also encourages villagers to respect one another. Remarkably, the village elders have attested that they are doing all their best to encourage the villagers to relate well with each other and always avoid unnecessary squabbles and conflicts.

4.6.4 Performing the dance after attending a funeral

The researcher was informed that it is a taboo to participate in the *Chimaisiri* dance enactment in ritual context after attending a funeral. I inquired from different village elders and they told me that, the community believed that once you attend a funeral, the spirit of the dead (*mweya wemushakabvu*)¹⁰ will be following those who attend, so the community does not want the spirit of the dead to be present during the enactment of the dance. Interestingly, when I made further

¹⁰ The spirit of a dead person who recently died.

inquiries into this practice, during an interview with village head Solomon Chipfatsura, he pointed out that the community members respect the dead very much, that is why they hold in the highest regard the ancestors and use their spirits to function well in the society (29 August 2019). This is true because in the Shona tradition, the dead are respected because it is believed that they oversee the living family members, however when it comes to *Chimaisiri* dance enactment I discovered that villagers were not allowed to come and perform the dance in ritual context after attending a funeral.

In my analysis on this matter, I distinguished that the community members believe that people who attend a funeral on the day of a dance enactment will be unclean because they will be having the spirit of the dead so they are not supposed to mingle with the community members immediately after attending a funeral but they can do so after a day or two. This is true because in the Shona tradition, people believe that once a person dies, his or her spirit will be roaming about for a while before it goes to the join the ancestors. Therefore, in the Zimunya community it is believed that the living who attend funeral before a *Chimaisiri* dance enactment will be engulfed by the spirit of the dead, so the best way is to discourage such people to attend the dance and ritual execution.

4.7 Challenges that obstruct the dance enactment

While the Jindwi people perform their indigenous dance in their cultural rites, there are some challenges which are encountered by a community at large in doing their work. During my field work in the Zimunya community I discussed with different villagers and they revealed some challenges which they encounter in the enactment of the *Chimaisiri* dance. During different interviews with various villagers, they implied that there are some challenges which they encounter as a community at large in the efficacious enactment of the *Chimaisiri* dance. Focus group discussions with the Chinyauhvera cultural group, Mutinhimira weMapembe traditional dance group, Chisamba villagers were candid about sharing the challenges that *Chimaisiri* dancers encounter when they perform the dance at various occasions for the benefit of the community. I also established that the villagers and traditional authorities were also experiencing similar challenges which were disclosed by the different indigenous dancing groups whilst promoting the *Chimaisiri* dance and upholding their cultural values through the dance. Figure 4.4 below displays the challenges from the *Chimaisiri* dance stakeholders.

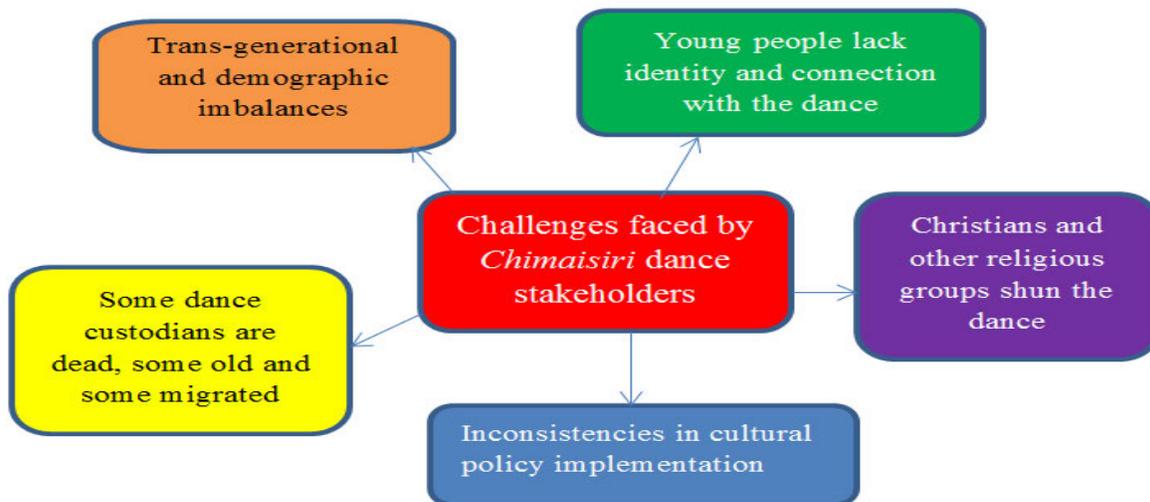


Figure 4.4: Displaying the *Chimaisiri* dance stakeholders' challenges, designed by Caleb Mauwa.

4.7.1 Young people lack identity and connection with the dance

The enactment of the *Chimaisiri* dance is being done but with some demeaning features. Villagers and traditional authorities registered their displeasure regarding certain dynamics and developments on the enactment of the *Chimaisiri* dance. The enactment of the *Chimaisiri* dance is a vital cog in the continuity and stability of their culture. This is true in that when community members continuously perform their indigenous dances this will allow the continuation, preservation and stability of the society through adherence to cultural practices. However, I gathered through interviews and focus group discussions that some community members defame *Chimaisiri* dance and claim that they do not benefit from the dance enactment. During an interview with one young woman from Jaricha village named Theresa Choto, she responded by asking this question: "If the villagers really benefit from the dance why the Zimunya communal area and other rural areas country wide under developed yet they are vested in traditional systems which they value and praise that they work for them?" (12 October 2019). The sentiments raised by the villager in the foregoing interview excerpt correspond with some views which were raised by some young villagers from various villages who also posed the same question on the same topic. In my analysis I distinguished that this is an indication that some villagers particularly the young couples, young adults and the youth lack identity and connection with the dance. This young generation is very pessimistic about the enactment of the dance on their cultural rites because they believe the enactment of the *Chimaisiri* dance reflect community backwardness. I also recognized that the

young do not have confidence in their own indigenous dance enactment. Remarkably, presently the community elders are encouraging the young to appreciate their indigenous dance through inviting them to witness how the dance is performed in ritual context and through this way, some will develop interests in the enactment of the dance.

4.7.2 Christians and other religious groups shun the dance

Another challenges that is being experienced by the villagers when they perform their indigenous dance is the emerging of some religious groups in the Zimunya community. For many years the Jindwi people practiced traditional worship system, however different religions which are emerging in the community are now a threat to the enactment of the dance. Villagers and the traditional dancers unambiguously stated that some religious groups and Christians are a threat to the enactment of *Chimaisiri* dance on their cultural rites. Village elders disclosed that other religious and Christian groups, particularly the white garment Apostolic sect, are trying their best to thwart all efforts for the dance to be superbly performed. This is true because during my field work managed to interview some members of the Apostolic sect and they utter and spread bad messages about the enactment of the dance on *Makasva* rites. In some villages it is alleged that some traditional dancers and villagers are being threatened that if they continue performing *Chimaisiri* dance and *Makasva* rites, evil spirits would come and curse them. During an interview with Talent Tinorwei a villager in Jaricha village, she reported that she is being threatened to shun and stop performing *Chimaisiri* dance because when she requires the church intervention, she does not get it. She added that some members of the Apostolic church insult her, threatening her that if she encounters misfortunes, the church will not be in a position to help her. She continued that some churches come with groceries to give to the poor in their community and they use that as a bait to entice them to come and join those churches (12 October 2019). I concur with submissions given by the foregoing villager because I observed that some villagers are afraid of performing the dance because of fear of the unknown. In my analysis of this matter, I distinguished that the advent of Christianity has resulted in a paradigm shift in belief systems, many are now Christian converts which is in total contradiction with consulting, appeasing and cultural rituals that seek to venerate the deity that is why some people shun the dance. However, in the Zimunya community I observed that some community members still revert back to their belief systems when they want to perform the *Chimaisiri* dance and their cultural rituals; furthermore, some involve themselves in

Christianity aspects when they want to receive church goodies and services. All the same, the village elders and the traditional authorities are doing their best to caution and educate different religious groups to value the enactment of the *Chimaisiri* indigenous dance.

4.7.3 Some dance custodians are dead, some old and some migrated

Another challenge that is being faced by the villagers in the enactment of *Chimaisiri* dance is that the some dance custodians are dead, some are old and some have migrated to other places. During an interview with Tichaona Kasunzuma, he highlighted that some of the key resource persons, who really knew how the dance is supposed to be performed are now dead and it is now a challenge to continue to superbly perform the dance (09 October 2019). I concur with the foregoing interviewee because in different villages I noticed that I saw very few old people performing the dance. In my analysis of this challenge, the limited number of very old people performing the dance is caused by deaths of the dance custodians, inability to dance due to very old age and some old people have migrated to other areas. It is evident that if some people who are knowledgeable about *Chimaisiri* dance enactment are now old and unable to pass on the skills and expertise which are expected, this will be become a major challenge because only few available aged people will be available. The other dynamic was the migration of other skilled members from the Zimunya community, which has left a vacuum regarding in terms of institutional memory on how the dance is executed to perfection. In this regard those who really know the dance are slowly vanishing into thin air and this may likely to cause some problems in preserving the continuation in practice of the dance if the current young generations do not start developing interest in learning how to perform the dance in ritual context and participate in the ritual execution. Interestingly on different occasions I discovered that that the village elders are now luring the young generation to come and watch the dance enactment in ritual contexts so that they develop some interests in the dance performance.

4.7.4 Trans- Generational and Demographic imbalances

Another challenge that is mitigating the enactment of *Chimaisiri* dance is the issue of trans-generational and demographic imbalances. During my field work in different villages in the Zimunya community, participants openly pointed at the age disparity which exists between those who know the dance and the few contemporary traditional dancers that are still active. It was cited

that the young adults are not really interested in working with very old people. Ironically, the old people who are still performing the dance they do not take pleasure in working with the young adults. The young adults claim that the old should now give them space while the old say they are the original custodians of the dance and as such they do not want to work with the young adults. Thus, through analysis, this challenge is creating and causing unnecessary friction and fissures between the different age groups. Interestingly, the local traditional leaders and the village elders are doing their best to find a lasting solution to create harmony between the different age groups in the different indigenous dance groups so that they can work together and create a true, unique and congruent consensus when the villagers, traditional authorities, village elders and indigenous dancers perform.

4.7.5 Inconsistencies in Cultural policy implementation

Last but not least, another hindrance to the efficacious enactment of *Chimaisiri* dance in its ritual context is the challenge of inconsistencies in cultural policy implementation. Traditional authorities and indigenous dancers registered their displeasure regarding some inconsistencies in the cultural policy implementation. They accused the relevant ministry responsible for promotion and advancement of cultural activities, for not supporting the cultural exponents and their cultural rites. They argue that there is a deliberate lack of implementation and adherence of cultural policies especially in supporting indigenous dances. This seem to be true because in different villages, I noticed that the indigenous dancers, villagers and traditional authorities lack some resources to fully execute their work, therefore it was their plea to the Ministry of Youth, Sport, Arts and Recreation, Ministry of Home Affairs and Cultural Heritage and their agencies to support them so that they can successfully do their work.

It is of paramount importance to note that a cultural policy must relay how it helps indigenous performers in doing their work; as such it must also explicitly delineate its roles and purpose in supporting indigenous performers. In other African countries such as South Africa and Nigeria, their cultural policies clearly outline how they help and empower people who are in the arts industry. Furthermore the cultural policy must support all artists without prejudice, because currently in Zimbabwe only those artists who are into modern music, secular music as well as those who live in urban areas receive more acknowledgment and prominence at the expense of the

indigenous performers who reside in rural areas where cultural rites are executed in ritual contexts. It is imperative to note that indigenous artists who perform indigenous dance are equally important as they also contribute to the social, cultural and economic development of the country. Notably, this is a blunder which must be corrected because indigenous performers who are into arts also need a lot of support so that they can effectively do their work. Therefore having a proper and supportive cultural policy which supports every artist regardless of background will attract more indigenous performers to engage in the enactment of indigenous dances and cultural rites execution. Through consultations with the indigenous dancers, villagers and traditional authorities, I have learnt that different indigenous dance groups are now in talks with the relevant government ministries responsible for art and culture promotion and development to find ways of supporting the indigenous artists and to make and implement an inclusive cultural policy.

4.8 Lessons taught through *Chimaisiri* dance enactment

It is imperative to note that there are different lessons which are learnt through the enactment of the *Chimaisiri* dance. During my engagement with the Zimunya communities, the villagers narrated the copious lessons that are taught through the performance of *Chimaisiri* dance. Traditional authorities in different focus groups and villagers revealed that there are different lessons that are learned through the enactment of the dance on their cultural rituals. In different interview sessions with the villagers, villagers expressed divergent views on lessons that are taught through the enactment of the *Chimaisiri* dance in ritual contexts. The lessons are depicted in Figure 4.5, and they are discussed in the subsequent paragraphs.

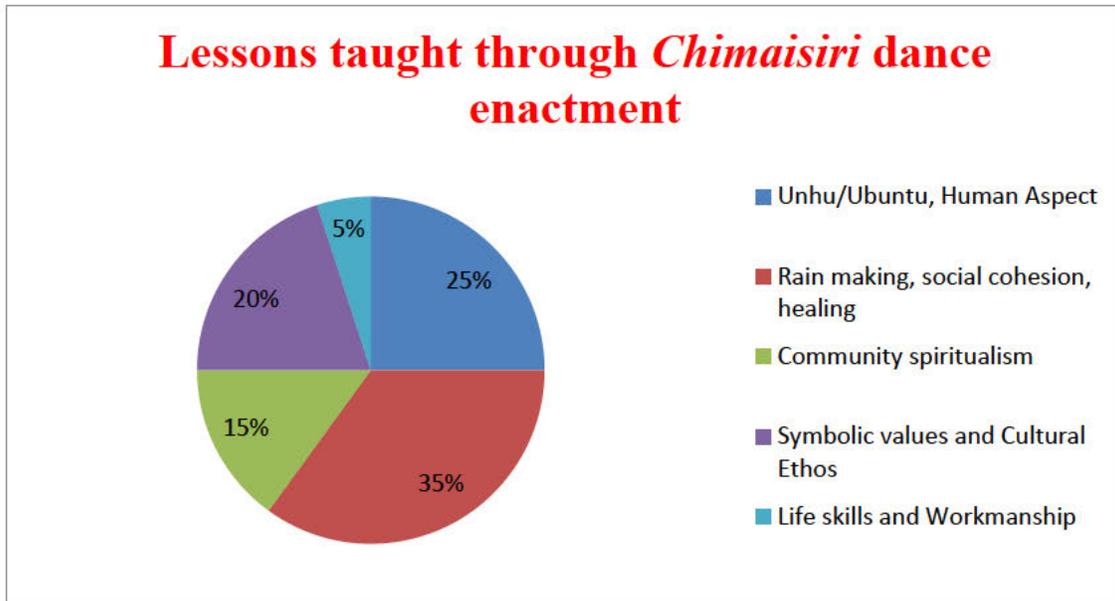


Figure 4.5 Stakeholder views on lessons taught through *Chimaisiri* dance enactment

The data of lessons taught through *Chimaisiri* dance enactment which is exhibited in Figure 4.5 has been apportioned through disaggregation of data. To disaggregate is to separate into single component parts. The Online Cambridge Dictionary (dictionary.cambridge.org) defines the word disaggregate as “to separate something into separate parts”. I concur with this definition because when disaggregating, one will split things into different categories which are manageable to comprehend. Correspondingly, I have compiled responses by calculating the number of participants with similar views then disaggregated the data indicated in Figure 4.5 according to responses given in the form of percentages from the total number of key participants which happened to be one hundred. Therefore, I have broken down and apportion responses according to the themes of subheadings from major findings. I presented data this way because I wanted to exhibit specific sentiments for exact lessons learnt through *Chimaisiri* dance enactment in order to clearly inform the reader. I also presented data this way in order to display important aspects about the lessons learnt through both qualitative and quantitative presentations as they are important for triangulation of results. Correspondingly, Nieuwenhuis (2007b) also recommend the utility of using different methods to present data as they are important for triangulation.

4.8.1 *Unhu/Ubuntu*, Human aspect

Interestingly when the Jindwi people perform their indigenous dance, they learn different things. During my field work in different villages in the Zimunya community, villagers indicated that the performance of the dance in ritual context brings about unity, oneness and the *Ubuntu*¹¹ aspects. During my interactions with the villagers' in different communities, I observed that almost the entire community believes that the dance contributes towards unifying the community as well as giving them a sense of humanism which they call *Unhu*¹². In my analysis I distinguished that this dance embrace this capacity because the messages in different songs which accompany the dance encourage the people to be united. The messages in the song can be interpreted in the lense of the Social Cohesion Theory because they inspire the Zimunya community members to be united and to exhibit the humanism concept. In other cultures, such as the Zulu and the Ndebele culture, the humanism concept is known as *ubuntu*. In my analysis I distinguished that the enactment of the *Chimaisiri* dance convey noticeable realities on good human aspects such as morals and discipline. Akas and Egenti (2016) in the article "*Semiotics in Indigenous dance performances: Ekelele dance of Ekwe People of Nigeria as Paradigm*", also observed the capacity of indigenous dance in teaching morals and discipline to the people. This is true because the *Ekelele* dance is believed to teach men some moral values, and customs to defend and uphold the customs, traditions of the Ekwe community. Similarly, through observations in different villages of the Zimunya community, in my interpretation of the dance using the Motion Movement Analysis, I discerned that the enactment of the *Chimaisiri* dance in its ritual context imparts good morals, discipline and community customs. This means that when *Chimaisiri* dance is performed in ritual context there are different educational aspects and morals which are exhibited through the dance enactment and as such the villagers adopt these lessons.

The capacity of an indigenous dance in teaching morals has also been elaborated by Hanna (1987) in her book, "*To Dance is Human, a Theory of Nonverbal Communication*". In this book she explores and expounds the anthropological study of dance, including its curative and functional properties. Hanna (1987:3) acknowledges that "to dance is human, and humanity universally

¹¹ The African resonance that a person is whom they are because of their surroundings thus the community is what makes you who you are, it promotes community coherence rather than individualism.

¹² The standards of moral conduct expected in Zimbabwean communities.

expresses itself in dance through its capability to interweave with other aspects of human life, such as communication and learning, belief systems, social relations and political dynamics, loving and fighting”. I concur with Hanna’s ideas in that dance has the capacity to make performers express their morals, culture and everything which surrounds them. Drawing from Hanna’s assertion, in my interpretation of the dance I noticed that the *Chimaisiri* dance reveals similar aspects and these aspects can also be interpreted in the lense of the Sociological Aesthetic Theory because, the dancers are able to teach different things through expressive dance moves. In my analysis of the *Chimaisiri* dance, I observed that the dance contributes to *Unhu/Ubuntu* aspects because the community members’ behaviour was very pleasing and the community members respect each other which I concluded was a resultant of the enactment of the dance.

4.8.2 Rain making, social cohesion and healing

Other lessons which are taught by the enactment of *Chimaisiri* dance in its ritual context are teaching about the process of facilitating rain, social cohesion and healing. Stakeholders described the dance as a strong medium instrumental in facilitating rains to fall (*kunaisa mvura*), community cleansing (*kuchenura*) as well as in healing (*kurapa*) from the supreme God (*Mwari*) through the community ancestors. The villagers pointed out that they value these roles of dance because they produce tangible results to the community at large. In my analysis, I concluded that this could be true because the dance was exclusively crafted by the ancestors as a conduit for the community to invoke the rains and facilitate healing amongst the Jindwi people. I also experienced the influence of this dance in different villages when the rains fall days after the enactment of the dance and the villagers testifying that they have been healed and cleansed after the dance enactment. I also concluded that this happen because the dance is sanctified to the gods that is why it has the mystical influence to facilitate rains to fall, social cohesion and healing to take place. This means that the *Chimaisiri* dance has a special role in the lives of the Jindwi people.

In connection with the topic under study, I learnt valuable information during diverse interview sessions which I conducted in different villages in the Zimunya community. I managed to interact with different villagers who highlighted and explained very important information in connection

with the *Chimaisiri* dance enactment. I was given very essential information during an interview with Errah Chimbwanda, shown in Photo 4.6.



Photo 4.6: Showing. Photo of Errah Chimbwanda during an interview demonstration on 13 October 2019. Photo captured by Caleb Mauwa.

Chimbwanda is a village elder in Mapembe village and she has been performing the *Chimaisiri* dance for many years. She disclosed that the *Chimaisiri* dance is a sacred dance they perform for healing and rituals and these rituals involve the whole community (09 October 2019). I concur with the submissions given by Chimbwanda because in different African rituals such as in the *Ndembu* rituals of Zambia, *Ndeupi* rituals of Senegal and in the *Vimbuza* healing amongst the Tumbuka people of Malawi, indigenous dances are used for healing purposes. In my analysis of the dance using the Laban Movement Analysis and the Semiotic Movement Analysis, I comprehended *Chimaisiri* dance is uniquely for cultural purposes and to facilitate healing to take place amongst the Jindwi people. Interestingly, the enactment of the *Chimaisiri* dance is similar to other indigenous dances which are performed in diverse societies in different parts of the whole world.

During an interview with Rudo Tomeke in Photo 4.7, she stressed that:

Chimaisiri chinehurapi hwachinopa kuvanhu uye izvi tazviona kwemakore akawanda. Kurapa kwemutambo wechivanhu uyu kune mapipi uye unongotambwa

muzvimbo dzinoera uye pamabira edu. Chokwadi ndinobvuma kuti pane papipi of mutambo uyu unobatanidza vanhu vapenyu nevadzimu vavo uye hunorapa vanhu, ndosaka tichikoshesa mutambo uyu.

The *Chimaisiri* dance embraces some healing rudiments and we have experienced and comprehend these for many years. The healing capacity of this ethnic sacred dance is mystical and it is exclusively performed at shrines during our community cultural rites. I confirm there is a supernatural connection with the deity that enables the *Chimaisiri* dance to enable healing that is why we value the dance. (09 October 2019).



Photo 4.7: Displaying Rudo Tomeke during an interview demonstration on 09 October 2019. Photo captured by Caleb Mauwa.

This is true because in different ethnic groups in Africa, indigenous dances are performed in their appropriate ritual contexts to request for rains from the gods and some of the indigenous dances possess some healing supremacy. The Jindwi people trust that their indigenous dance has a healing capacity and they believe that if they perform the dance when they are experiencing problems the society will be healed and rains will fall. The majority of the villagers I interviewed during a *Makasva* rite on Mount Matanga Shrine in Mapembe village on 09 October 2019 stressed that rain dance has been performed in their community for hundreds of years and it has facilitated rains to fall. This is true because in my interpretation of the dance, I noticed that the custom of using an indigenous dance to facilitate rainfall and healing has been practiced by different ethnic groups in Africa, and the Jindwi people are not left. It is imperative to note that hundreds of years ago in

traditional Africa all the Bantu¹³ speaking people particularly the rain priests under the great Mutapa monarchy and the Ndebele people would converge at Matonjeni¹⁴ at Matopo Hills¹⁵ in Bulawayo¹⁶, Matabeleland¹⁷ south province of Zimbabwe to conduct rain rituals, perform different indigenous dances and venerate the supreme God through the ancestors. If you ask different elderly people in Zimbabwe, they could testify to this and it indicates that the culture of using indigenous dance to conduct rain rituals is not a new thing amongst the Shona people but it has been practised for many, many years. It also displays that the Mutapa state was an influential kingdom with powerful kings who commands their rain priests to go and consult, conduct traditional worship systems at Matonjeni, to perform rain rituals as well as to perform indigenous dances to facilitate rains to fall. The Matopo hills were a spiritual shrine of Murenga¹⁸ and are also known as Njelele, Matonjeni or Mabweadziva. The Matopo Hills are also known because that is where Cecil John Rhodes¹⁹ was buried.

Oral history has it that some people from Limpopo, Venda and Gauteng province of South Africa, Frances town and Mahalape in Botswana, Manica province of Mozambique and some from Zambia and Malawi would all come and converge at Matonjeni rain shrine to consult on rain rituals where indigenous dances took the lead. In an interview with Tichaona Kasunzuma, he disclosed that the Matonjeni shrine was the most powerful shrine in Southern Africa and it had a resounding influence amongst the Bantu and beyond and its influence surpassed borders and countries in eastern, central, southern Africa (countries in south of the Sahara Desert). He added that the Matonjeni shrine could supernaturally invite all the Bantu from different African countries to come and consult on rain rituals when the appropriate time has come and surprisingly, the people would arrive at Matonjeni almost at the same period. This is true because even at this present time in this modern era, some people from different countries in southern Africa privately come and consult on rain and healing rituals at Matonjeni. In my investigation of this matter, I discovered that some

¹³ Bantu people reside in communities in central and southern Africa.

¹⁴ It was a Southern African regional rain Shrine, located at Matopo Hills in Matabeleland South Province of Zimbabwe.

¹⁵ Sacred hills located some 40 kilometres from Bulawayo; it is also a famous tourist attraction in Zimbabwe.

¹⁶ It is the second largest city in Zimbabwe and principal city of Matabeleland, the Ndebele area of the country.

¹⁷ A Zimbabwe province located south west of Zimbabwe, which is where most of the Ndebele people reside.

¹⁸ The great Shona traditional fighter whose name was Sororenzou Murenga (Kwaramba 1997).

¹⁹ Cecil John Rhodes a great British colonialist who secured a royal charter in 1890 granting his British South Africa Company (BSAC) administrative and commercial powers over the Zimbabwean plateau (Michael O'Flaherty 1997).

people are still visiting the Matonjeni shrine to perform indigenous dances in ritual context as well as to consult and execute their rituals because of the mystical influence at the shrine. This shows that the significance of an indigenous dance can be detected exclusively when the dance has been executed in its ritual context. Dr Sekai Nzenza in *The Herald* of 23 March 2016, confirmed that “before colonialism and mapping of boundaries, this sacred place (Matonjeni) was visited by people from east, central and southern Africa, including countries like Zambia, Malawi, Mozambique, Namibia, Botswana, Lesotho, Angola, Uganda, Kenya and South Africa”. I concur with the foregoing author because some village elders I interviewed in different villages of the Zimunya community disclosed the same sentiments on the influence of the Matonjeni shrine had in different countries in southern Africa. I discovered that local shrines in different villages in the Zimunya community resemble the Matonjeni shrine although at a micro level.

The village elders from Mapembe village added that while rain priests converged at Matonjeni, they would interchangeably perform the rain dances and execute the rain rituals until the rain falls. Furthermore, the people would stay there for weeks or months until the rain falls and until the waters in rivers namely Limpopo, Zambezi and Save decreased then they would go back to their respective countries. The village elders pointed out that the Bantu people were united because of the common beliefs systems which they shared which include performance of their ethnic dances to facilitate rains to fall and to venerate the regional and territorial ancestors as well as the supreme God (*Mwari*). However, they lamented that the bond which existed amongst all the people from the different southern African countries broke naturally, however the people continued to perform their rituals in their own respective societies. While some people think that the performance of rain dances to facilitate rains have died a natural death, it is imperative to note that different communities across the African continent are still performing rain dances to facilitate the rains to fall. A good example is that of the Wakamba ethnic group of Ukambani region in south central, Kenya. These people are perennial performers of rain dance to facilitate rains to fall. Korster (2011:172) acknowledges that:

There is often the impression that rain dance practices have completely disappeared from Kenyan life. However, the dance rite is still embedded into the life of some Kenyans in the rural areas. Due to the persistent issues of rain unpredictability and lack of modern or Western solutions to prevent drought, Kenyans had to discover their own methods of managing the environment by invoking traditional customs. Rain dancing continues in modern Kenya because of the reoccurring drought;

therefore, historically there has been a space for people to retain and memorialize the practice.

The preceding citation indicates that rain dances are still being performed even in this modern era in Kenya. Research has revealed that currently in the rural areas of Kenya, the people who lives there believe in the enactment of rain dances to facilitate the rains to fall. The foregoing author narrates that as reported in a Kenyan survey in the rural areas of Machakos, Kangundo, and Makweni it is believed that 95% of all participants attested that rain dance rituals were important to the Akamba life because perennial droughts forced Kenyans to resort to their Indigenous Knowledge Systems and traditional cultural beliefs so that they could have rains. Korster (Ibid: 173) confirms that:

The 2008 drought in particular forced community members to pull out drums, rattles, whistles, and special dance garbs to invoke the blessings of water spirits and deities. This study also shows that Kenyans continue to use rain dance traditions as a drought management strategy in the absence of modern governmental solutions because the dance offers community agency, unity, and power during precarious periods.

This is clear evidence that even in this modern era, some indigenous cultures in the world perform their indigenous dances to facilitate rains to fall besides the availability of modern governmental aid to facilitate rains to fall. Correspondingly, during my field work in the Zimunya community, I observed that the villagers have too much trust in their indigenous dance and they strongly believe that if they perform it, rains will surely fall. They also believe that as a community they can also get healed and cleansed when the rain falls: that is the reason why they continuously perform *Chimaisiri* dance. The indigenous dancers pointed that they have positive experiences on the enactment of the dance in facilitating rains to fall. The Chinyauhwera traditional dance group alleged that whenever they perform the dance in its cultural context, they will certainly experience good rains from the after effects of the *Chimaisiri* dance performance. In my analysis of the *Chimaisiri* dance I distinguished that the villagers expressed satisfaction submissions in the *Chimaisiri* dance enactment because the dance is producing positive desired results whenever it is performed in its ritual context and the Jindwi people are observing tangible results. I also observed that in the Zimunya community the *Chimaisiri* dance is a strong vehicle which the Jindwi people use to facilitate rains to fall and enables communal healing to take place.

4.8. 3 Community spiritualism

Another lesson that is taught through the *Chimaisiri* dance enactment is the advancement of community spiritualism inquiring. During my field work, different villagers told me that through the *Chimaisiri* dance performance they are also taught how to respect their ancestors and honour their ancestors. This is true because through observation in different villages, I established that the Jindwi people value their ancestors very much and the enactment of the *Chimaisiri* dance is an avenue for them to be taught how to idolize them. I also concluded that through their indigenous dance enactment, the community learnt how to venerate the ancestors as well as communicate directly with ancestral spirits. Onwuekwe (2006:175) admits that “As part of a spiritual ritual, dance may be a symbolic form of communication with natural powers, or a trance-inducing movement enabling the dancer to communicate directly with the spirits”. I concur with the foregoing author because when dance is used in spiritual possession the possessed person will be able to communicate with the ancestral spirits. Observations made were clear that the traditional elders participate in various ways and try as much as possible to teach the villagers how to honour the ancestors and communicate with them directly through dance.

I distinguished that since time immemorial, traditional worship systems were used in the Zimunya community to venerate and appease the ancestors and the Jindwi strongly value community spiritualism. Through analysis, I discovered that the majority of community members particular the older generation but excluding Christians, value and practised spiritualism and appreciate their community’s Indigenous Knowledge Systems and Indigenous Music Knowledge. During my field work, I interacted with families in all the villages in the Zimunya community. The villagers shared that it is in their tradition to believe in myths, spiritualism and in ancestors. In my analysis of this aspect I comprehended that the Zimunya community members religiously believe in communication between the dead and the living and they make use of the *Chimaisiri* dance to cause a spiritual possession to take place in a *Makasva* rite. I also appreciated that the culture of traditional worship system in the Zimunya community is their life and a way of exercising community spiritualism.

From the responses, the majority of views pointed out that the Zimunya community performs their indigenous dance during their rituals and by so doing, revere their ancestors. Most of the

community members, particularly the elders who are still able-bodied, participate in these rituals and in the enactment of their dance. In the Zimunya community, the execution of traditional rituals entails veneration of the community ancestors through their traditional worship system. In practising the traditional worship through its system, community members take part unabated, as noted in my encounters in the villages. My analysis of traditional worship system where the Jindwi people perform *Chimaisiri* dance, venerate their deity, consuming traditional beer and sharing snuff made me to conclude that the villagers value their traditional worship system because they trust that it connects them as a community and it allows them to worship the deity.

The sentiments raised by different villagers in connection with their indigenous dance indicate that the Jindwi people value their traditional worship system as well as the enactment of the *Chimaisiri* dance. During my inquiry to understand more about the rationale for this practice, I was privileged to have a successful interview with Trust Madzivire, a cultural development officer in the Zimbabwe Ministry of Youth, Sport, Arts, and Recreation. He expounded the significance of this practice to the Zimunya community as well as its benefits to the Zimunya community. Trust Madzivire, in Photo 4.8 below, disclosed very important information on the traditional worship system and the *Chimaisiri* dance enactment.



Photo 4.8: Trust Madzivire during an interview on 03 August 2018. Photo captured by Caleb Mauwa.

Ruzhinji rwevanhu munyika yamambo Zimunya runokoshesa tsika yekupira midzimu uye kunamata kwepasi chigare. Vanhu vanowanzoita tsika iyi paya pavoita mabira eMakasva neHumwe maZimunya, uye mutambo weChimaisiri unoshandiswa zvakanya muzvinhu izvi.

The majority of the people in Zimunya community put value on their tradition worship system. They take pride in venerating their deity through their worship system. Chiefly, the community members conduct their worship service when the community is gathered to conduct their traditional rites where *Chimaisiri* dance takes the lead (03 August 2019).

I concur with the sentiments given by Madzivire because in different Shona ethnic groups, the people believe in venerating their deity through different cultural methods. I observed that the Jindwi people stalwartly believe in venerating their deity through their traditional worship system where they use *Chimaisiri* dance to lure the ancestral spirits to come. During observations, I noticed that the elders in the community with the help of the village heads play an important role in leading the traditional worship system. I gathered through interviews and conversations that I had with dance stakeholders in the Zimunya community, that the community places significant value in their traditional worship system because they will be venerating their ancestors who they also refer *vadzimu vapyenyu*²⁰ (the dead living). I also observed that when the Zimunya community members conduct their traditional worship system to worship to venerate their ancestors and to worship the supreme God, they follow a systematic hierarchy. Figure 4.6 below shows the organogram of the Zimunya community traditional worship system.

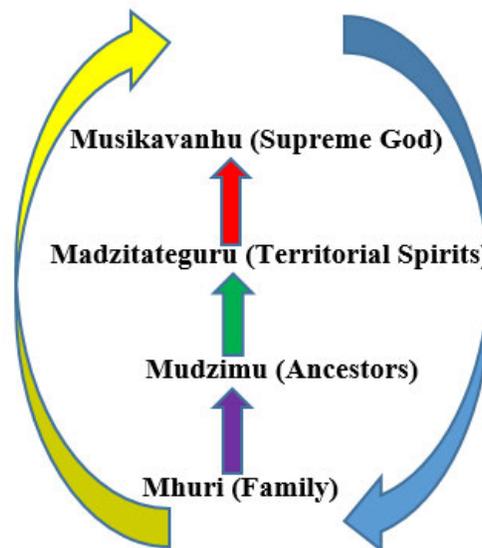


Figure 4.6: Showing the Zimunya community traditional worship system hierarchy, designed by Caleb Mauwa

²⁰ The ancestral spirits cultural believed that they are always alive amongst the Zimunya community.

At the bottom of the organogram, there are the villagers who play a very important part of coming in their numbers to venerate the ancestors and to worship the supreme God. The villagers are the ones who sing and perform *Chimaisiri* dance to appease and venerate the ancestral spirits during the traditional worship service. Responses from the villagers highlighted that throughout the worship system, *Chimaisiri* dance is central feature in all the events that take place. During the worship system, the village heads plays an important role of mobilizing the villagers to take part during the dance enactment as well as to come and participate during the worship system and esteem their ancestors. Therefore, the community members would make supplications of their plight to the ancestors and ask them to convey their plight to the supreme God. The dance and the music play an important role of inviting the spiritual beings and maintaining in the ancestral spiritual atmosphere to evolve until the end of the ceremony.

4.8.4 Symbolic values and Cultural Ethos

Another important lesson that is taught through the enactment of the *Chimaisiri* dance is the exhibition of the Jindwi people's symbolic values and cultural ethos. Revelations from the village elders disclosed that the performance of the *Chimaisiri* dance teaches culture, ethos, originality, myths and community Indigenous Knowledge Systems of the Zimunya community. This is true because people in different villages of the Zimunya community exhibit their culture through different ways such as by the way they talk, greet and respect each other as well as the way they dress. Interestingly, in my interpretation of the dance using the Semiotic Movement Analysis, I discovered that when the villagers perform their indigenous dance in ritual context, they resemble their semiotics, symbolic values and Indigenous Knowledge Systems by expressing them with their dancing art and this can be best interpreted in the lense of the Sociological Aesthetic Theory. The Jindwi have a special way of living which is different from other ethnic groups in Zimbabwe. Through the enactment of *Chimaisiri* dance, performers display the Jindwi ethnic group way of living. During field work as well as in my analysis, I established that the *Chimaisiri* dance outlines and exhibits the ethnicity of the Jindwi people's cultural belief systems. In an exciting interview session with Portia Mutsika of Jaricha village, she confirmed that:

Paya patinotamba mutambo we Chimaisiri mumabira edu eMakasva ne Humwe, mutambo uyu unotaridza magarire edu ationoita munyika yamambo Zimunya. Mutambo uyu unonyatsoyanika pachena zvatinofunga uye zvatinovimba nazvo pamwe nezviera era zvedu zvemudunhu muno.

When we perform *Chimaisiri* dance during traditional rites, the dance symbolizes our cultural values, ethos, originality and identity as well as our indigenous knowledge systems. The dance also avails us a platform to express our thoughts, feelings and emotions through dancing. Furthermore, the dance also reveals the traditional myths of our community (22 September 2019).

This is true because through the enactment of an indigenous dance performers are able to express their culture and reveal their identity. When I was doing field work I was able to comprehend that *Chimaisiri* dance clearly symbolize the community's Indigenous Knowledge Systems through the way the dancers express themselves as well as the props which the dancers use. This dance feature is also found in the different indigenous dances which are performed throughout the African continent which symbolizes the community traditional values and Indigenous Knowledge Systems. Akas and Egenti (2016:215) opine that "indigenous dance symbolizes social structure and traditional values of the people where it exists". I concur with the foregoing author because when an indigenous dance is being performed, one can understand and interpret the social meanings attached to the dance enactment. In my interpretation of the dance using the Laban Movement Analysis and the Semiotic Movement Analysis, I noticed that when *Chimaisiri* dance was performed in ritual context in different villages, I was able to infer cultural values of the Zimunya community that were exhibited and dramatized when the dancers perform during their cultural rites. I was also able to establish that the Jindwi people have a distinct way of living which is different from other ethnic groups in Zimbabwe so through the enactment of *Chimaisiri* dance performers will noticeably parade the Jindwi ethnic group's Indigenous Knowledge Systems through different, semiotics, gestures, expressions, dance movements and the use of props and this practice can be interpreted in the lense of the Sociological Aesthetic Theory which uses the art of expressions to communicate different aspects.

4.8.5 Life skills and Workmanship

Another important lesson that is taught through the enactment of the *Chimaisiri* dance is exhibiting how to execute life skills and demonstrate different workmanship. The responses from different villagers revealed that the enactment of *Chimaisiri* dance in various rituals provides an avenue for the community to learn life skills and execution of numerous household chores. In my interpretation of the dance using the Laban Movement Analysis and Semiotic Movement Analysis,

I distinguished that through the *Chimaisiri* dance enactment, community members learn life skills through the enactment of the dance in ritual contexts. In an interview with Willard Chinembiri a village elder in Chisamba village, he stressed that:

Paya panotambwa Chimaisiri munharaunda yedu, vanhu vose vanonga vaungana vanowana mukana wekudzidzawo zvinhu zvizhinji zvakaita sekuona nekudzidza kuvhima, mabikirwe edoro, manamatire, mashandirwo emabasa epamusha, kungave kutsvaira pamusiyo, kurima, kupetepeta nezvimwe zvakadaro.

When we perform the dance *Chimaisiri* particularly in our community, all the people gathered are availed with an opportunity to learn a lot of community and life skills such as learning to hunt, to brew traditional beer, traditional worship system, house hold chores such as sweeping the yard, ploughing, weaving and so many other household (14 August 2019).

This is true because when dancers perform an indigenous dance they showcase different things from their culture which include some basic life skills and workmanship. This characteristic is also observed by Onwuekwe (2006) in her study of the Ebenebe town in Awka North Local Government Area of Anambra State, Nigeria. She observed that when the people performed their indigenous dances, they showcase their life skills and workmanship. Onwuekwe (2006:177) notes that “The inhabitants are predominantly farmers. Their occupation is highly expressed in their dance... in the dance, their farming implements, which are improvised, are the machetes, and hoes”. I concur with Onwuekwe because when dancers perform, they also indicate their livelihoods through their expression. This possibility is also noted by the Eze (2006) in Onwuekwe (2006:178) who reiterates that:

Dance movement is derived from the everyday movement of the people either at work or in other circumstances for instance, in the dance of hunters, scene from the hunt are depicted and in the case of farmers, movements originated from common place farming activities such as cutting, hoeing and sowing may be illustrated.

I concur in that when different ethnic groups perform their indigenous dances, they always exhibit their daily life routines and activities. As highlighted by the foregoing authors, this feature of dance is clearly publicized by the Jindwi people when they perform the *Chimaisiri* dance in their cultural rites, and this practice continuously helps the community members to learn life skills and workmanship. Correspondingly, some responses from other villagers in the Zimunya community also disclosed the importance of the dance in teaching the entire community about life skills. In my analysis of the *Chimaisiri* dance, I realized that the majority of villagers in the Zimunya

community are able to exhibit different life skills through dance. I also established that the villagers learnt them through socializing and interaction.

4.9 Summary

This chapter began by presenting the different dance interpretation methods namely the Motion Movement Analysis, Laban Movement Analysis and the Semiotic Movement Analysis, these interpretation methods were employed by the author to analyze the *Chimaisiri* dance in ritual context. The chapter also presented, discussed and analyzed data gathered from responses from various dance stakeholders, inclusive of the villagers in different Zimunya communities, traditional authorities and traditional dancers from three focus groups, namely, the Chinyauhvera traditional dance group, Mutinhimira weMapembe dance group and the Chisamba villagers. The data gathered symbolize that the Jindwi people are doing their best to perform *Chimaisiri* dance and their traditional rites, though there are some factors which are a threat to its sustenance. The data gathered correspondingly displays that dance is an influential and instrumental medium that is strategic in facilitating rains to fall in the Zimunya community. The data gathered also exposes how the *Chimaisiri* dance is a symbolic value which exhibits the Indigenous Knowledge Systems of the Jindwi ethnic group. The data also establishes the symbiotic relationship of the *Chimaisiri* dance on *Makasva* and *Humwe* rites in social cohesion of the Jindwi ethnic group. It elucidates the effectiveness of dance in fostering social cohesion and societal healing through the *Makasva* and *Humwe* rites. The data also illustrates how the Sociological Aesthetic Theory, Therapeutic/Medicinal Theory and the Social Cohesion Theory are functional in the enactment of the *Chimaisiri* dance. Lastly, the data also exposes some challenges which make it difficult for the Zimunya community members to perform their indigenous dance on their cultural rites and possible measures which are being done to mitigate the challenges have been explained.

CHAPTER 5

CHIMAISIRI DANCE: DEVELOPMENT AND DESCRIPTION

5.0 *Jangwa* music (*Makwaya*)

Before disclosing the secret realities behind the enactment of *Chimaisiri* dance and music, it is essential for the author to briefly expose a distinct music genre called *Jangwa* music, which was predominantly performed in the Zimunya and surrounding communities during Zimbabwe colonial era. Through oral history I have learnt that the coming of the early Christian missionaries in Zimbabwe around the year 1890 to preach the gospel of Jesus Christ²¹ converted some indigenous people to Christianity. Therefore, *Jangwa* music was formed by the early converted indigenous Zimbabwean Christians who blended European and African musical ideas to suit their musical sensibilities.

In interview with Chief Zimunya, he disclosed that:

Jangwa mumhanzi wakagadzirwa kuburikidza nekuuya kwakaita vangerengere munyika yedu vakatanga kudzidzisa vanhu nezvechinamati cheChikirisitu. Vangerengere ava vakachizorambidza kutambwa kweChimaisiri, netsaba vakati vanhu vagadzire mamwe maimbiro anowirirana nechitendero chavo, ndizvo kwakazogadzirwa Jangwa.

Jangwa music was formed by the coming of the early Christian missionaries in Zimbabwe around the year 1890 to preach the gospel of Jesus Christ²². The early Christian settlers discouraged the performance of *Chimaisiri* dance and allowed villagers to form another type of music which resonate with their christainity doctrines which they were now teaching to the natives. (28 August 2019).

This is true because before Zimbabwe attained its independence in the 1980s, the people from the Zimunya community and the surrounding communities, namely, Marange²³, Makoni²⁴, and Mutasa²⁵, performed a music genre called *Jangwa*²⁶ music. This music genre was very popular

²¹ The early settlers arrived in Zimbabwe around the early 1890; they spread throughout the country and established churches and mission schools.

²² The early settlers arrived in Zimbabwe around the early 1890; they spread throughout the country and established churches and mission schools.

²³ The Marange community is located in the south of Zimunya.

²⁴ Located in the north west of the Zimunya community.

²⁵ Located in the north east of the Zimunya community.

²⁶ A choral oriented African music style originated from the Manyika people of Zimbabwe as a substitute music tradition after the early colonists banned their traditional music and dances.

during that period since it was performed by most people, particularly the young and middle generations. It is valuable to note that while currently the Zimunya community takes pride in *Chimaisiri* dance and music performance, this tradition is performed during the Zimunya cultural rites, namely, the *Makasva* and *Humwe*. During an interview with Chief Zimunya, he indicated that:

Iko zvino muno munharaunda yaZimunya, munhanzi weJangwa hauchatambwi nekuti kwakutambwa Chimaisiri. Nyika ino peyatanga kuzvitonga kuzere, bhazi rehurumemnde rinoona nezvemitambo netsika rakakurudzira kutambwa kwemitambo yepasichigare iyo yakanga yakatsikirirwa pasi.

Currently in the Zimunya community *Jangwa* music has momentarily lost its glory and has been superseded by the *Chimaisiri* dance enactment. When we the country attained independence, the government through the ministry of Sports and Arts initiated programs to support all cultural dances and arts which have been suppressed before independence, therefore *Jangwa* died a natural death. (29 August 2019).

I concur with the submissions given by Chief Zimunya because most villagers particularly the older generations attest to the subversion of the *Chimaisiri* dance before the 1980s when the country attained independence. Demonstrations by different villagers during focus group discussions and interview demonstrations on how *Jangwa* music was sung, disclosed that *Jangwa* music was a supple and graceful music genre which comprises some choral aspects. Responses from different villagers attested that *Jangwa* music is still being performed but infrequently. In my analysis of this music genre, I established that *Jangwa* music was generally performed during social functions in the Zimunya community, at happy gatherings such as weddings and parties, in recreational and incidental music activities. This viewpoint is reinforced by Mugandani (2016), who acknowledges that most of the *Jangwa* songs focus on wedding and marriage themes.

The *Chimaisiri* dance and music is strictly for ceremonial and ritual activities. Oral history given by different participants reveals that since the emergence of the Christian movement in Zimbabwe, after the first colonizers rejected the Africans' performance of their music and practice, coerced them to practice a new music tradition which suited their desires while negating the African culture. This has been plainly explained by Kotowicz (2013): "Africans were placed as "primitive others" or as children in contrast to the civilized Europeans and Africans were demeaned to be

sub-human". Palmberg (2001) stresses that missionaries and some Western anthropologists purposefully misconstrued African dances and other cultural expressions then patronized them. Authors such as Conrad (1995) and Haggard (2006) described Africans as dancing savages who wanted Christian illumination and this explains the colonizers' negative obligation and suppression of the African people. I concur with the submissions raised by the foregoing authors because in Zimbabwe it is known that the colonizers treated the native people as second class citizens and they deprived them to access different goods and services in their native land. Such subjugation in the Zimunya community and the surrounding communities made them create another form of music and stop performing their own indigenous dances and music. The people then created *Jangwa* music to suit the desires of their former colonial masters who were suppressing the performance of indigenous music traditions. In an interview with Headman Wenduma, he stressed that *Jangwa* music was created out of fear because the early settlers discouraged the performance of *Chimaisiri* dance and music, the execution of traditional rituals and the traditional worship system, then encouraged the community members to follow the colonialists' way of worship (29 August 2019). Consequently, the Zimunya community members created *Jangwa* music, which was a music type with both a Christian and African flair to please the early missionaries. Interestingly, *Jangwa* music was extremely diluted with other traditions and other social backgrounds. Maraire (1990:50) acknowledges that *Jangwa* music comprised of "the indigenous culture (*chivanhu*), b) the Christian culture (*chitendi*²⁷) and c) the western culture or (*chingezi*)". I agree with Maraire's view points, because they clearly show that *Jangwa* music was a blend created from different cultures.

Observations through interviews and demonstrations done during focus group discussions disclosed that *Jangwa* music was a beautiful and responsive music genre performed particularly on communal gatherings. Mugandani (2016:1) confirms that "*Jangwa* music was the main music which was performed during communal festivals, not only in Marange but also in neighbouring chiefdoms like Zimunya, Mutasa and Makoni". I resonate with the submissions given by the foregoing author because the people who reside in other communities surrounding the Zimunya community is similar to that of the *Jindwi* people of the Zimunya community due to acculturation.

²⁷ A sole religious group that first emerged in Zimbabwe through the coming of the early white settlers, following the African traditional religion.

Maraire (1990) supports that *Jangwa* music was not only performed in the Zimunya community but was performed in different communities which surround it. I agree with Maraire because the communities which surround the Zimunya community include Chimanimani, Buhera, Makoni, and Mutasa district, as shown on Figure 1.1 in chapter one they also performed *Jangwa* music. This has been necessitated by the people who migrated from one area to another in search of farming land. It is important to note that when people migrate from one area to another, they carry their culture, hence the performance of *Jangwa* music in other areas surrounding the Zimunya community. Mugandani (2016) continued that *Jangwa* music is also known as *makwaya*²⁸ music or *makwaira* music. I concur with Mugadani because if you visit the elderly in the Zimunya community, they will attest the same information submitted by the foregoing author on *makwaya*. As mentioned in the preceding citation by Mugandani (2016), *makwaya* is a vernacular word referring to choral music; therefore, the people in Zimunya community composed *Shona*²⁹ songs with a Christian or orthodox hymnal flair to please the colonial settlers so that they would be able to perform this music in their social gatherings.

Turino (2008) clarified that *Jangwa* or *makwaya* music is a neo-traditional choral music incorporating western harmony and African performance practices. Considering Rycroft (1991: 6), he supports that *amakwaya*³⁰ music was Christian-inspired. I agree with the foregoing authors views because when I heard *makwaya* music being sung during interview demonstrations, I comprehended that *Jangwa* had a Christian tradition background. Ansell (2005) views *Jangwa* music or *makwaya* as a mixture of American and European hymns, African traditional songs, ragtime, spirituals and vaudeville. Through observations of different interview demonstrations conducted in various areas in the Zimunya community, I detected that some remnants of African, Americanism and Europeanism physiognomies are existent in *Jangwa* music. The other characteristic observed from the responses given which made *Jangwa* music popular between the 1960s-1970s was that different Zimbabwean students in missionary schools were not allowed to sing their native songs but they were permitted to sing Christian and colonial masters' songs. Mthethwa (1988:28) supports that African in mission schools were only allowed to perform hymns, not their traditional work and festivity songs. Therefore, this practice made Africans

²⁸Another name for *Jangwa* music.

²⁹ A Bantu language of the Shona people of Zimbabwe. (https://en.wikipedia.org/wiki/Shona_language).

³⁰ Another name for *Jangwa* music.

compose their own music genre ‘*Jangwa* music’ which resembles the type of music they were required to sing in schools. Turino (2008) asserts that the performance of other musics by Africans in mission school made them compose *Jangwa* music which he acknowledged was a neo-choral traditional music, incorporating Western harmony and African performance practices. It is clear that the infringement of Zimbabwean students in mission schools to perform their own cultural music enabled them to form a new type of music.

It is important to note that besides the *Chimaisiri* dance and music being the Jindwi peoples’ Indigenous Music Knowledge and music tradition which has been performed for many years in the Zimunya community, there was also another minor music tradition which emerged during the 1960s and it is still being performed though at very meager occurrence by the old generation on social functions. Responses from the village elders pointed out that *Chimaisiri* was despised by the early missionaries citing that it inspires communal primitive nature and that it was anti-Christ, therefore the communities created a new music genre which they name *Jangwa* so that they could perform it on social, recreational and incidental functions in their society. Response from Willard Chinembiri concerning *Jangwa* music were:

Mumhanzi weJangwa wainge unemukurumbira wakanyanyisa kubva makore ana1960. Asi iko zvino mumhanzi uyu hauchaitwi nekuti nekuti vanhu vanga vasingaufarire uye vaiita zvekumbunyikidzwa kuti vauite iwo usiri wetsika yavo.

Jangwa music was very popular in the 1960s, but slowly lost favour soon after Zimbabwe attained its independence. People just performed this music genre to satisfy the desires of the early Christian settlers but the natives did not like this music genre (14 August 2018).

It is evident from the foregoing interview except that *Jangwa* music was just provisionally performed to please the systems of that time but the natives did not enjoy doing so. Therefore it is of paramount importance to note that before Zimbabwe attained its independence in the 1980s, different indigenous dances and cultural practices remained salient and subtle as communities resorted to undertaking these practices behind the scenes, however where the colonial settler regimes needed to consult traditional institutions for safe passage and access to resources they obliged. In an interview with Tichaona Kasunzuma on 09 October 2019, he explained that when colonial settlers wanted to gain access to certain areas which require the native people to engage into deep traditional consultation that also involves the enactment of the *Chimaisiri* dance, the

colonial settlers would oblige. This indicates that colonial settlers only wanted the dance to be performed for their own benefit. Furthermore, this also indicates that the colonial settlers were fully conscious of the importance of the *Chimaisiri* dance amongst the Jindwi people. In an interview with Nicholas Chomuda from Chisamba village, he confirmed that *Jangwa* music was very popular around 1960s but nowadays it has lost its magnificence due the revival of *Chimaisiri* dance and music after the independence of Zimbabwe in the 1980s (12 October 2017). This is true because I have learnt through oral history and focus group discussion that that the *Chimaisiri* dance and music reclaimed its splendour soon after the independence of Zimbabwe in 1980 and it became even more popular than it was before because the locals were very happy to once again perform their dance in ritual contexts. In my analysis I noted that most people in the Zimunya community acknowledged that the new Zimbabwean government in 1980 developed strategies to revive indigenous dances and cultural practices. It is also important that the Zimbabwean government imitated other African new governments to revive its indigenous dances and music. This is true in that Amegago (2006:13) acknowledges that:

After political independence, many African leaders spearheaded the revival of traditional cultures. In Ghana, Dr. Kwame Nkrumah was instrumental in establishing the Institute of African Studies (1958), Institutes of arts and cultures, the formation of Ghana Dance Ensemble (1962) and the establishment of the School of Music, Dance and Drama in Ghana (1965). These institutions were charged with the responsibility of preserving and promoting Africa cultures through research, documentation, reconstruction, creativity, performance and education. Researchers were trained to work in collaboration with traditional Ghanaian artists in consultation with the chiefs who were the custodians of Ghanaian cultures.

I concur with the submissions raised by the foregoing author because this is true evidence that in other African countries, policies to promote their indigenous dances and music which have been suppressed during the colonial period were put in place. In Ghana, there are several music educators who spearheaded the program of popularizing Ghanaian indigenous music and dance. Amagego (2006: 14) acknowledges that there were several researchers who pioneered the promotion and performance of Ghanaian indigenous music and dance. He notes that:

Some of these pioneering researchers includes Ephraim Amu, professor Nketia and Professor Mawere Opoku were able to document some information on African dance and music and their cultural contexts. They also created archives of written and audio visual documents. Their works provided valuable resources for art educators, researchers, performers and composers.

Similarly, in the Zimunya community, *Chimaisiri* dance and music become popular because of the policies which were put in place at national level by the new Zimbabwean government soon after independence in 1980 through the leadership of President Robert Gabriel Mugabe³¹ (deceased) to revive Indigenous Music Knowledge and dance enactments, Indigenous Knowledge Systems and cultural practices. Moyo, Makumbe and Raftopolous (2000: 8), confirm that “after Zimbabwean independence there was the search for common national identity for indigenous development policy frameworks and perceived need to mobilize the Zimbabwean society”, for the development of different forms of arts. Mpondi (2014:14) concurs that:

The Zimbabwean leadership tried to construct an image of a national culture that is homogeneous in a society that is made up of different linguistic, ethnic and racial groups. This was done through one party state Marxist-Leninist ideology of one people one nation that the liberation movement preached during the years of the war for national liberation in the late 1960s to the late 1970s.

This shows soon after Zimbabwean independence in the 1980s, the new leadership tried their best to develop the field of arts. Bourdillon (1983:27) maintains that another strategy put in place by the new Zimbabwean government immediately after independence in 1980 was to “include traditional music in the teachers course program” under the department of teacher education of the University of Zimbabwe³². This is true because development and promotion of the different Zimbabwean cultural traditions was done after the country attained independence in 1980. Additionally, it is important to note that the Zimbabwean government included indigenous music of Zimbabwe in its Bachelor of Teacher Education degree syllabus (BTE), with the aim of training teachers who will in turn teach the students in primary and secondary schools in Zimbabwe. Furthermore, the Kwanongoma College of Music³³ which was based in Bulawayo, it is now a music department of the United College of Education in Bulawayo, and the Zimbabwe College of Music (ZCM)³⁴ has also been given a mandate to train artists and credit them with a Certificate in Music and a Diploma in Music. Currently the ZCM is now offering a Bachelor of Music Degree in Ethnomusicology (BMus-Ethno) in collaboration with Africa University³⁵ and the University

³¹ First black president of Zimbabwe. He has been in power for thirty-seven years (37), that is, from 1980 up to 2017.

³² The main state university of Zimbabwe. It was once called University College of Rhodesia and Nyasaland, and was primary linked to the University of London.

³³ It was formed in the 1960s to train Zimbabweans in African music

³⁴ Founded in 1948 by Professor Eileen Reynolds to train the Zimbabwean people in the field of music.

³⁵ Africa University is a private, Pan-African and United Methodist-related institution in Zimbabwe. It has more than 1,200 students from 36 African countries (https://en.wikipedia.org/wiki/Africa_University).

of Zimbabwe. Currently the Great Zimbabwe University and the Midlands State University are now also offering Bachelors and Masters Degrees in Musicology, Choreology and Ethnomusicology. The music students enrolled in these music programs are obliged to take courses in Zimbabwe indigenous dances so that they can learn and teach them once they complete their studies. There were also other government programs organized by Zimbabwe Broadcasting corporation (ZBC)³⁶ and the Zimbabwe Television (ZTV) as well as the Ministry of Youth, Sport, Arts and Recreation and the National Arts Council of Zimbabwe (NACZ)³⁷, which were implemented to necessitate the revival and performance of indigenous music and dance in Zimbabwe (Zimbabwe National Arts Council Act, Chapter 25:07) of 1985. Through these all-inclusive efforts, *Chimaisiri* dance succeeded in regaining its splendor in the Zimunya community. The reemergence of *Chimaisiri* dance from the oppressive systems of the colonialists assisted the Jindwi people as well as other ethnic groups in Zimbabwe to execute and reveal their true identity through their indigenous dances. Furthermore, it has helped the Jindwi people to symbolize their Indigenous Knowledge Systems as well as promoting their Indigenous Music Knowledge through the enactment of the *Chimaisiri* sacred dance. This study resonates with the study of the Venda people of South Africa which was conducted by Blacking (1985), who notes that the Venda cultural music and dance reveals their wealth of knowledge and their cultural practices.

5.1 Origin and purpose of *Chimaisiri* dance

The Jindwi people of the Zimunya community in Zimbabwe are the custodians of the *Chimaisiri* dance. The *Chimaisiri* dance originated from the Zimunya community and it is only performed in *Makasva* and *Humwe* rites. It is a sacred dance widely performed in the Zimunya community by the Jindwi people in Manicaland province, Zimbabwe. In an interview with Tonganai Jaricha, he disclosed that:

Kareko Chimaisiri waive mutambo wekuvhima, asi nekuda kwekufamba kwevanhu kubva munzvimbo muno vachiendawo kunedzimwe nzvimbo uye vamwe vachiuyawo muno, mutambo uyu wave kushandiswa munezvakassiyana-siyana. Unoshandiswa mukubatanidza vanhu nevadzimu wavo, muchinamoto chepasi chigare vachinamata kuvadzimu pamwe nekukumbira mvura kuti inaye. Mutambo

³⁶ The Zimbabwe state controlled broadcaster for both television and radio channels.

³⁷The governing body of all forms of art, and culture in Zimbabwe whose main function is to nurture, advance the arts.

uyu unoshandiswazve mukurapa nekubatanidza vanhu ndosaka uchitambwa nguva zhinji.

Originally *Chimaisiri* dance was purely a hunting dance, however due to migration of other cultures into the Zimunya community, it is now a multi-purpose dance that is used to connect the community with its ancestors and is also used in the community traditional worship system where they venerate their ancestors as well as to facilitate the rains to fall. It is also used for therapeutic purposes because of its healing influence. Furthermore, the dance is used to facilitate unity amongst the Jindwi people because of its influence in facilitating social cohesion as an inclusive dance form in which most members of the community participate on a regular basis (12 October 2019).

I concur with the submissions given by Jaricha in connection to this subject because the *Chimaisiri* dance is performed by villagers collectively and they trust that the dance has the capacity of uniting them. Most importantly the *Chimaisiri* dance is a communicative dance which also exhibits the application of the three theories under the IBSFS model namely the Sociological Aesthetic Theory, Therapeutic/ Medicinal Theory and the Social Cohesion Theory amongst the Jindwi people when they perform the dance in ritual contexts.

In an interview with Tichaona Kasunzuma narrated that:

Chimaisiri mutambo unoera kubva kare pewartamba munhau dzekuvhima, uye unotambo tichitoure nevadzimu vedu. Mutambo uyu unitambo nemaJindwi kana tichida kugadzirisa zviro munharaunda yedu ino kana tine zvinetswa, uye kana pane urwere hwapinda muno uye kukumbira mvura nekubatanidza vanhu.

Chimaisiri dance is a sacred, transcendent and revered dance which is primarily performed by the Jindwi people as a hunting dance with the aid of the village elders and the traditional authorities when they want to settle problems affecting the community, in societal healing and when they want to facilitate rains to fall as well to facilitate social cohesion amongst the community members (09 October 2019).

This is true because in my investigation of the *Chimaisiri* dance, I observed that the dance was primarily a hunting dance because the dancing antics which were executed by the performers exhibited some hunting skills. Furthermore I also observed that the dance is used for different purposes and the dance can be interpreted using the IBSFS model through the lense of the three theories which guides this study. Through oral history given by the village elders, I have learnt that many years ago, the inhabitants of the Zimunya community used to intensely implement this dance when they were going to hunt in the fierce and sacred forests. In my inquiry from the village

elders, *Chimaisiri* is a term that refers to the sacred spiritual hunting dance of the Jindwi people of the Zimunya communal area of Zimbabwe. This dance is popularly known for its spiritual effects and causing performers to get into trance particularly when it is performed in ritual context. The dance is credited to the Zimunya community spiritual hunter *Maisiri*, who was a great spiritual hunter and he lived hundreds of years ago in the Zimunya community. Therefore, the Jindwi people also refer to their sacred dance as *Chimaisiri*, meaning the dance of the spiritual hunter *Maisiri*.

The Zimunya community elders interviewed revealed that in their community it was a custom that all the hunters were supposed to be protected by the *Maisiri* spirit when they go to the forest to hunt. This is true because all the culture custodians in the Zimunya community trust that when men are going to hunt or to look for jobs elsewhere, they must be protected by the *Maisiri* spirit. In an interview with Headman Simeon Chigodora, Photo 5.1, of Chigodora village, He highlighted some useful information on the *Maisiri* spirit.



Photo 5.1: Displays Headman Simeon Chigodora during an interview on 29 August 2019. Photo captured by Caleb Mauwa.

Muno munharaunda medu Maisiri munhu anovhima achishandisa mishonga kana shavi rekuvhima. Haasandisi samba rake kwete, asi anotobatsirwa kuvhima nevarikumhepo. Iyi itsika yakatanga kare kare saka tinongoitedzerawo. Kunyangwe nazvino vana vechidiki vanotokumbirirwa kumweya waMaisiri kuti wawane mabasa.

In our community a '*Maisiri*' is a spirited hunter. A *Maisiri* is a spirited hunter who uses not only his willpower to hunt but one who is assisted by the spirit of *Maisiri* to hunt. This custom has been practiced for many years in our community that is why follow suit. Even in this contemporary time, young people are initiated and

consecrated with the *Chimaisiri* spirit so that they will be able to get jobs and fend for their own families (29 August 2019).

I agree with the submissions given by the foregoing traditional authority because in the different villages of the Zimunya community men who are into hunting are referred to as *vanaMaisiri* (hunters) and customarily they are assisted spiritually to do their work. This custom is practiced because the Jindwi hunters use some mystical powers which help them to hunt as well as for protection. Therefore, before they get into the jungle to hunt, a ritual where *Chimaisiri* dance is executed in context is done to spiritually protect and empower them. Interestingly, through my analysis of the dance I also discovered that the young people also get initiated and covering from the *Maisiri* spirit especially when they go out to the towns and cities to look for employment, furthermore the Jindwi people believe that the young need protection for them to be success in life

Through listening to different participants views, in my investigation I distinguished that in the old-age era the Jindwi people would commune with the ancestral spirits so that they would be given supernatural powers to engage into spiritual hunting. The villagers in Zimunya community revealed that the *Chimaisiri* dance is very relevant in their community because it enables their community hunters to pursue hunting and would be able to come back home with meat and they will be able to feed their families. Interestingly even in this contemporary time, young people are consecrated with the *Chimaisiri* spirit so that they will be able to get jobs and fend for their own families. *Chimaisiri* dance integrates features which includes singing, drumming, ululating, clapping of hands and stamping the group. In an interview with Trust Madzivire³⁸, he explained that other prevalent indigenous dances which are performed in other areas in Zimbabwe include traditional dances such as *Badza*³⁹, *Mbakumba*⁴⁰, *Dinhe*⁴¹, *Jerusarema*⁴², *Muchongoyo*⁴³ and *Chinyambera*⁴⁴ can be used as entertainment prior to the *Makasva and Humwe* rites in the Zimunya

³⁸Zimbabwean arts officer for development and promotion in Mutare district.

³⁹ A sacred performed in Nyanga and Mutasa district of Zimbabwe amongst the Manyika people.

⁴⁰ A harvest celebration dance performed by the Karanga people from the Masvingo.

⁴¹ A *dance originated from the* Korekore people who reside in Mashonaland central in northern Zimbabwe. It is a religious dance performed to lure spirits into speaking.

⁴²The *Jerusarema dance* is traditionally danced by the Zezuru people of Zimbabwe.

⁴³ A victory *dance* performed in preparation for and after war.

⁴⁴ A ritual hunter's *dance* of the Duma people of the Bikita area, Masvingo.

community (03 August 2018). This is true because I have observed the participating audience perform different dances prior to *Makasva* and *Humwe* rites.

During an interview with Dharisi Chamunorwa, a village elder in Chisamba village, he highlighted that *Chimaisiri* dance is not allowed to be performed elsewhere because of its capacity to cause spiritual possession or put people into a trance (18 August 2017). This is true because in all the different villages of the Zimunya community I visited during my field work, I did not see the *Chimaisiri* dance performed outside its ritual context. This shows that the dance is strictly performed in *Makasva* and *Humwe* rites that is why it is regarded as a sacred dance by the Jindwi people. My experience in the Zimunya community taught me that *Chimaisiri* dance is a treasured asset amongst the Jindwi people, because it expresses the community's Indigenous Knowledge Systems and it is more than just a dance to the community but it is their culture. Monteiro and Wall (2011) postulate that traditional African dance is connected to ritualistic and spiritual healing practices, and addresses a range of ailments. In my analysis, this seems to be true with the dance under study because I experienced the dance being performed in its appropriate ritual contexts.

Some villagers from Jaricha and Chinyauhwera villages interviewed disclosed that the *Chimaisiri* traditional dance has some important roles in the lives of the Zimunya community people. They proclaimed that while the *Chimaisiri* dance originally is a hunting dance, it also has some very important purposes of endorsing spiritual and religious ceremonies. People from the different villages in the Zimunya community reported to me that their indigenous dance has a special aspect of endorsing their cultural rites. Nyamiti Charles in Conteh (2014: 75) acknowledges that some African dances are performed for ritualistic reasons and they facilitate social cohesion because "African religious behaviour is centered mainly on man's life in this world, with the consequence that religion is chiefly functional, or a means to serve people to acquire earthly goods and to maintain social cohesion and order". I agree with the foregoing author because in some African ethnic groups such as amongst the Tumbuka people of northern Malawi, indigenous dances are used for ritual purposes. During my field work in the Zimunya community, I observed that *Chimaisiri* dance is valuable amongst the Jindwi people and it is performed for its spiritual and religious effect and is also strongly endorsed for ritualistic reasons.

The different traditional elders and indigenous dancers interviewed described the dance as a tool that helps the entire community to validate social institutions and religious rituals. They stressed that the enactment of the dance is a good avenue to authenticate the community cultural rites. This seems to be true because when I was interacting with various villagers in different communities, it was revealed to me that the dance has a special place of endorsing rites. I distinguished that it is impossible to separate dance and the community rituals because they are performed communally. The traditional authorities mentioned that once the dance has been performed, it means that their rites are validated and accepted by the villagers as well as by the spiritual beings. The indigenous dancers hinted how they would perform spiritually to invoke the spiritual beings so that they could validate the traditional rites. In an interview with Musa Muchena a male dancer from Mutinhimira weMapembe dance group, as well as the village elder, he narrated that they would dance with their entire mind, and soul with much meditation to invoke ancestral spirits to come and embody them so that the spirit will speak for itself and validate the dance enactment and rites (Interview 09 October 2019). This is true because during field work, I have discovered that whenever the Jindwi people perform the *Chimaisiri* dance in its appropriate ritual context, without fail the spiritual beings will validate the event where they will be performing and this is an indication that the ancestral spirits preside over the *Chimaisiri* dance enactment.

Some villagers revealed that while *Chimaisiri* dance is a spiritual dance, it also provides entertainment to the Zimunya community particularly when they converge to perform their cultural rites because the dance avails an opportunity for villagers to come together and enjoy performing the dance in ritual context. This is true in that in all the *Chimaisiri* dance enactments which I attended, I have noted that the spirited dancers, the explicit drummers and the reach musical atmosphere were entertainment enough to the gathered community. When I interviewed some villagers about the happy atmosphere during the cultural rites, several villagers informed me that the dance is very entertaining but unfortunately, they can enjoy this dance being performed in its ritual context only since it is not supposed to be performed elsewhere because of its spirituality connections. Spencer (1985a:16) notes: “It is clear that dancing or dance like movements that accompanied singing play a continuous part in the steady build up to the ceremonial climaxes”. I agree with the foregoing author’s views because when I saw the villagers in the Zimunya community perform the *Chimaisiri* dance, I observed some artistic, visual, appealing and beautiful

dance movements which made the dance to be pleasant to view. I also realized that the dance styles and antics displayed during the *Chimaisiri* dance enactment display highest levels of art which are so unique and attractive compared to other dances that are performed in other regions' ethnic groups in Zimbabwe. Furthermore, I also noticed that the *Chimaisiri* dance offers room for dancers to spontaneously exhibit their dancing skills when they are performing.

Some responses from the villagers and tradition authorities revealed that the execution of the *Chimaisiri* dance in ritual context is special to the entire community in that it promotes them to enforce communal conformity to social norms. Correspondingly, the villagers also reiterated the same sentiments on the issue of the expected living standards that are taught through the efficacious dance enactment. I concur with the views submitted by the different participants because during my field work in different villages in the Zimunya community, I observed that the Jindwi people are stern believers of their traditional dance which they trust it teaches them some acceptable ways of living. Furthermore, I distinguished that the behaviour of the different villages was pleasant and how they relate to each other was good, the villagers trust that the enactment of the dance in ritual context teach them these good social norms.

5.2 *Chimaisiri* dance choreography

In my pursuit of finding how the *Chimaisiri* dance is performed in ritual context particularly in a *Makasva* and *Humwe* rites in the Zimunya community, I managed to interview nearly all the members of two active indigenous dance groups. I succeeded to interview members of Chinyauhwera traditional dance group which consists of people from Chinyauhwera and Jaricha villages of the Zimunya community under the jurisdiction of headmen Tonganai Zimunya and Musabayana Zimunya. I also managed to interview members of the Mutinhimira weMapembe dance group which is based in Mapembe village under headman Tichaona Kasunzuma. The indigenous dancers in the two performing groups revealed that the *Chimaisiri* dance is characterized by little, agitated movements in an un-choreographed organized routine because it is an expressive aesthetic dance. This true because I saw different dancers make dissimilar dance moves which typifies some different motions and I have interpreted these moves using the Motion Movement Analysis which aims on understanding the different types of human movements. I have also noted that the different movements made by the dancers can be interpreted using the

Sociological Aesthetic Theory. I have also observed that when performers make these movements both men and women take turns to dance. In an interview with a woman dancer by the name Shorai Gombakomba, a member of the Chinyauhwera tradition dance group, she pointed out that:

Kana vadzana vachitamba mutambo wedu wechinyakare kana varikutamba, vamwe vose veboka redu vanonga vakamira mukagura denderedzwa kana vadzana vari vashoma, asi kana boka redu rakati kurei tinogadzira denderedzwa rikuru kuitira kuti munhu wese akwanise kutamba nekukwana.

Normally when dancers are performing, the rest of the dancing group will stand and assemble themselves in a semi-circle formation and arrangement if the group has insufficient dancers, but when the group is sensibly bigger the whole group forms a big circle formation to accommodate all performing members of the group as well as the audience (12 October 2019).

This is true because in different ethnic groups in the Shona tradition, they employ these performing arrangements when they perform their indigenous dances. As the Chinyauhwera traditional dance group dancers were performing during a *Makasva* rite on 12 October 2019 in Jaricha village, I noticed that their dance moves and variations reflected basic construction of African dance through forming an art of dancing in arcs and in circles. Their dancing patterns were dissimilar, but interestingly the dancers followed some dancing formations which were spectacular. I also observed that all the dancers were able to make their expressive dance moves without deviating away from the dancing formations. I observed two distinct dancing formations in the different villages of the Zimunya community. These dancing formations were semi- circular and circular, however I discovered that these dancing formations were used interchangeably by some performers while others prefer to use only one dancing formation throughout their entire dance enactment. The two dancing formations which I witnessed when the performers present are illustrated in Figure 5.1 and 5.2 below.

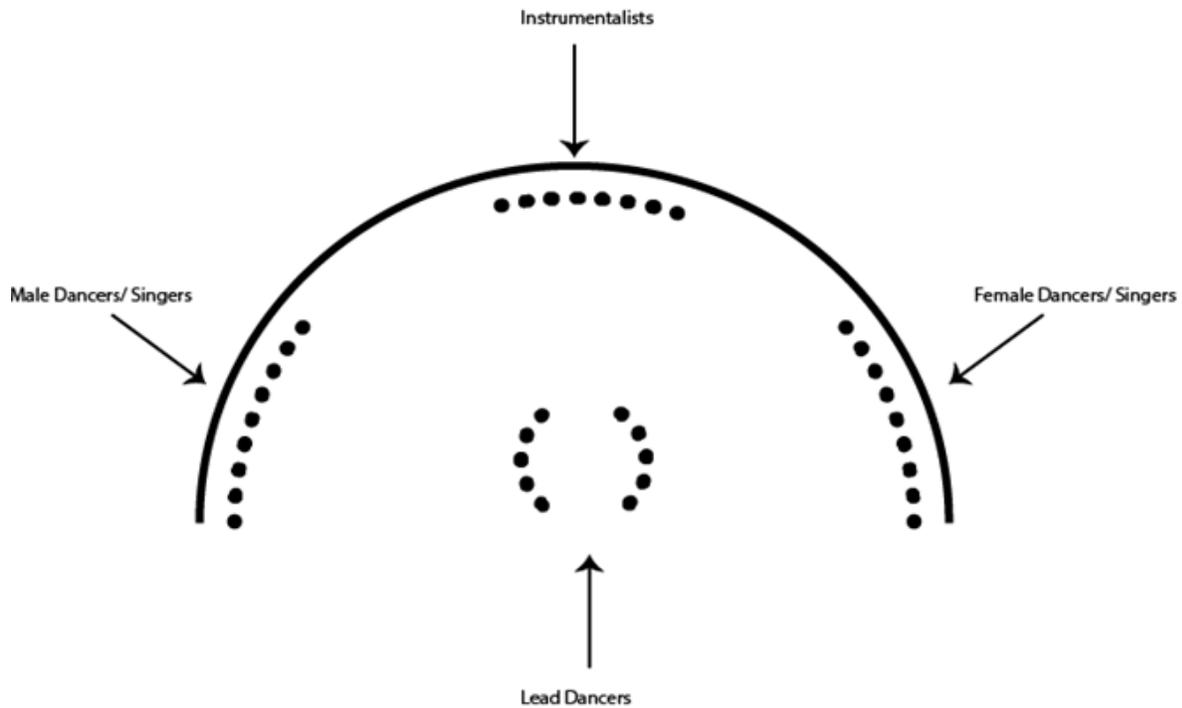


Figure 5.1: Displaying the semi-circle dancing formation

As depicted in Figure 5.1, I observed this dancing formation being embraced by Chinyauhwera dance group as shown in Photo 5.2 below, while performing on 12 October 2019.



Photo 5.2: Illustrates the Chinyauhwera traditional dance performing embracing a semi-circular dancing formation. Photo captured by Caleb Mauwa.

Through observations, I noted that some performers favour the semi- circular dancing formation because it gives room to the performers to be seen by nearly everyone who will be watching them as they perform. Responses which were given by some villagers disclosed that the semi- circular

dancing formation allows performers to liberally make some unique dancing antics without fear of disturbing other performers. Some participants disclosed that this type of dancing formation allows performers to dance freely without being limited by space. However some village elders stressed that this is a borrowed presentation formation which was emulated from the orthodox choirs but originally this formation was not embraced in their community. Through research, I discovered that the semi- circular dancing formation was borrowed from the *Jangwa* music (*amakwaya*) performances which basically follow the modern choirs' posture and arrangement formation. *Jangwa* music has been plainly described in the first paragraph of this chapter. Figure 5.2 below exhibits the circle dancing formation.

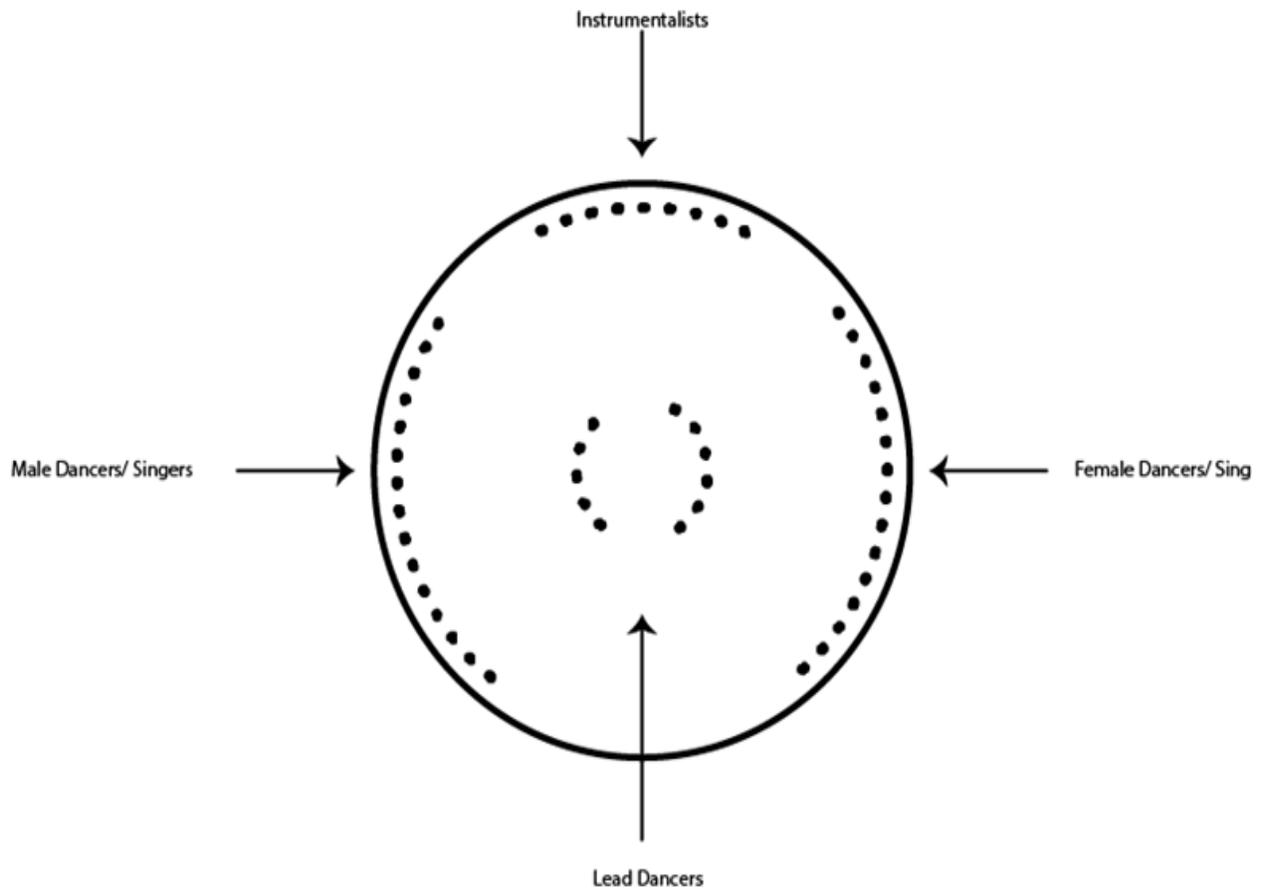


Figure 5.2: Exhibiting the circle dancing formation

These two dancing formations were visibly embraced by the performers when they presented their dances. However they were used alternatively during the dance enactments in the different villages. Interestingly, when I visited the Mapembe villagers on 09 October 2019 during a

Makasva rite execution, I was happy to observe the Mutinhimira weMapembe dance group members performing embracing a circular dancing formation. The members' beautifully perform the *Chimaisiri* dance, some improvising skillfully but without breaking the circular dancing formation. In my analysis of the circle dancing formation, I distinguished that customarily the Jindwi people believe that there is a supernatural unifying force in dancing in a circle that is why they embrace the circle dancing formation. This is true because when different ethnic groups in Zimbabwe perform their indigenous dances, they enjoy implementing this formation. The Photo 5.3 below exhibits the Mutinhimira weMapembe dance group members performing embracing a circular dancing formation in a *Makasva* rite on 09 October 2019.



Photo 5.3: Shows the Mutinhimira weMapembe dance group performing in a circular dancing formation on 09 October 2019. Photo captured by Caleb Mauwa.

The circular dancing formation has been embraced for a long time by the *Chimaisiri* dancers. Photo 5.3 shows a cultural conventional setting wherein dancers face drummers while singers and other performers surround the drummers and dancers. In my analysis I noted that this setting helps to tighten the dance enactment by compressing and heightening voices, instrumentation, movements and gestures in a confined space. I distinguished that amongst the Jindwi people, the circle dancing formation is numinous because it helps in uniting the community. I also noted that the circular dancing formation can be interpreted in the lense of the Social Cohesion Theory because it facilitates villagers to be unified and to relate harmoniously as a united community. During a

Makasva rite on 09 October in Mapembe village, the Mutinhimira weMapembe traditional dance group members including the participating audience performed while maintaining lines, arcs and circles a reflection that the members believes that dancing in circles unites them as one family. In my interpretation of the dance using Laban Movement Analysis, I noticed that the different lines, arcs and circles helps the dancers to exhibit the four components: body, effort, shape and space. Primarily, the *Chimaisiri* dancing formations are circular and semi-circular; however, there are at times when in group dancing, they may have two rows, undeviating and meandering rows. I detected that there is a mystical supremacy in the circle formation of the *Chimaisiri* dance, which is why the dancers prefer to perform in a circle hence more multifarious forms may also emerge as performers expressively dance in a round thus exhibiting the Sociological Aesthetic Theory in their dance moves.

In my analysis of the *Chimaisiri* dance using the Motion Movement Analysis, I recognized that it is realistic that when the dance performance has reached a climax more complicated dances moves and shapes are created because the performers will be now in high spirits and under the ancestral spiritual influence. The authors (https://www.newworldencyclopedia.org/entry/african_dance) acknowledge that “more complex shapes of the dance are formed through the combination of these basic forms, to create more sophisticated dance forms and style”. This is true because through observations when the *Chimaisiri* dance was enacted in ritual context, I witnessed that the *Chimaisiri* dancers depict some distinctive and decorative foot movements with sinuous cessation and vivacity hindrance upsurges. In my interpretation of the dance using the Motion Movement Analysis, I discovered that these decorated foot movements may be unpretentious, and the dancers may accentuate the upper body movements while the foot movements may be intricate and embrace synchronization of dissimilar body parts. In my interpretation of the dance using the Laban Movement Analysis, I observed that the *Chimaisiri* dance expressive movements such as fast indecisiveness, folds of the body, reduction and exoneration, distinctions in heights as well as the use of the playground, are very pronounced as the performers dance and these movements exhibit the Jindwi people’s dance aesthetics. During a *Humwe* rite on 31 August 2019 at Chief Zimunya’s traditional court in Chinyauhvera village, I observed that when the dancers perform, they involve full arm accompaniment, competent then rhythmic and liquefied body movement expressions with enthusiastic ancestral spiritual influence styles, as shown in Photo 5.4 below.



Photo 5.4: Shows the Chinyauhvera traditional dance group performing in a *Humwe* rite at Chief Zimuya’s traditional court on 31 August 2019. Photo captured by Caleb Mauwa.

In Mapembe village, I observed that during the *Chimaisiri* dance enactment, spirited hunting gestures were exhibited particularly by the male dancers and these gestures were well pronounced because the dancers were holding different artifacts and objects (props) which they use when they are hunting in the jungle. The male performers symbolize hunting skills through holding props such as knobkerrie (*ndonga*), spear (*pfumo*), hunting knife (*bakatwa*), an axe (*gano*), bows and arrows (*uta nemiseve*). The women will dance while clapping their hands and ululate. Correspondingly amongst the Zezuro people of Mhondoro in Zimbabwe, when the male dancers perform the *mbira* dance in a *Bira*⁴⁵ or during the *kurova guva* rite, the male dancers use similar props as in *Chimaisiri* dance. Matiure (2013: 47) states that “some dancers enact hunting or fighting expeditions while holding a spear, (*pfumo*), rod, (*tsvimbo*) or moon shaped axe (*gano*)”. This is true because it shows that in one way or the other there are some noticeable similarities in the execution of different indigenous dances and traditional rites which are performed in different

⁴⁵ A formal all night cultural ceremony in which family members come together to call upon a common ancestor for help.

parts of Zimbabwe, and the performers unknowingly apply the Sociological Aesthetic Theory in the enactment of their indigenous dances and cultural rites.

Through observing Chinyauhvera traditional dance group and Mutinhimira weMapembe dance group perform during the execution of the community cultural rites, I realized that the enactment of *Chimaisiri* dance is principally led by the traditional dancers, but during the performance, the audience is welcome to join in. Both sexes are permitted to dance by taking turns to get into the epicenter and perform their expressive dance movements. I observed that during the dance enactment the men take an active role and involvement and when I inquired from the various indigenous dancers about this infrequent variation, they disclosed that the most important insignia variation of the dance is when men will take the lead to get into the dance floor because they are the *Maisiris*⁴⁶. Of particular interest, I also observed that when performing the *Chimaisiri* dance the female dancers signify open happiness and excitement to celebrate the males who are performing. In my interpretation of the dance using the Semiotic Movement Analysis, I have noted that actions displayed in the dance by some of the performers symbolize spirited dancing an indication of the ancestral spiritual presence amongst the dancers. Through observation of the *Chimaisiri* dance enactment in ritual contexts, I discerned that the ancestors (*vadzimu*) who are the invisible participants, submerge the dancers and perform with them. They will also cause spiritual possession to take place where people would converse with them. Some dancers will make some agitated body movements and during the divine trances and they may also perform some divination trance dances useful in the healing of the community. The sounds of the *pfuredzinde*⁴⁷ and *hwariva*⁴⁸ drum combined with the songs, divination trances and dance movements facilitates healing to take place. This amalgamation disclose the application of the Therapeutic/ Medicinal Theory in the *Chimaisiri* dance enactment.

In my analysis I noted that this is the reason why some dancers perform some sophisticated moves which show great dancing aptitude and proficiency. The dancers will also perform without fear of anything or anyone because they will be embodied by the ancestral spirits influence. Some responses from the villagers in connection with the dance were that the *Chimaisiri* dance

⁴⁶ A group of traditional spiritual hunters in the Zimunya community.

⁴⁷ A big drum that produces some bellowing low pitched sounds. It is used in *Chimaisiri* dance enactment.

⁴⁸ A small drum which produces some high pitched sounds. It is used in *Chimaisiri* dance enactment.

correspondingly involves polyrhythms in its various variations. I have also seen this feature during my focus group observation in different villages where the dance was performed. The existence of this characteristic in dance is supported by Welsh-Asante (2004:28), who postulates that African dance utilizes the concepts of polyrhythm, the simultaneous sounding of two or more independent rhythms, and total body articulation. This is real because in different Zimunya community villages, I evidently noticed the dancers generating polyrhythms when dancing and this produced good resonances from the dancers' feet and virtuous dancing schemes which were pleasing to view.

5.3 *Chimaisiri* dance a *Gokoro* (That which causes a trance)

During my field work in the Zimunya community, villagers disclosed that the enactment of the Jindwi peoples' indigenous dance is very mysterious and private, because their dance certainly causes a divination trance or spirit possession to take place, and as such the dance cannot be performed elsewhere and anyhow, outside its appropriate context. Responses from various village elders confirmed that the *Chimaisiri* dance is a *gokoro* (that which causes a divination trance or spirit possession) and only adults are permitted to perform the dance on selected sacred cultural rites. Similar to the *Vimbuza* healing dance amongst the Tumbuka people who reside in the north of Malawi, the *Chimaisiri* dance causes a trance to take place, particularly when it is performed in ritual context. I have discovered that the Jindwi people value possession when their spiritual dance is being performed and they even gain the benefits which come after spirit possession takes place during the dance enactment as it enables an important connection with their tradition, deity and healing of the community. I distinguished that when possession takes place during the *Chimaisiri* dance enactment that is one important way where the Therapeutic/ Medicinal Theory is employed because the *homwe* will be able to deduce the problems affecting the community as well as giving possible solutions. Shoko (2007:54) supports that "spirit possession form(s) an important link with tradition". This is true because in the Shona tradition people believe that spirit possession connects the people with the ancestors. This also reflects that there is a secret resounding illustration of the power of *Chimaisiri* dance which is produced when spirit possession takes place during the dance enactment. Similarly, in Jaricha village on 12 October 2019 during a *Makasva* rite at Jaricha headstead Shrine, I observed that the performers got into a trance through the playing of the music instruments, particularly the *pfuredzinde*. The performers used the *pfuredzinde* to facilitate a trance

to take place. During the performance of the rite, two drummers accompanied many songs but nothing really happened until Tonganai Zimunya started playing the drum by himself. In this village, he is the key dance ritualist and spiritualist who is well known for his spiritual musical gifts and supremacies. Before long, he got into a trance and set down as signified in Photo 5.4 below.



Photo 5.5: Shows Mbuya Chesa (left), Headman Musabayana (second from left), Headman Tonganai Zimunya (covering head with sheep raw hide) and Sekuru Chochoricho (right) during a *Makasva* rite on 12 October 2019. Photo captured by Caleb Mauwa.

When the traditional dancers noticed this, they sat down beside him but some village elders kept on singing *Chimaisiri* songs. The ancestral spirits spoke through him as the people listened, and then he fell down and came back to normalcy. Afterwards, the village elders who were present started to sing joyfully as a sign that the ancestors have spoken with the community members. When I observed that the atmosphere had come back to normalcy after the trance, I requested Tonganai Zimunya to narrate his experience as well as the behaviour of the other members which they portrayed during the enactment of the dance during the cultural ritual. Tonganai Zimunya disclosed that:

Zvese zvamaona zvichiitika pano zvinotaridza kuti vakuru vezvimbo vangavasvika uye vaive nesu. Vanhu vese vaitamba nekuimba nekuridza vainge vagarwa nemidzimu yemunzvimbo ino matiri. Pasina kana mubvunzo kana kufungira, zvinhu zvese zvamaoka zvaitika munzvimbo ino ndizvo zvinotaridza kuti tagashirwa uye zvichemo zvedu zvanzwika.

All the activities and the events that you have witnessed in this sacred place, indicate that the ancestral spirits were here present and they were with us throughout the entire process. All the performers inclusive of all the singers, traditional dancers, the spirited drummers were all covered and engulfed by the ancestral spirits of this sacred place. Without any shadow of doubt, what you have experienced when the performers were performing and the events which took place, it is an unblemished signal that our dance enactment and ritual have been acknowledged by the ancestors and our requests have been heard and recognized (12 October 2019).

The data from the interview excerpt above as well as the responses which were given by the different villagers, disclosed that *Chimaisiri* dance incites people to get possessed. In different villages in the Zimunya community, I also experienced *Chimaisiri* dance invoking spiritual possession to take place in different ways; at times the dance causes possession within the dancers, at times it affects the musicians which are the drum players, the rattle players, the singers both the lead singers and the responding voices. I have also experienced the dance invoking the participating audience getting possessed by the ancestral spirits through the ways they will be dancing during the course of the dance enactment and the ritual execution.

A similar incident happened at Mapembe village on 09 October 2019 where the Headman Tichaona Kasunzuma performed outstandingly above the rest of everyone who was present during the *Makasva* rite. For the local people who were there, it was very normal to see but for me, it was something new to experience. When I asked the village elders what was transpiring, they disclosed that we were no-longer in the same realm with him. Indeed, the atmosphere had changed because he was already spiritually possessed through the *Chimaisiri* dance and song enactment. The song that made him get into a trance is called *Maisiri woye* (Hey Maisiri). The song was splendidly accompanied by two spirited drummers when they play the *pfuredzinde* and *hwariva* drums. After the group had performed a series of songs which they relate as hunting songs and rain making songs, Tichaona Kasunzuma reverted to his normal state he began to converse well with others. In my own analysis, the continuous performance of the dance as well as the songs, created the conducive atmosphere for spiritual possession to take place.

In Chisamba village, I experienced a different situation where the trance was silent but loud enough to be observed by everyone who was in attendance during the *Chimaisiri* dance enactment. On 13 October 2019 during a *Makasva* rite in Chisamba village, I observed the spirited drummers playing very stimulating and complicated rhythmic patterns on the drums with their eyes closed, and

sometimes rather opened them too wide as if the drummers were drunk, as shown in Photo 5.6 below.



Photo 5.6: Showing two spirited drummers playing the *pfuredzinde* and *hwariva* during a *Makasva* rite in a traditional hut at headman Chisamba's homestead on 13 October 2019. Photo captured by Caleb Mauwa.

When I inquired from Headman Reginald Chisamba during a *Makasva* rite, he pointed out that the drummers were already possessed through drumming. He added that the drummers named Elliot Chisamba and Chrispen Chisamba were his biological sons and that they have gone through the seven-day spiritual fasting together with him; that is why the drummers were already possessed with the spiritual (13 October 2019). This is true because two days before the dance enactment in Chisamba village, headman Chisamba and his two elderly sons were on a secluded mountain conducting the spiritual fasting in preparation for the *Makasva* rite enactment. I also observed that when the drummers were playing, the indigenous dancers' movements become so intricate and fascinating to look at, while the rest of the villagers were also participating through dancing and singing with pleasure. The atmosphere in the hut changed drastically and the powerful *Chimaisiri* dance and songs felt the traditional hut shrine where the ritual was being held. Most of the people in the hut rose to their feet to dance in response to the spirited drummers' influential rhythms. In

no time, I observed that I was almost the only person sitting on the ground, then the village head Chisamba invited me to join them in the dancing floor. When I joined them in the dancing and singing, I immediately felt dizzy. When I told the village head what I was experiencing, he chuckled and then explained to me that was a sign of the spiritual connection with their spiritual world.

When I further inquired the meaning of this weird experience from the other village elders present, they disclosed that I had been experiencing a spiritual connection with their community's supernatural beings. They added that it was a positive signal which indicated that I was being acknowledged by the deity and that my intentions at the site during the dance enactment were unadulterated; that is also the reason why the atmosphere had changed and the dance enactment had reached a climax. There were also incidences of possession throughout the ritual execution necessitated by the sounds from the music instruments particularly the drums. In Chisamba village during a *Makasva* rite, the drummers were spirited and ecstatic as they played the drums. When I made an inquiry from the other villagers who were present at the ritual site about the manner in which the drummers were playing the drums, the responses from the villagers indicated that the drummers had gone into a trance which had been necessitated by the charming dance movements and the songs which were being sung during the rite execution. The dance performance lingered for a substantial amount of time and the drummers played for more than twenty minutes on one song, non-stop.

In the Zimunya community, the drummers who are popularly known as *matindingoma* (spirited drummers), are well known for facilitating spiritual possession to take place through their spirited drumming charismas. In my interpretation of the *Chimaisiri* dance enactment using the Semiotic Movement Analysis on 09 October 2019 during my visit in Mapembe village in a *Makasva* rite, I observed the Mutinhimira weMapembe dancing group performing the *Chimaisiri* dance extraordinarily and enchantingly while expressing their Indigenous Knowledge Systems through different dance moves and props. The group members sang enchanting *Chimaisiri* dance songs with all their hearts and dynamism and this created a conducive atmosphere for spiritual possession to take place. On this day I observed one drummer accompanying the dance and songs, he was a gifted spirited drummer who played the *pfuredzinde* drum to a distinctive and mesmerizing technique.

Photo 5.7 displays a community gifted and spirited drummer accompanying songs during a *Makasva* rite in Mapembe village and consequentially his drumming sounds instigating some trance dances. This drummer is well known throughout the Mapembe village and his drum playing expertise is cherished by many. Villagers interviewed attested that whenever they know that he will be playing the African drum in community rites, they will attend in large numbers to see him play and experience the ancestral spirits manifesting in the physical through a medium called a *homwe*.



Photo 5.7: Johanis Mutowo, a renowned spirited drummer performing in a *Makasva* rite on 09 October 2019 at Matanga Shrine. Photos captured by Caleb Mauwa.

Similarly to the *Jindwi* people of Zimunya community, the *Zezuro* people of Mhondoro⁴⁹ in Zimbabwe perform a rite called *Bira* where spirit possession takes place but the way the *Bira* is conducted is slightly different from the *Makasva* rite. Berliner (1978) clarified that during the *Bira* ceremony when possession takes place, the spirit medium discerns the cause of illness or misfortune. I concur with the foregoing author's views because in the Shona culture when possession takes place obviously the spirit medium will address the causes of snags and propose resolutions. Correspondingly when spirit possession takes place in a *Makasva* the spirit medium discerns some important information to the people, and this procedure can be interpreted in the

⁴⁹ It is a district of the province Mashonaland West near Harare in Zimbabwe.

lense of the Therapeutic/ Medicinal Theory. The *Zezero* people also believe that spirit possession links them with their deity. Interestingly the *Zezero* people make use of a music instrument called *mbira dzavadzimu*⁵⁰ (*mbira of the ancestors*) to facilitate spirit possession to take. This is true because in different ethnic groups in Zimbabwe the *mbira dzavadzimu* is used to facilitate spiritual possession to take place. The *mbira dzavadzimu* is also known as *nhare mbira* (iron mbira). The *mbira* is an idiophone and its name is a combination of two words. Matiure (2013:41) compliments that “the name *mbira dzavadzimu* is a combination of two words, *mbira* and *dzavadzimu* which means of the ancestors”. This true because in Shona these two words *mbira dzavadzimu* means *mbira* which belongs to the ancestors.

Usually amongst the *Zezero* the family that will be hosting a *Bira* serves traditional beer which they call (*hwahwa*) and sponsors an *mbira* ensemble to come and provide some music. Berliner (1978:188) confirms that “in all spirit possession ceremonies he attended in Mhondoro and Salisbury (Harare) were accompanied by ensembles of *mbira dzavadzimu*”. This is true because in the Shona tradition, when the *mbira* is played in ritual contexts it is played in ensembles. The *Zezero* people of Mhondoro use the *mbira dzavadzimu* during the *Bira* because it facilitates spirit possession to take place, it has some superficial powers and it helps them to connect with their deity. This possibility of the *mbira dzavadzimu* in causing spirit possession and having some supernatural power has been observed by Matiure (2013:10) who notes that “an *mbira* is an instrument that has been ascribed to some supernatural powers which are drawn from its connectedness with the ancestral spirits who are the owners of the instrument”. I agree with Matiure because the Shona people believe that an *mbira* has the ability to connect people with their deity. This shows that different music instruments that are used by different ethnic groups in Zimbabwe have some mystical power which aid in facilitating spirit possession to take place as well as in connecting the people with their ancestors.

Captivatingly, during the *Chimaisiri* dance enactment on Mount Mapembe on 09 October 2019, I observed that the drumming sounds were extraordinary and appealing to everyone who was present during the *Makasva* rite. When the drummers were playing, they made charming and ubiquitous poly-rhythmic patterns which were stimulating. The drummers played their drums with much enchantment and obligation. In a short period of time, the atmosphere on the top of Mount

⁵⁰ It is a lamellaphone idiophone of the *zezero* shona people of Zimbabwe.

Mapembe where the ritual was being conducted was filled with the ancestral spirit presence, at the same time, the dancers were performing diverse variations and intricate movements. I observed that when the dancers were in the dancing spirit, they could dance for several minutes before they changed to the next song. The rite was performed on top of Mount Matanga in Mapembe village.

During the *Chimaisiri* dance enactment, almost everybody who was present at the ritual site started acting facetious. The performers and singers sang so deafeningly, while some singers were just uttering different words, echoing (*maungira*) and vocables (*huro*). The traditional dancers were dancing so spiritually and energetically with much enthusiasm. The drummers played their drums so powerfully and dynamic. I observed that for several minutes, the musical atmosphere remained as intact as they sang different songs. Tichaona Kasunzuma who was the key person during the ritual performed the dance with prodigious antics, supremacy and much determination. He led the dance enactment and the ritual progression with a spirited influence. When I realized the unique behaviour and uncontrolled atmosphere during the ritual enactment, I was very interested and inquired from the village elders who were present. The responses revealed that the atmosphere was encapsulated by the ancestors' spiritual presence and as such the performers were experiencing a trance. In an interview Washington Muradzikwa, he pointed out that:

Vanhu vese vaurikuona ava, havasisiri vanhu pevarikuimba nekutamba vatove mune imwe nyika. Vatopfekwa nemidzimu yenzvimbo ino. Varikutotaura nevari kuntyikadzimu, varikutoudza mampirire akaita zvinhu uye kutaurirwa mafambisirwe anoitwa zvinhu.

All these people you see who are singing are no longer themselves, they are now in another world. They have been embodied by the ancestral spirits. They are conversing with the ancestral spirits and they are being given advice and even told some community secrets. (09 October 2019).

This is true because in the Shona tradition, it is believed that one gets possessed he or she will be able to converse with the ancestral spirits and told concealed mysteries. The sentiments raised by Muradzikwa complement the views which were raised by Esther Mufudza during another interview on the same topic. She disclosed that:

Midzimu yasvika manje, ndoaska vanhu vave kutamba sezvevarikuita izvi. Vaimbi vatambi nevarikuridza ngoma vatosvikirwa ndokusaka mave kunzwa maimbiro asiyana uye maridzire engoma atongosimuka.

The ancestral spirits have inhabited the ceremony that is why the performers are dancing the way they do. The singers, the dancers as well as the drummers are already in trance that is the reason you hear their performance has changed, you can even notice that the drumming has also changed; the drummer is now aptly articulated because of the ancestral spiritual presence (09 October 2019).

As revealed in the preceding interview excerpt, the villagers enjoy being embodied by the ancestral spirit when they perform the dance during their cultural rites. Interestingly, Blacking (1985) in his study of the Venda music and dance, noticed how indigenous music and dance can cause possession trance to take place. In addition, Blacking (1977: 44-45) notes that:

For possession to take place through music and dance, it also depends on a proper, rhythmically steady performance of the music by drummers, rattlers and singers, which enabled a dancer to attain a somatic in which he or she become more than usually conscious of the life force in the body, and thus to come face to face with her or his other self, the real self of the ancestor spirit.

I concur with Blacking's views because my experience of *Chimaisiri* dance enactment in its ritual context exposed how it cause spirit possession through the suitable songs which were sung, as well as through the captivating drumming beat and the intricate rattle poly rhythmic sounds. In my analysis I have concluded that the combination of these aspects facilitates spiritual possession to take place because the ancestral spirits of the Zimunya community preside over their ritual performances. I distinguished that the intricate poly rhythmic sounds of the rattles help create a sonic density that might foster a trance state. Through observations in different villages, I noticed that the *Chimaisiri* dance is a healing agent because the community members believe that it heals some societal ills and as such when the dancers perform, they enjoy experiencing a trance taking place. Interestingly, I noticed that when one gets into a trance, he will perform some dance healing antics which will in turn provide an opportunity to the sick community to be possessed by the spiritual being, eventually the entire community collectively gets healed. Hanna (1976) acknowledges that dance offers an opportunity to the sick to be possessed by the spiritual in dance. The Jindwi people solidly believe that healing comes through participating in the dance enactment, the spirits will embody them then they will be healed. I have observed the community members participating in *Makasva* rites with the belief that they will get healed. Through observations, I distinguished that *Chimaisiri* dance is the means by which the Jindwi people experience the genuineness of life that integrates both the spiritual and the physical which has been mentioned by

Nzewi (2007: 11) as the “tangible and intangible coordinates of the physical and the spiritual dimensions”.

The information I got from the villagers evidently showed that *Chimaisiri* dance, songs and cultural rites music have a strong relationship, especially when used in the Zimunya community. The various participants who informed this study highlighted that the dance enactment and ritual execution create an opportunity for social cohesion to prevail amongst the Jindwi people and they are also used to spearhead society healing to prevail amongst the Jindwi people. Information given by the villagers disclosed that when the Zimunya community members perform the *Chimaisiri* dance in ritual contexts, this helps in building social unity as well as solidifying the societal bonding amongst the Jindwi community and this can be interpreted in the lense of the Social Cohesion Theory. This is very significant aspect as noted by Pitts (2005:259), who sees dancing and singing together as complementary, a way of “building unity and a sense of belonging”. Nzewi (2003:16) also comments that “performers belonging to the same group attain the virtue of social bonding”. This is true because through analysis of the Jindwi people performances, I observed that when the villagers perform the *Chimaisiri* dance in ritual contexts, there is a surreptitious unifying force which binds them together as they participate with a sense of ownership trusting that the dance helps them to be united. Furthermore, the songs that are sung to complement the dance are full on meaning and the songs’ messages promote unity amongst the community members.

5.4 *Chimaisiri* dance rituals, ritualists, spiritualists (*Masvikiro*) and their role

During my field work in the Zimunya community, I observed that the enactment of *Chimaisiri* dance in ritual context was secretive and sacred particular when performed in a *Makasva* rite. The responses from the traditional authorities revealed that *Chimaisiri* dance is not just an ordinary dance amongst the Zimunya community members; however, it has more spiritual connotations amongst the Jindwi people. This is true because in my analysis of the *Chimaisiri* dance when it was performed in it ritual contexts in different villages in the Zimunya community, the way the dance was performed and the songs that were sung indicated that the *Chimaisiri* dance involves sacredness and spiritualism; hence it is led by the community spiritualists and ritualists. Participants also disclosed that in the Zimunya community, the traditional authorities are the spiritualists and ritualists responsible for leading all cultural events, safeguarding the customary

rituals of their culture as enshrined in the Zimbabwe Traditional Leaders Act (Chapter 29:17) of 1998, which stipulates that “Zimbabwe traditional authorities have the powers which include to “conduct, promote and uphold cultural values of their communities and, in particular, to promote sound family values”. I agree because the traditional authorities in different villages in the Zimunya community always refer to this act and they are guided by this act when they execute different traditional rituals and ceremonies.

Chigwata (2016) acknowledges that Zimbabwe adopted a new constitution in 2013, which among other things, recognizes the role of the institution of traditional leadership which operates alongside modern state structures. The Zimunya community members perceive their spiritual ritual leaders with high regard because they preside all community rites. There are also countable village elders who are anointed to assist the traditional authorities within the community, who could lead the enactment of the dance on various rites. Villagers disclosed that *Chimaisiri* dance involves many spiritual processes before it is performed, so the best people who were chosen by the chief Zimunya to lead the performance of the dance in various villages in Zimunya community are called spiritual dance ritualists (*masvikiro*). The villagers also revealed that there are several people in the Zimunya community who are spiritual and can lead the Zimunya cultural rites but the community leaders of the Zimunya community play a pivotal role in the efficacious enactment of *Chimaisiri* dance at the community’s cultural rites. This true because Chief Zimunya is the supreme spiritual leader in the Zimunya community and he gets assistance to perform the traditional ceremonies from his sub- chiefs or the village headmen scattered in different Zimunya community villages. In the Zimunya community, all the traditional leaders have the capacity to preside over any traditional ceremony that will be performed in their community. Key indigenous dance ritualists who are recognized in the Zimunya community are headmen Chisamba, Jaricha, Mavhima and Kasunzuma of Mapembe village.

During my field work in different villages in the Zimunya community, villagers narrated the importance of spirit mediums in their community particular during the performance of *Chimaisiri* dance as well as on the community cultural rites. I managed to interview different dance stakeholders including the village elders, traditional dance group members, the local villagers and the traditional authorities in the different Zimunya villages in connection to the role of spirit mediums during a dance enactment. Responses from the villagers specified that there are three

main dance spiritualists who are well known in the entire Zimunya community. This is true because the dance spiritualists in the community are the spiritualists named village headmen Mavhima and Tonganai Zimunya and Tichaona Kasunzuma. It is important to note that whenever a *Chimaisiri* dance is performed in ritual context during their community cultural rites, the above-mentioned three spiritualists would play a very fundamental and transcendent role in the dance enactment as well as in the cultural rites.

The community members disclosed that most significantly, the dance spiritualists would get possessed through the performance of the *Chimaisiri* dance and the entire community would be able to communicate with their ancestors through them. On the matter of spiritualism, I managed to distinctly interview two spiritualists that are headmen, Tichaona Kasunzuma and Tongesai Jaricha Zimunya, to expose some hidden meaning to spirit possession and its benefits to the community. The participants disclosed that it basically avails the community an opportunity to connect and dialogue with their deity. Efforts to interview the third dance spiritualist were in vain as the spiritualist was not available or rather committed whenever I visited him in his village in the Mavhima village. Therefore, my understanding of dance spiritualism relies primarily on the above mention two spiritualists. The two revealed to me their experiences concerning spirituality, they also emphasized that *Chimaisiri* dance has a spiritual inference and it is so easy for them to get possessed by the ancestral spirits whenever the dance is performed. However, headman Tichaona Kasunzuma pointed out that it is good to be possessed when the dance is being performed in a ritual, but this may have some negative implication if not done accurately. He pointed out that when many people get possessed during a ritual, this will cause some confusion all over the place as dance enactment will have to stop for the people to listen to what those possessed will be saying. He added that if there are twenty people in one place who get possessed at the same time, it would be very difficult to control these people who might have gone into trance. However, he disclosed that he has the supernatural power to control spirit possession and spiritualism because he was ordained to do so by the ancestral spirits of the community (09 October 2019). This true because during the dance enactment on the same date, I discovered that some dancers who seem to be getting into a trance, came back into their normal state without some visible metaphors an indication that there was some form of mystical control that was at play.

During a *Makasva* rite which was held on top of Mount Matanga in Mapembe village on 09 October 2019, I observed how the dancers performed during the *Chimaisiri* dance enactment. Interestingly, during the dance enactment climax, the dancers' moves were ecstatic and exuberant. They jumped energetically, sang so powerfully and convincingly while making some superficial gestures as well as some unique expressive body movements an indication that the spiritual was now in control of them. As this happened, I observed that the rest of the audience similarly doing the same but surprisingly, their dancing seemed controlled. During the entire dancing performance everything appeared mystical and I could feel that the atmosphere was filled with the presence of the supernatural because I felt dizzy, I could hear some noises all over in the ritual context and I also felt a moving sensation in my hair. In an interview with Tichaona Kasunzuma soon after the dance enactment, he narrated that the ancestral spirits and the spirit mediums were in control of the dance enactment as well as presiding over the *Makasva* rite. He added that they make use of spirit mediums during their indigenous dance enactment and cultural rites (09 October 2019). This is true because the use of spirit mediums in indigenous dances in Zimbabwe is not a new thing but it has been practised for a long time now. Interestingly, even at national level during the Zimbabwe liberation struggle between 1964 and 1979, the Zimbabwean government used indigenous dances and the spirit mediums to help the guerilla fighters⁵¹ to conquer the former British colonialists.

In the history of Zimbabwe, different ethnic groups conducted rituals to help the revolutionary fighters during the liberation struggle. Responses from different villagers disclosed that the Zimunya community members performed *Chimaisiri* dance, conducted their cultural rites, and engaged the spirit mediums very extensively to win the liberation struggles. Of late, the Zimbabwe government had been executing rites which they call galas and bashes to revive cultural nationalism which is a concept emulated during the liberation struggle of Zimbabwe. Remarkably, before doing so, they engage Chiefs and spirit mediums for cultural and spiritual advice then they go ahead executing the galas were indigenous dances also play a very fundamental role. Ndhlovu and Willems (2009:954) concur that "the gala concept was drawn from the early 1970s and the liberation war before independence". A popular collective national ritual that was conducted in

⁵¹ The Revolutionary fighters.

Zimbabwe to facilitate social cohesion and promote cultural nationalism is the Mzee⁵² Bira, which incorporated dance and music, but before this ritual was performed, the traditional chiefs would conduct rituals separately in their communities. During my childhood in different communities in Zimbabwe, I have observed the Fallen Heroes Trust of Zimbabwe has been consulting the spirit mediums to identify bodies of people who died many years ago, particularly those who died during the liberation struggle of Zimbabwe. I have also observed the spirit mediums being consulted by those in politics to be given piece of advice on how to lead the country. In Zimbabwe some traditionalists and some politicians make use of indigenous dance ritualists and spirit mediums on their traditional ceremonies because they believe the influential expertise of spirit mediums on sacred functions. Interestingly, *Chimaisiri* dance has been effectively used in the Zimunya community in these cultural rites. Notably, in other areas in Zimbabwe, different indigenous dances as well as spirit mediums have been used during these rituals. Lan (2015) supplements that the use of mediums on traditional ceremonies is important because mediums are experts on rituals. In addition to the use and significance of spirit mediums in Zimbabwe sacred ceremonies, Mutonho (2018) comments that:

One cannot talk about the Zimbabwe liberation struggle without mentioning the pivotal role of spiritual figures such as Mbuya Nehanda⁵³, Sekuru Kaguvi⁵⁴ and Chaminuka⁵⁵ who played a very essential role to liberate the country. It is through the guidance of spirit mediums that the second Chimurenga⁵⁶ birthed the country's independence. Through ancestors, the living can ask for anything be it long life, protection and food from their maker.

I concur with the foregoing author's submissions because different ethnic groups in Zimbabwe venerate their ancestors and they seek guidance and protection from them. In Zimbabwe during the liberation struggle the spirit mediums played an important role in shielding the indigenous fighters. Interestingly it is believed that the spirit mediums also used music and dance to conduct

⁵² Mzee is the short form of Muzenda Simon (deceased), who was the former first vice president of Zimbabwe. He was a peace-loving man and a great unifier.

⁵³ Nehanda Charwe Nyakasikana also known as Mbuya Nehanda was a *svikiro*, or spirit medium of the Zezuru Shona people. She was a medium of Nehanda, a female Shona Mhondoro (https://en.wikipedia.org/wiki/Nehanda_Charwe_Nyakasikana)

⁵⁴ Sekuru Kaguvi was a *svikiro* (medium), a nationalist leader in pre-colonial Zimbabwe, and a leader in the Shona rebellion of 1896-1897 against European rule. (https://en.wikipedia.org/wiki/Sekuru_Kaguvi)

⁵⁵ Chaminuka was the 19th century spirit medium of the Shona people and he was one of the earliest elders possessed by a spirit that guided Shona people during times of war, hunger and disease outbreaks (Pfukwa 2007: 127).

⁵⁶ The Rhodesian bush war and the Zimbabwe war of liberation between 1964 to 1979 ([en m.wikipedia.org](https://en.m.wikipedia.org))

their rituals to win the independence struggle. Gonye (2013) explained that when Mbuya Nehanda, who was a great Zimbabwe spirit medium was about to be hanged, she is said to have definitely performed an indigenous dance and prophesied that her bones would rise, meaning another *Chimurenga* (uprising) would follow. This seem to be true because Mbuya Nehanda was a powerful spirit medium of Zimbabwe and she was stern ritualist who believes in the power of consultation and using spiritual powers to achieve her goals. There is also a common imitated song about one of the greatest ritualist and spirit medium of Zimbabwe called Chaminuka. This song is plainly expounded in Chapter 7 and illustrated in Song 7.10. This confirms that the use of spirit mediums or spiritualists in dance enactment is not new but it has been done for several years. Correspondingly, during my field work in Zimunya community I have also observed that the *Chimaisiri* dance spiritualists perform rites to initiate the communication process between the community and the deity.

Responses given by different villagers disclosed that, the community dace ritualists lead their community members to conduct the community cultural rites. Throughout the world, different people in different societies conduct rituals in different ways. Rituals are performed differently in every society. Since time immemorial, history has it that different communities worldwide conduct rituals for different reasons. Apparently, the Jindwi people of Zimunya conduct rituals in in their own unique manner but they make use of *Chimaisiri* dance to partake these rituals. Durkheim (1965) and Bell (1997) view a ritual as a form of organized behavior in which humans use the language of gesture, or paralanguage, to affirm, to explore and to celebrate their ideas. I agree with the views of the foregoing authors because it is true that in different ethnic a ritual is conducted ‘to affirm’ something special within a people’s culture. Additionally, in a ritual there are a series of celebrated procedures executed in context according to a prescribed order that are endorsed by the people in a given culture. In my analysis of the rituals done in the Zimunya community, I observed the Jindwi people conduct rituals ‘to affirm’ the execution of cultural rites and to venerate the ancestral spirits. I also established that the Jindwi people conduct a dance ritual to communicate with their ancestors and to express confessions, to request for clemency and to appeal for celestial mediation and fortification. The dance ritual is conducted prior to the *Chimaisiri* dance enactment. Rueppel (2002: 4) acknowledges that rituals have been conducted for many years in different tribes: “throughout the Bible there are many rituals that are conducted and there are several religious texts which express the praising of the Divine with music and dance”. Rueppel (2002: 6)

adds that “dance as ritual is also used to honour the seasonal equinoxes, as well it is used as dancing prayer, moving meditation, and as a tool for divining the future”. The preceding quotation exposes that rituals have been conducted for a very long time; moreover, dance has been playing an essential role in the execution of these rituals. The Jindwi people of the Zimunya community constantly execute a dance ritual before performing their traditional dance on a cultural ritual. This is true because in different villages of the Zimunya community, before performing a *Chimaisiri* dance, a ritual is performed to appease the ancestral spirits. The villages’ elders will converge at a secluded place in the forest or shrine then perform a dance ritual to inform the ancestors about the upcoming dance enactment at a particular day and place. Only a select few village elders together with the village head will execute this specific dance ritual.

I also noticed that the private inquiry ritual is strictly for the village elders and the village head only. Old women of the community would brew beer that is required during the appeasement process of the private dance ritual. These people are very important because they are regarded as elders of the community and they also work as advisers to the headmen and the entire community. Women who have brewed the traditional beer should be present to hear for them the proceedings and the reasons that caused the problems. During the inquiry ritual, the village head would bring a clay pot with traditional beer and a calabash of snuff. He will then sprinkle the snuff on the ground and spill the beer on the ground. It is believed by the community members that when they do so, they will be giving it to the ancestral spirits and the dead to consume.

In my exploration of this ritual I noticed that this practice is also done to cleanse the performance area so that it is free from evil spirits. This custom is also done prior to the dance enactment because in the Jindwi tradition the performance venue needs to be clean before the dance and ritual enactment is done. Furthermore, snuff is also used in many rites in the Shona tradition because it is used as a catalyst that has a capacity to quicken spirit possession reaction. During the inquiry, it was reported to me that a select few, including the very talented and spirited old dancers, are invited to dance and make the music during the process. During the ritual I noticed that the villagers perform the spiritual dance making divine invitational invocations such as dancing energetically while calling different vocables as well as names of the ancestors, and this cause spiritual possession to take place. The dancers themselves may go into a trance or the village spiritual which they call *homwe* (one who will be embodied by the ancestral spirits). Through this person, the

ancestral spirits would come and convey their messages and inform the few people in attendance of the problem encountered. The names of the villagers or people who would have trespassed or offended the spiritual ceremony would also be exposed. The spirits would also suggest the ways which are supposed to be followed and compensation which is supposed to be made by the offenders. Spirited drummers must be present to play the required rhythms which are believed will quickly lure the ancestral spirits to come. In an interview with Chief Zimunya, he disclosed that during the enquiry ritual the songs which are sung are inquiry songs (28 August 2019). It is believed that through these songs, the ancestral spirits will come immediately and converse with the few people who will have invited them to come. Some responses from the villagers revealed that in the Zimunya community, a dance ritual may also be performed in a reserved traditional hut with a thatched roof. They narrated that during the ritual enactment the village elders will sit down on the ground with stretched legs (*kutambarara*), the women will sit down then cross their legs (*kupfunya chisero*), while the men kneel down or squat (*kuchaya mutonono*). The men will clap their hands rhythmically then begin to speak deafeningly addressing the spiritual world about their intentions.

Subsequently, the women present will ululate as a symbol of acknowledging the ancestors for accepting their supplications. This practice is done as per custom and to appease and venerate the ancestral spirits. In the forest at a secluded place, the village elders will consume the traditional beer, then they will pour a substantial amount of the beer on the ground and clap their hands while speaking to the ancestral spirits. The village elders added that they will also share some traditional snuff and devour the remaining beer; afterwards they will leave the rest of the traditional beer in a clay pot under a selected tree. The villagers disclosed that this practice is executed so that the ancestors would grant them access and blessings to go ahead and perform the dance on *Makasva* and *Humwe* rites. The village elders stressed that when they conduct this private ritual, no spiritual possession occurs but it is a formality conducted to respect the ancestral spirits of their land. Data from interviews and focus group discussions with the villagers unveiled that this procedure is done also to acknowledge the presence of the spiritual world in their lives and to affirm to the ancestors about the dance performance that will be done during the *Makasva* and the *Humwe* rites. Through analysis, I observed that this procedure is central prior to the enactment of the *Chimaisiri* dance in community rites, and failure to implement it means that the community members will not execute the dance performance in the community cultural rites.

5.5 The *Makasva* and *Humwe* rites

The Jindwi people are deeply rooted in the performance of their traditional rites to sustain themselves, exhibit their Indigenous Knowledge Systems as well as to venerate the ancestors. Their lives are hinged in the performance of the *Makasva* and *Humwe* rites and as such the execution of these rites promote social cohesion. The *Makasva* rites are executed prior to the rainy season, while the *Humwe* is normally performed during and just before the planting or harvesting period. These rituals are organized by the headmen and village elders with directive of the Chief who will be the leader. All families contribute resources needed for *Makasva* and *Humwe* rites to be performed. Only the elderly are allowed to participate in *Makasva* rites and the healing process involves the community at large. I distinguished that the acts and songs which are performed during a *Makasva* are very secretive hence there is age limit restriction to participate in this rite. I also recognized that there are some hidden community secrets which are not supposed to be known by the young that is why they are not allowed to perform in a *Makasva* rite. Only adults are required to participate in community rites because they believe that they are mature and that they can keep secrets.

Nevertheless, in *Humwe* rites everyone except children is permitted to attend and participate. In the Zimunya community, *Chimaisiri* dance is used as a stimulus to induce a trance and to compel communication with the deity. It is also a medium in facilitating social cohesion amongst the Jindwi ethnic group. Furthermore, *Chimaisiri* dance connects the Jindwi and their deity, who they believe take care of them and give them direction, rains, bumper harvests and solidify society through removing spiritual catastrophes. The enactment of the dance and participation in *Humwe* rites indicate that most of the elderly people even the young couples are allowed to come and participate. The authorities confirmed that the nature of *Humwe* rite is a celebratory open rite, and therefore enactment of the *Chimaisiri* dance in this rite is invitational to all adult community members. In focus group discussions with Chinyauhwera traditional dance group and Mutinhimira weMapembe dance group on separate occasions, the traditional dancers in both groups separately said that performance of the *Chimaisiri* dance in the *Humwe* rite is a joyous and exciting platform which is enjoyed by many where people gather for unity. This is true because, during observations I noticed that in a *Humwe* the participants love to take part through singing and dancing because the environment will not be restrictive and participation by adults in this community rites is chiefly done voluntarily. In my interpretation of the *Chimaisiri* dance in a *Humwe* rite, the villagers and

the *Chimaisiri* dancers are not coerced to perform, however, they are encouraged to participate as this rite promotes unity and this practice can be interpreted in the lenses of the Sociological Aesthetic Theory and the Social Cohesion Theory because the participants spontaneously express themselves through different ways and exhibit their cultural semiotics.

In the Zimunya community, cultural rites have remained the backbone of the Jindwi people's sustenance and their position is treasured immeasurably within this ethnic group. Interestingly, the significance of rituals in Africa is conserved and cherished regardless of globalization and modernity. Gathogo (2017) comments that rituals are being maintained in Africa by postulating that African indigenous rituals remain manifest even in the 21st century. Similarly in Zimbabwe, the Zimunya community is one of the ethnic groups which mainly perform two fundamental rituals through the utility of their indigenous dance. These rituals are dissimilar in nature and they are performed for different reasons. During my field work, villagers who informed this study disclosed that the Zimunya community members are bound by the enactment of their indigenous dance, the execution of their cultural rituals and they disclosed that the execution of the rites benefits them in social cohesion. In the quest to explain social cohesion, Whitehouse and Lanman (2014) explained that:

The term social cohesion implies that people can think similar and can act as a group. Because rituals involve shared experiences among group members that often require personal sacrifice, rituals may contribute to increased social cohesion and foster the longevity of social groups.

The foregoing excerpt visibly exposes that through social cohesion; some people can relate similar views and act together as a united force. Similarly, the different villagers interviewed in the Zimunya community highlighted that they normally come together through the enactment of *Chimaisiri* dance which they deem paramount amongst themselves because of its capacity to foster social cohesion amongst the entire community. This seem to be true because in different ritual contexts in the Shona tradition, people normally come together during an indigenous dance and music presentation.

I also distinguished that the participation in a *Makasva* rite is strictly by age, the youth and children are not allowed to take part during these ceremony but in a *Humwe* the youth and children are welcome to participate. Generally the issue of the age limit in the participation of indigenous dances is observed by different ethnic groups in the African continent. A distinctive example in

the African culture where age restriction plays an important role in indigenous dance performance is during the *Ekelele* dance enactment in the Ekwe community of Nigeria. Akas and Egenti (2016) confirm that the Ekwe community places value in their dance and they perceive their *Ekelele* dance as a unique dance when they compare it with other dances in the Ekwe community. Chief Onyeama in Akas and Egenti (2016:224) relates that the enactment of *Ekelele* dance is stern “...because it is strictly for full initiates in the community, that is, membership is strictly for people who have come of age and can keep the rules and regulations guiding the dance”. Correspondingly, in my interpretation of the dance I distinguished that the enactment of *Chimaisiri* dance and the participation in *Makasva* rite is restrictive, and the whole community is aware of this.

During field work I discovered that some of the songs which are performed in these rites are erotic and the dramatic sketches performed there are purely sacred especially during a *Makasva* rite. I also noted that some dance moves by both men and women participants are sexually suggestive; that is why there is an age limit on the participation of *Chimaisiri* dance in these community rites. Muparutsa (2013:111) confirms that “In Zimbabwean rain making ceremonies for example the songs and dances are never performed in the public domain because of their vulgarities and erotic, sexually suggestive dancing”. I agree with foregoing author because in the Shona tradition there is age restriction in the execution of cultural rites. In an interview with Lorraine Mombeshora a village elder in the community, she highlighted that:

MuMakasva vamwe vanhu vanoita semapenzi chaiwo, kana unhu hwavo hautaridzeke zvakana nguva iyoyo. Vamwe vanhu vaotodaidzira zvitsverudzi vasina kana nyadzi, vamwe vanotobvisa hembe vosara vari mupushu ndosaka pasingadiwi zera rese rese.

In a *Makasva* rites, people may behave so loosely that anyone would utter some erotic words without any shame and some will even undress and dance without clothes; hence participation is age restrictive (09 September 2018).

The foregoing response from Mombeshora is true because in Chisamba village during a *Makasva* rite on 13 October 2019, I noticed some elderly women dance while pulling up and down their skirts and blouses. This indicate that when one has been privileged to take part during these secretive rites, that person is required to be someone who is mature and one who compliments the sanctity of the events without divulging what they hear and see during these functions. Through

analysis, I have understood that the enactment of *Chimaisiri* dance in *Makasva* rites would mean that the performers had to be very secretive and confidential, which is a sign of maturity and a treasured virtue amongst the Jindwi people.

5.6 Conducting cleansing, healing rituals

The Jindwi people also use their indigenous dance in cleansing and healing rites. Unfortunately these rites are rarely executed in the Jindwi community, however if they are executed, they are conducted in a *Makasva* rite. Responses from the villagers revealed the cleansing and healing rituals in the Zimunya community are executed with the *Chimaisiri* dance taking a lead. The villagers emphasized that these rites cannot be performed without the dance enactment and the Zimunya community traditional authorities also play a pivotal role in conducting these rituals. The traditional authorities divulged that they work as spiritualists when they execute the cleansing rituals, where *Chimaisiri* dance plays a central role in the ritual process by facilitating in connecting them with the ancestral spirits who are a key in these processes. In an interview with Headman Wendumba, he stressed that the *Chimaisiri* dance is used to invoke and invite the community spiritual beings to be present during the cleansing and healing process. He added that there are two ways in which traditional leaders perform the cleansing rituals that is for an individual and for the whole community (29 August 2019). I concur with the submissions given by Wendumba because different village elders interviewed attested to the same things on the same subject.

Through my interaction with different villagers, I discerned that the Jindwi people value the cleansing or purification ritual because they trust that it purify some societal ills. The village elders narrated that the community execute the cleansing ritual just before the rains comes, with the belief that when the rains come, they will cleanse all the dirt that would have polluted the people and the community. *Chimaisiri* dance plays a very important role in the Zimunya cleansing ritual. During the enactment of the *Chimaisiri* dance in the cleansing rituals, the community sing songs which are relevant to the ritual being executed. Similarly, in different African cultures, cleansing rituals are executed in different ways and for different purposes. Different terms and names are used to label the cleansing ritual processes. According to Adewuya (2009), among the Zulus, purification

is either called *ukuhlambulula* or *ukusefa*, both of which mean ‘to make thin’, ‘to make a person free, loose, unbound’ and are derived from the word *ukuhlamba*, which means ‘to wash’.

The traditional authorities disclosed that amongst the Zimunya community members, purification means *kunatsa* or *kuyeresa*, which means ‘to cleanse’. In Swahili, purification means *utakaso*, while in Malawi amongst the Tumbuka people purification means *kuyeretsa*. The various villagers I interviewed disclosed that in the Zimunya community, they conduct the cleansing ritual with the aid of *Chimaisiri* dance to appease the spirit and as such, the dance plays a pivotal spiritual role in this process. This is true because cleansing rituals are done in the Zimunya community with the use of dance. In the Zimunya community cleansing rituals are deemed important because they believe that everyone in the community must be clean in everything they do and even in their association with each other and the environment in which they live; they must be sound and conducive to good neighbourliness.

In an interview with headman Tonganai Zimunya, he pointed out that if there is a problem within an individual or the community at large which needs to be cleansed or healed, it is the duty of the community members with the aid of the traditional authorities to help the individual and the community so that they go through the cleansing process for everyone (12 October 2019). This is true because different villagers interviewed on the same matter raised similar sentiments on this subject. This indicated that the Zimunya community is a people who believe in the cleansing process for them to recognize and value each other’s roles and status in the community. I have also understood through focus group discussions that *Chimaisiri* dance plays a central role in the Zimunya community cleansing and healing ceremonies.

Correspondingly, in other African cultures, purification rituals are respected and highly executed that is why they are understood as a means to enable an experience of the society’s orientation. Purification rituals are executed in different ways but most importantly, there are few purification rituals which do not include music and dance in their execution. The villagers in the Zimunya community revealed that amongst the Jindwi people, a purification ritual is essential to them because they perform a *Chimaisiri* dance during the ritual processes to facilitate an atmosphere of unity amongst the community members. I agree because in my analysis of the purification rituals I discerned that the Zimunya community believe that performing a *Chimaisiri* dance during a

cleansing ritual facilitates a psychological comprehensibility of mind and soul. Furthermore, the Zimunya community believe that their indigenous dance plays a significant role in unifying the villagers in attendance during the execution of community rituals. In an interview with Tichaona Kasunzuma, he attested that the enactment of the *Chimaisiri* dance on their cleansing rituals consequentially binds the community, connects them with their deity and contributes to societal cooperation spirit (Interview 09 October 2019). I agree with the submissions given by the foregoing participant because most ethnic groups in the Shona tradition believe that indigenous dances facilitate peace and harmony amongst the people. In my analysis of the *Chimaisiri* dance I concluded that it is a vital medium that is used by the Zimunya community people whenever they are conducting the cleansing rituals. I have also concluded that the Zimunya community members' indigenous dance has some spiritual powers and benefits for the entire community; that is why it is used and valued during the community cleansing rites.

Reponses from the different dance stake holders revealed that, after the enactment of the *Chimaisiri* dance on a ritual, a very old woman who is no longer sexually active and one who has reached menopause, will conclude the ritual by dancing in front of the audience as well as in front of the empty traditional clay pots of traditional beer to close the ritual as signified in Photo 5.8 below.



Photo 5.8: Mbuya Ebho performing concluding acts during a *Makasva* rite at Muhacha Shrine in Chisamba Village on 13 October 2019. Photo captured by Caleb Mauwa.

The villagers in Chisamba village highlighted that the old woman has to perform a *Chimaisiri* dance expressing herself in whatsoever way she desired, as well as demonstrating the authentic way the dance is supposed to be performed. They also pointed out that it is the Zimunya custom for an old woman to conclude a ritual by performing in front of the entire audience as well as the empty clay pots that had traditional beer. Responses from village elders in Jaricha village revealed that after the performance of the *Chimaisiri* dance by the old woman, the empty clay pots are left there until the first rains falls, then they will be removed by the village elders and stored outside the headman's house facing upside down. In Chisamba village, I have also observed that the villagers follow a similar tradition like the Jaricha villagers. After the enactment of the *Chimaisiri* dance in a *Makasva* rite on 13 October 2019, the villagers left the empty clay pots under the *Parinari curatellifolia* tree or Hissing tree (*muhacha*) and village elders stressed that they will collect them when the rains come. This tree is believed to have some mystical powers that is why different traditional ceremonies in the Zimunya community are held under the *muhacha*. The old woman led off the general community from the shrine, then the villagers dispersed.

Importantly, the responses from different villagers revealed that it is regarded as a taboo to perform the dance without consulting the ancestral spirits and the village elders. In the Jindwi culture, performing *Chimaisiri* dance without consulting the ancestral spirits and the village elders is highly regarded as abomination and disgrace to the community ancestors as well as the traditional authorities, and it is believed may cause unnecessary disputes and difficulties amongst the Jindwi people. Once such a mistake happens, the ancestral spirits will be upset and they may cause some mystical happenings amongst the community members. The traditional authorities I interviewed pointed out that the performance of the *Chimaisiri* dance without consulting the ancestral spirits is an indication of disrespectful to the ancestors. In an interview with village Headman Reginald Chisamba, he stated that performing the dance without consulting the ancestors about its relevance and rationale on a rite is regarded as an immoral thing to do because once such a thing materializes, then some curses, incantations and mystical happenings will start to manifest amongst the community members (13 October 2019). This is true because the community members believe that such occurrences may generate quarrels amongst the delinquents, the community members and the ancestral spirits, therefore it is vital for community members to consult the ancestral spirits before the dance enactment. Consequently, great caution needs to be exercised just before the

performance of the dance on cultural rites. One such an incident happens, then the traditional authorities will have to restore the disputes happening as it is one of their roles to solve disputes within their communities. The village heads will execute this duty in accord with the Zimbabwe Constitution of 2013⁵⁷, which recognizes this role by giving traditional leaders the power to resolve disputes amongst people in their communities in accordance with Zimbabwean Customary Law and Local Courts Act (Chapter 7:05) 2 of 1990, enacted under the previous constitutional order which assigns judicial powers to traditional courts.

During my field work in the Zimunya community, the villagers also disclosed that it was not allowed for anyone to call out villagers to perform the dance except the village heads with the permission of the chiefs are permissible to do so. The participants told me that only the traditional authorities and the villager elders are allowed to do so. However, should anything of this nature happen outside the context and without the permission from the elders and the spirits, the community believe that the culprit and the community with are cursed by the ancestors. Once this happens, the community believes that they will start to experience weird happenings such as sickness in families, deaths, misfortunes, abject poverty, sleepless nights, being haunted by avenging spirits, misunderstandings, animals such as baboons, monkeys and insects feasting on their yields. The villagers indicated that when these catastrophes are now emerging in the community it means that the community is sick, therefore a cleansing and healing rite will have to be executed for the sick community to be healed by the ancestral spiritual powers. In an interview with Laiza Matimba of Chisamba village, she narrated that:

Hatibvumirwe kudaidzira kutambwa kweChimaisiri pachezvedu. Kunyange vaya vagara vanoutamba mitambo uyu vanotofanirwa kutanga vataura nasabhuku na mambo kuti mutambo uyu utambwe. Mutambo uyu usatiwatambiwa pane nhango dzawo dzinofanirwa kuitwa uye vakuruvedu vamasabhuku nemadzishe vanofanirwa kuudzwa kuti ivokumbire kune midzimu yedu. Izvi zvikasaitwa mune zvakanaka, nyika yedu inotukwa, tinogumisira takusangana nematambudziko uye zvimhingamupinyi zvisingaperimuno. Naizvozvo Chimaisiri chisati chatambwa chero papizvapo, vakuru vedu vanofanirwa kutanga vakumbira midzimu nemasvikiro emu Zimunya.

⁵⁷ Zimbabwe's Constitution of 2013 is the supreme law of Zimbabwe. It was approved in the referendum of 16 March 2013. https://www.constituteproject.org/constitution/Zimbabwe_2013.pdf.

It is not permissible for anyone not designated to call the community members and the traditional dance groups to perform the dance without consulting the traditional authorities. Everyone in the community knows this procedure that we will go and inform the traditional authorities then they will go and present to the ancestral spirits of the land in connecting to this. If this protocol is not followed, our land and our community will be cursed by the ancestors and we will start to experience strange misfortunes. Therefore, before the dance is performed on our cultural rite, our community elders are supposed to venerate the spirit mediums and the ancestors to inform them of the dance performance (14 September 2017).

The sentiments highlighted by the preceding participant clearly resemble some beliefs the Zimunya community members have in connection with mobilizing the community to perform during rituals. Some participants particularly the old generation, disclosed that they have experienced these un-comprehensible happenings many years ago; however, they encourage the community members to observed the obligatory customarily procedures for them not to experience these weird things.

I also observed that during the traditional communion, the Jindwi people call and greet each other with totems. Furthermore, they also venerate their deity with their totems. I observed that the Jindwi people are so deeply acquainted in totems and they are richly connected with their various totems because they enable the community to be bound together and they have a spiritual uniting force with solidifies them. Makamure and Chimininge (2015: 9) confirm that “A totem represents a mystical or ritual bond of unity within the group”. In agreement with the foregoing scholars, Dr Vimbai Gukwe Chivaura, in an article on 18 December 2014 in *The Patriot*, adds:

The functions that totems serve in African society are scientific, not superstitious. They are symbols of unity and oneness among Africans. They help members of the same family identify, recognize and belong to each other even when have never met before in their lives. In the event of a dispute, once the persons involved realize that they belong to the same totem, the feud becomes a family affair and much easier to resolve without external interference.

In light of the responses and the preceding citations, it is imperative to understand that the Zimunya community values their totems because they are very useful social features of their life and it is a symbolic value of their culture. I have also distinguished that totems play an important role in the performance of *Chimaisiri* dance because the dance cannot be performed before the totemic greeting service is executed. In the different villages of the Zimunya community, I have also noticed that the traditional dancers’ takes pride in dancing, singing and identify each other

spiritually in song through calling out their totems. I discovered that it is impossible for performers to start performing a *Chimaisiri* dance without uttering their own totems, which is an indication that totems are a superficial and transcendent feature in the Zimunya community. The custom of using totems clearly exhibits that the Zimunya community believes in their Indigenous Knowledge Systems.

5.7 Measuring the effectiveness of dance and rites enactment

It is imperative to mention that the Jindwi people believe that after the enactment of the *Chimaisiri* dance and the execution of the community cultural rites in ritual context, the community should be able to measure the effectiveness of the dance and rites execution. I distinguished that the villagers are keen to wait, see and experience their dance enactment positive effects in the community. The villagers reiterated that if the dance has been successfully performed and all the obligatory cultural procedures concerning the dance have been followed, they expect to experience positive signs in their community. I gathered that there are positive and negative signs which will aid the community in measuring the success of the dance. Responses from different villagers suggest that there are physical signs and experiences which indicate that the enactment of the dance was successful. I agree in that there are different signs that indicate the successful performance of the dance and such signs include good rains with nominal casualties of lightning would be experienced in the community. Good rains do not cause droughts, deaths of community members and floods, and they will also yield bumper harvests. Some villagers highlighted that as subsistence farmers who rely on their produce for their livelihood, once the dance has been performed exceptionally, there would be societal cleansing and healing will materialize amongst the entire community. It was also disclosed that once the dance has been superbly performed, the community will not experience the trauma of insects, pestilence and wild animals which would eat and destroy their crops. Some participants mentioned that there will be low or no prevalence of child and adult mortality in their community once the community performs the dance superbly. I concur with the submissions highlighted by the cultural owners in that through analysis I discovered that the community members value their indigenous dance because they believe that if they perform it superbly in ritual contexts, they will be able to experience good outcomes in their community. This exhibit that the Jindwi people also perform their indigenous dance because they believe that it produces good outcomes. Consequently, I have established that the enactment of the *Chimaisiri*

dance and the execution of the community rites play an important role in the lives of the Jindwi people because the community receive some reciprocated benefits when they execute them.

5.8 Common *Chimaisiri* songs

There are numerous *Chimaisiri* songs that are sung and performed during *Makasva* and *Humwe* rites. However, the community members stressed that for a *Makasva* rite to be authenticated by the spiritual beings of their community as well as the village elders, common prevalent *Chimaisiri* songs must be sung. This is true in that the community members trust that when certain *Chimaisiri* songs are performed the community members' quests and supplications will be heard and answered by the ancestors. I also distinguished that when the common *Makasva* songs are sung in ritual context, it is most certain that spiritual possession will take place and there will be an automatic connection with the spiritual beings of Zimunya community. This connection is realized through the way villagers will be responding to songs as well as performing the dances during the enactment of the communal cultural rite. During this period, the music environment will transform significantly and the atmosphere would ominously adjust. I discovered that when certain songs are sung they will lure the ancestral spirits to come. I also observed that when common songs are sung they will facilitate spirit possession to take place and the dance moves made by performers can be interpreted using the Semiotic Movement Analysis, Laban Movement Analysis and Motion Movemet Analysis. Different villagers confirmed that when common *Chimaisiri* songs are performed, the ancestral spirits would possess the *homwe*⁵⁸. There are three commonly known community *homwe* (the word is both singular and plural) in the Zimunya community, namely, headmen Tichaona Kasunzuma, Tonganai Zimunya and Mavhima. Some of the common songs include solicitational messages with names of different ancestors such that when these songs are sung, the ancestral spirits will come and embody the *homwe*. Responses given divulged that the most popular song that is performed in every village in the Zimunya community on *Makasva* and *Humwe* rites is called *Maisiri woye* (Hey Maisiri), in Song 5.1. Other common *Chimaisiri* songs that were disclosed are "*Chembere dzaungana* (The evil people have converged again), illustrated in Song 7.13; *Chaminuka ndimambo*, (Chaminuka is the King), shown in Song 7.10; *Mudzimu uchauya wega*, (Our ancestor, you shall come uninvited), illustrated in Song 7.12; *Panorwe*

⁵⁸ A spiritual individual who works as a medium of communication between the living and the deity.

mukono (When bulls fight), in Song 7.4; *Matsvaira* (The cleaner), presented in Song 7.9; *Ndiwe unechikwerete* (It's now your turn to come) illustrated in Song 7.8; *Tora gona tiende* (Grab the powerful charm, let's go), shown in Song 7.5, and *Tora wuta hwako*, (Grab your bow and arrows), indicated in Song 7.1. All these songs are presented and transcribed in various chapters of the thesis. All these songs are classified into three Jindwi song classes namely, *dziyo dzekuvhima* (huntig songs), *nziyo dzeMakasva* (rain making songs), *nziyo dzekurapa nechenuro* (healing and cleansing songs), *nziyo dzeHumwe nekubatanidza* (songs which encourages unity and social cohesion). The most common song *Maisiri woye* (Hey Maisiri) is presented below.

Maisiri Woye

Transcribed by Caleb Mauwa Chimaisiri Traditional Song

The musical score for 'Maisiri Woye' is presented in two systems. Both systems are in 4/4 time and feature a piano accompaniment with a treble and bass clef. The melody is primarily in the treble clef, with lyrics written below it. The bass clef part provides a rhythmic accompaniment with triplets and eighth notes. The lyrics are in Shona and are repeated in both systems.

System 1:

Treble clef: Mai-si - ri wo - ye. Mai-si - riwo - ye.

Bass clef: Aa- hee___ wo - ye - re. Wau - ya na - ni mu-do-ndo

System 2:

Treble clef: Mai-si - ri wo - ye. Mai-si - riwo - ye.

Bass clef: mu-no. Aa hee___ wo - ye - re. Wau - ya na - ni mu-do-ndo

9

Mai - si - ri wo - ye.

mu - no.

Aa - hee wo ye - re.

12

ye.

Wau - ya na - ni mu - do - ndo mu - no.

Song 5.1: *Chimaisiri* song: Maisiri woye

Song 3: Maisiri woye (cf. Appendix I, DVD 1. Time: 12:53-17:36)

Performed by: Chinyauhvera traditional dance group on a *Humwe* ritual

Performance venue: Chief Zimunya's traditional court

Documented and transcribed by: Caleb Mauwa

Date: 31 August 2019

Literal translation of the song

The song talks about the brevity of a new hunter who is just entering the forest to go and hunt. In the song, the hunter is being asked by the ancestral spirits responsible for manning the jungle and providing meat to the hunters, why he is in the fierce jungle alone. Customarily, it is the belief of the Jindwi people that *Maisiri*, the great spiritual hunter, is the medium who gives hunters some spiritual powers to get into the forest and hunt, as well as providing them the much desirable wild animals to kill for meat. The Jindwi people believe that no one can get into the fierce jungle and hunt alone without being given the spiritual powers and accessibility by the ancestral spirits. Therefore, in the song, the lead singer is asking questions as well as telling the hunter that in the forest there are fierce animals such as lions, leopards, elephants, hyenas, venomous snakes and so

forth. He is also asking who gave the hunter some spiritual concoctions, portions, hunting parsleyes and supremacies to see wild animals and to be brave enough to go into the jungle.

The song lyrics and the contextual meaning

Lead: *Maisiri woye* (Hey Maisiri)
Response: *Ahe woyere* (Vocable)
Lead: *Ndapota nditaurire iwe Maisiri* (Please tell me Maisiri)
Response: *Wauya nani mudondo muno* (Who brought you into the jungle?)
Lead: *Hautye zvikara here* (Are you not frightened to be here?)
Response: *Ahe woyere* (Vocable)

Originally, this was a spiritual hunting song (*nziyo yekuvhima*) that was sung in every village by the Jindwi people of Zimunya community to invoke the ancestral spirits to come and possess the hunters. Responses from villagers divulged that this song is only sung in a *Makasva* and *Humwe* rites, and it is the most appropriate song which addresses the community ancestral spirits, particularly the spirit of *Maisiri*, which is responsible for taking care of the Zimunya community. This song is valued in the entire Zimunya community because it speaks to the lives of the people, it invites the ancestral spirits to come and it is used in the healing and cleansing ceremonies in the Zimunya community. In an interview with headman Tichaona Kasunzuma, he highlighted that:

Chimbo ichi ndicho chakamisa Chimaisiri. Mutambo uyu haungavepo kana pasina chimbo ichi. Kuti Chimaisiri ndiko kuti chimbo chinozve. Chinotibatandiza vevadzimu wedu nekuti chinokwezva vadzimu kuti wauya. Chikangoimbwa chete mumabira edu, vadzimu vanotoouya. Tinochishandisazve mukavhima pamwe nekurapa nharaunda nekuti ine samba remadzitateguru edu.

This is the main song that is performed in the *Chimaisiri* dance enactment. The song has the capacity of connecting us with our deity and it lures the ancestral spirits to come. Whenever this song is performed in its ritual context it facilitates spiritual possession to take place because it is consecrated with ancestral spirit influence. We also use this song in initiating hunters and in healing ceremonies.

I concur with Kasunzuma's submissions because in every village that I visited during field work, this song was sung repeatedly and this made me to conclude that it has some complementary link between the Jindwi people and the ancestral spirits. Some villagers also attested that the song *Maisiri* is the core of the *Chimaisiri* dance because it is sanctified by the ancestral spirits and it facilitates spiritual possession to take place. This is true because different villagers performed this song, they value the song and when they sing this song they sing it with pride. In my analysis I

discovered that the villagers value this song because it facilitates communication between the living and their ancestors and it teaches the community to be united and value their Indigenous Knowledge Systems. During my field work in the Zimunya community cultural rites, participants would sing this song with so much enthusiasm and obligation because it is a mutual song that connects them with their ancestral spirits. I also observed that when the villagers sing this song, they will express themselves in different ways and they also make use of different props and costumes. The performance of the song *Maisiri* by the Jindwi people, can be interpreted through the lense of The Sociological Aesthetic Theory because when the villagers present the song, they do it with composure and proficiency as a sign of respect and possession. During the song's presentation, the song leader would change the lyrics again and again and he will also improvise as the ancestral spirit leads. However, the responding voices would only respond with two distinct lines, of which the first is two vocables (*aye worere*), and the second line *Wauya nani mudondo muno* (Who brought you into the jungle?), a question being asked to *Maisiri*. The responding voices will not alter their responding phrases but they continuously sing the two lines uninterrupted, emulating Haecker's (2012) ideas of call and response. The call and response technique is explicated in chapter seven of this thesis. It is believed by the Jindwi people that if this song is sung marvelously, the *homwe* would get possessed by the spirit of *Maisiri* then the community would be able to communicate with their deity through the *homwe*. The villagers also confidently disclosed that the song *Maisiri woye* is a *gokoro*⁵⁹, therefore it is not allowed to be sung elsewhere besides during a *Makasva* or *Humwe* rite. There are other powerful and moving songs which provoke the ancestral spirits and such songs include *Ndiwe unechikwerete* (It's now your turn to come), illustrated in Song 7.8; *Mudzimu woye uchauya wega* (Our ancestor you shall come uninvited), signified in Song 7.12; *Tora wuta hwako* (Grab your bow and arrows), shown in Song 7.5, and *Ndanzwa ngoma kurira* (I heard some harmonious music). When these songs are being sung, the use of the two important and exceptional instruments, drums (*hwariva* and *pfuredzinde*) and a pair rattles called *hosho*, are supposed to be played. These instruments are clearly expounded in Chapter 6.3.

During my field work in Zimunya community, responses from the different villagers I interviewed in different villages disclosed that the songs which are sung when the *Chimaisiri* dance is being

⁵⁹ That which causes possession to take place.

performed are purely cultural songs. The cultural owners emphasized that the meaning of their songs is deeply rooted and grounded in their cultural settings and their cultural lives. In my interpretation of the *Chimaisiri* dance using the Semiotic Movement Analysis, the Jindwi people's understanding of cultural knowledge through the enactment of the *Chimaisiri* dance and songs in ritual contexts, view these enactments as their symbolic value. The Jindwi people's understanding and enactment of the *Chimaisiri* dance and songs in ritual contexts also enable them to exhibit their Indigenous Knowledge Systems, expose their Indigenous Music Knowledge as well as exhibit their cultural semiotics, beliefs that is why they sing these songs on cultural rites.

Drawing from Charles Sanders Peirce's (1839-1914) Semiotic Theory or Semiotics, which is the philosophical studies of signs⁶⁰, Turino (2000) illuminated appropriate methods through which one's cultural knowledge indicates a 'sign' which may inspire one's insight into certain music. In support of the foregoing two scholars, Vickhoff (2008: 229) outlines cultural knowledge as "the frame of reference... (or) declarative knowledge available in the culture context". Interestingly, Turino (2008) correspondingly postulates that there are three ways through which societies can deduce certain musical styles with orientation to their cultural knowledge in specific music frameworks. Primarily, by means of "resemblance" or "iconic signs", it is believed that societies can recognize song as fitting a certain style because it resonates with other songs they have heard (2008: 6). These similarities could be a creation of hearers' personal accounts and involvements; this, according to Turino (2008: 6-7), is the "internal context of the perceiver". Furthermore, Turino (2008: 146-7) illuminates the idea of indices where music naturally serves as an influential guide that links individuals to their places of origin. Thirdly, Turino (2008) believes that musical discernment is influenced by linguistically- based and socially agreed-upon symbols. I agree with the submissions given by the foregoing author because in my analysis I discovered that the Jindwi performances were based on the level of their cultural understanding and beliefs in their music and this links with (Turino 2008: 15) who notes that for many people; "depending on the genre, it is likely that performances may be judged on the degree to which the perceiver's imagination, physical reaction, and feelings drawn from cultural past experiences were triggered by the art". I agree with Turino's submission because when an indigenous dance is performed in its ritual context, dancers refereed on their proficiency to communicate through dance moves and gestures.

⁶⁰ <https://en m/wikipedia.org>

Interestingly, I have witnessed this possibility happen whenever the *Chimaisiri* dance is being performed in its ritual context. Lastly, I also draw from Turino (2014) writing on Peircean semiotics where he writes about physical interpretants for starters. He explains how Peircean semiotics elucidate dance through different signs. In my analysis of the *Chimaisiri* dance using the Semiotic Movement Analysis, I noticed that the dancers seem to emulate some remnants which are illustrated in the Peircean semiotics because they exhibit their dance moves in different ways as they exhibit their symbolic values, actions, moods, feelings and Indigenous Knowledge Systems as well as their Indigenous Music Knowledge. The Jindwi people's semiotics can be interpreted in the lense of the Sociological Aesthetic Theory because it allows dancers to express themselves through different means.

Drawing from Turino's (2008) ideas in relation to preexisting music performance performed by the Zimunya community members on their cultural rites, I mirror the indigenous songs of the Jindwi people as symbols which have an influence on how the Zimunya community members recognize their songs as part of their cultural inheritance. As I heard *Chimaisiri* traditional songs being performed, they seemingly resembled Turino's (ibid) view points on the orientation of music. The respondents I interviewed disclosed that they perform their music and dance on their cultural rites and they also preserve it jealousy because it has been passed on to them by their forefathers. This is true because when the Jindwi people sing this song, they sing it with pride and special cultural aspects of music inspire the sustainability of their cultural beliefs, norms, ethos and their Indigenous Knowledge Systems. I also distinguished that singing such music on their cultural beliefs helps them to identify themselves with their culture as well as connect with their ancestors; therefore, they have to preserve it. The International Council for Traditional Music (ICTM)'s study group on applied ethnomusicology (2010: 6) acknowledges that:

Working with such music requires one to identify and focus on the aspects of music that influence sustainability and those are the ones worth safeguarding. Such musical aspects strongly influence the survival of musical practices for they point at some of the fundamental values and constructs that continue to guide definitions of music.

The above citation visibly discloses that when people are performing their cultural music, it entails that they categorize themselves and concentrate on the features of music which relate to their cultural belief systems. Responses I obtained from the different participants on cultural heritage

disclosed that the Jindwi people perform their songs because they resemble their rich cultural heritage. Therefore, my understanding of the idea of cultural heritage in the context of the Jindwi people is predominantly inspired by Tilton's (2009) ideas on music and sustainability. The Jindwi people trust that their music help them to communicate with the spiritual world and it help them to endure difficulties.

The other essential aspect is that while the Jindwi people perform their music, they do not separate music from other performing arts. They believe that both music and all its elements (dance, instrument playing, expressions) are just music; they do not distinguish the other music elements separately. Conversely, they believe that the whole music presentation is one of unity and it has one name *kuimba nekutamba* (music). This resonates with Herbst, Nzewi and Agawu (2003:220), who concur that "generally the music and dance are not thought of as separate and are often allocated the same name". I agree with the foregoing authors views because in most African traditions music and dance are inseparable because they are performed collectively. Through analysis I observed that *Chimaisiri* songs play an important role in the sustainability of the Jindwi people's culture and works as a medium of symbolic value that connects the Jindwi to their identified musical roots while concurrently addressing their existing cultural involvements and experiences.

Responses from different traditional authorities revealed that the villagers possess different choices and taste in the various *Chimaisiri* songs. This is true because the choice of songs that are sung during the dance enactment on their community cultural rites are diverse and they are known by several people in their community. Interestingly, I discussed with different interviewees in focus groups and these people were able to sing all the songs and narrated the meaning of these songs clearly. Participants displayed that they know the most common songs which are sung during the *Chimaisiri* dance enactment. The responses given exposed that some *Chimaisiri* songs are more prevalent than others. Basing on the responses given by the interviewees, Figure 5.3 below exhibits their responses in terms of common songs which are commonly sung during the *Chimaisiri* dance enactment in *Makasva* and *Humwe* rites in the Zimunya community.

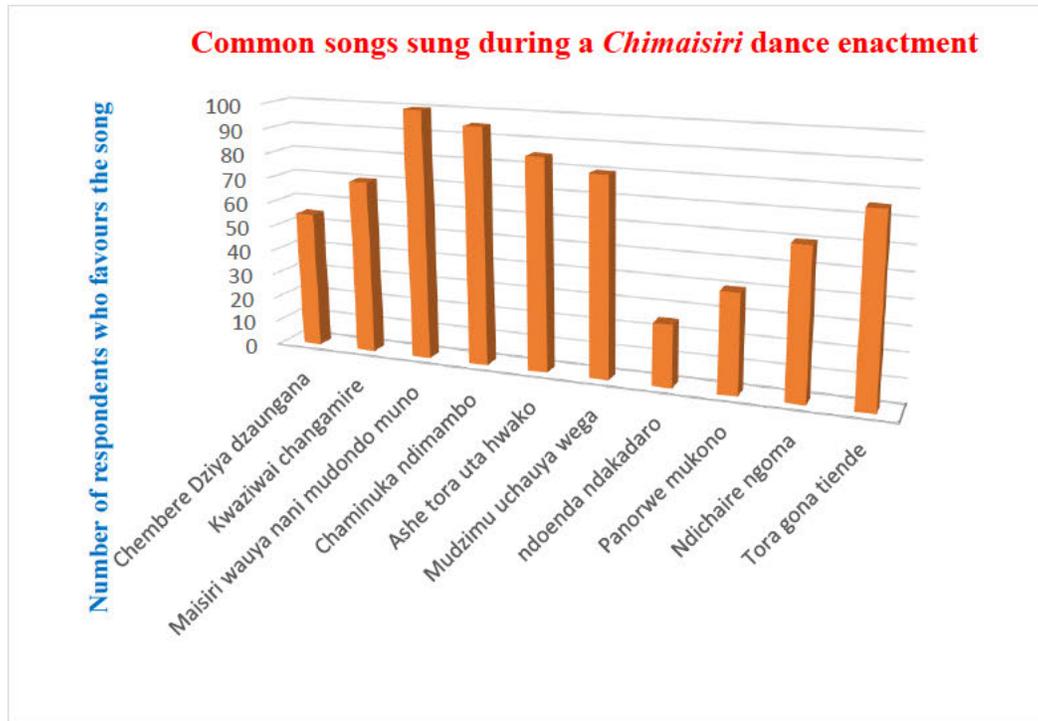


Figure 5.3: Displaying common *Chimaisiri* songs

From the bar graph, the most popular song in all the different villages in the Zimunya community is called *Maisiri woye* (Hey Maisiri), shown in Song 5.1. During my visit to the Zimunya community, I experienced this song being sung in different villages. When I inquired from the villagers, they disclosed that this is the most appropriate song to be performed because it is symbolic of their cultural values, identity, Indigenous Knowledge Systems, enables communication between the deity and the living and exhibits their uniqueness. Therefore, this was the most popular *Chimaisiri* song in the Zimunya community.

5.9 Relationship between *Chimaisiri* music and *chiJindwi* language

Language play a very important role in the performance of the *Chimaisiri* dance because the songs that sung to accompany the dance embrace *chiJindwi* language. *ChiJindwi* means two things, firstly, it means the Jindwi people’s culture and secondly, it means the Jindwi people’s language, which is slight divergent from the standard Shona language. *ChiJindwi* is spoken by people who reside in the Zimunya community and the surrounding areas. There is a strong connection between *chiJindwi* language and their ethnic music. This is seen through the different song messages and

lyrics which resemble *chiJindwi*⁶¹. Notably, this is a very critical feature with the Shona⁶² people as well as other Africans whose languages are tonal. Just like most African languages, *chiJindwi* is a tonal language because it employs variations in pitch to distinguish meanings of otherwise similar words and this leads it to a close connection between the music practices of the community and the language. In a way, this greatly influenced the composition and performance of *Chimaisiri* songs. The uniqueness and input of the Zimunya community traditional authorities in issues of culture promotion and development, well as the Jindwi people's Indigenous Knowledge Systems and Indigenous Music Knowledge, enable the influence and enactment of *Chimaisiri* songs to be distinctive. Nketia (1974) confirms that each society does not necessarily operate under the same culture and these also significantly influence their music styles. I correspond with the foregoing citation in that the difference in culture make people have unique music styles. The Jindwi people employ various vocal resonances and actions into their music presentations and these make them a unique ethnic grouping in Zimbabwe. The voices of the Jindwi people are chiefly used during the music productions and they resonate with the Jindwi people's indigenous language *chiJindwi*. They call their voices a 'cultural voice' because they resemble *chiJindwi*. I have discovered that some vocables that are also used during *Chimaisiri* song performances are unique and emanated from different words and expressions from *chiJindwi* language. These sounds and the vocables are discussed in the previous chapter as song elegances.

When the Jindwi people sing during a *Chimaisiri* dance enactment, I discovered that their tonal texts embrace some restraints on the melodic patterns in that only the lead singer will sing the melody lines. In the same manner, the instruments will also follow a similar particular the *pfuredzinde* drum, it communicates a similar tone which seems to resonate with *chiJindwi*. The GCSE (2006) complements the drumming effect in correspondence with the language tone to form the basis of drum languages (talking drums). This relationship in the Zimunya community is valued dearly because the community members believe that it is one of the elements that displays their Indigenous Knowledge Systems, cultural beliefs as well as connecting them to the deity. The language of *Chimaisiri* music is also described through the way the performers make their music.

⁶¹ Firstly, it means the Jindwi people's culture and secondly, it means the Jindwi people's language, which is slight divergent from the standard Shona language.

⁶² The Shona people are the "Bantu descendants of Mwenemutapa, the *Karanga* great ancestor who settled in Great Zimbabwe (Masvingo) around the 13th century as the *Karanga* or in the North of Zimbabwe as the *Korekore*" (Mlambo and Raftopoulos 2009:32).

The Jindwi people believe that a musical performance is one language that combines several elements. Washington Muradzikwa, in an interview with the author, acknowledges that:

Nziyo dzeChimaisiri mazwi akaurungana uye akarongeka ari manzwi emaJindwi.Uye chiJindwi chakazara, chine udzamu hukuru chichitaridza unhu hwedu. Mazwi aya anotaura mashoko akasiyana siyana uye semutauro wakarongeka unotaridzezve tsika nemagariro edu.

Chimaisiri music is an organized voice of the Jindwi people and a language holistic of realistic communal sounds and vocals made by a cultural group with some grounded moral humanity. These sounds are used to communicate constructive messages, therefore, our music is a very important organized language we chant to express our culture (09 October 2019).

The foregoing excerpt reveals that a voice (*mazwi*) means a lot amongst the Jindwi people's culture and it is an essential feature which does not mean words only but resembles an entire musical performance because it is uniquely organized. Muradzikwa's views of voice and music production of the Jindwi people resonates with Blacking's (1967: 3-31) concept of "music as humanly organized sound and soundly organized humanity". I concur with the foregoing author's submissions because during field work I observed that when the Jindwi people sing pleasant songs with blending voices an indication that the music is well structured. Through observations during my field work in the Zimunya community, the Jindwi people make use of the different words and sound in their community to make their music and additionally, they make use of the aspects such as 'dance and poetry' as postulates by Muradzikwa in the previous interview excerpt. In support of this philosophy, Muparutsa (2013: 51) narrates that in African performance music typically does not exist as a separate entity in "sound and words only", but is rather combined with poetry and dance.

I have also witnessed that *Chimaisiri* music embraces different cultural sounds, dance and poetry, but all these are expressed through singing, chanting, and yodeling. Amongst the Jindwi people's culture, music, poetry, and dance all form one body of sound and performance which they call "the voice or the language" *chiJindwi*. Through different songs, the Jindwi people display how *Chimaisiri* music is a powerful voice and it is "humanly organized sound and soundly organized humanity", as distinguished by Blacking (1976: 3-31; 89-117). I have also observed that when the Jindwi people present their *Chimaisiri* songs there is an element of internal and mutual

organization within the people, such that they sing the songs whole heartedly making their presentations exclusive, delightful and genuine. Furthermore, I observed that when the Jindwi people sing, they reciprocally organize their voices without anyone ascribing voice lines to maintain and sing but such organization produces some beautiful and well-structured harmony that is very natural where the lyrics and words symbolize their culture. Below is one of the many songs which display the relationship between *Chimaisiri* music and *chiJindwi* language.

Mhondoro Dzinonwa

Transcribed by Caleb Mauwa

Chimaisiri Traditional Song

Doh is C

: : f : f m' ., r' : r' . l : d' . l s :- . m' : m' r' ., d' : d' . r' : m' - : . f : : f
 Dzi-no - nwa mu-na Za - mbe-zi, dzi-no - nwa mu-na Sa - ve. Dzi-no -
 s . s : s . t : m | s : : | l . l : l . d : f
 Mho-ndo-ro dzi-no - nwa. Mho-ndo-ro dzi-no -

6

m' ., r' : r' . l : d' . l s :- . m' : m' r' ., d' : d' . r' : m' - . f : f
 nwa mu-na Za - mbe-zi, dzi-no - nwa mu-na Sa - ve. Dzi-no -
 l : : | s . s : s . t : m | s : : | l . l : l . d : f
 nwa. Mho-ndo-ro dzi-no - nwa. Mho-ndo-ro dzi-no -

10

m' ., r' : r' . l : d' . l s :- . m' : m' r' ., d' : d' . r' : m' - . f : f
 nwa mu-na Za-mbe-zi, dzi-no - nwa mu-na Sa-ve. Dzi-no -

1 nwa. s . s : s . t : m s : : 1 . 1 : 1 . d : f
 Mho-ndo-ro dzi-no - nwa. Mho-ndo-ro dzi-no -

14

m' ., r' : r' . l : d' . l s :- . m' : m' r' ., d' : d' . r' : m' - . f : f
 nwa mu-na Za-mbe-zi, dzi-no - nwa mu-na Sa-ve. Dzi-no -

1 nwa. s . s : s . t : m s : : 1 . 1 : 1 . d : f
 Mho-ndo-ro dzi-no - nwa. Mho-ndo-ro dzi-no -

18

m' ., r' : r' . l : d' . l s :- . m' : m' r' ., d' : d' . r' : m' - . f : f
 nwa mu-na Za-mbe-zi, dzi-no - nwa mu-na Sa-ve. Dzi-no -

1 nwa. s . s : s . t : m s : : 1 . 1 : 1 . d : f
 Mho-ndo-ro dzi-no - nwa. Mho-ndo-ro dzi-no -

22

m' ., r' : r' . l : d' . l s :- . m' : m' r' ., d' : d' . r' : m' - . f : f
 nwa mu-na Za-mbe-zi, dzi-no - nwa mu-na Sa-ve. Dzi-no -

1 nwa. s . s : s . t : m s : : 1 . 1 : 1 . d : f
 Mho-ndo-ro dzi-no - nwa. Mho-ndo-ro dzi-no -

Song 5.2: *Chimaisiri* song: Mhondoro dzinonwa

Song 2: Mhondoro dzinonwa (cf. Appendix 1, DVD 2: C. Time: 06:59-09:43)
Performed by: Mutinhimira weMapembe dance group
Performance venue: Mount Matanga, Mapembe village
Documented and transcribed by: Caleb Mauwa
Date: 09 October 2019

Literal translation of the song

The song talks about the Great Spirit mediums of the Zimunya community and the entire country of Zimbabwe. This song is normally sung when people are drinking beer and the singers say the spirit mediums would want to consume plenty of beer as voluminous as water from the flowing big rivers. The song praises these spirit mediums⁶³ and reveals that they do not drink water from our ordinary water sources; however, these spirit mediums drink water from the mighty Zambezi river⁶⁴. The song also talks about the Save⁶⁵ and Odzi⁶⁶ rivers which cut across the nation of Zimbabwe from Mozambique to the Limpopo river as well as to neighbouring Botswana.

In this song, *Mhondoro dzinomwa*, the lead singer, uses different words which are derived from *chiJindwi* and he will use them in their abundance. The song transcribed above shows the basic song; however, when the song is being sung, both *mutemi* (lead) and *vadairi* (responding voices) will sing the words which resemble *chiJindwi*. Most importantly, *chiJindwi* is exhibited by some of the words which will be chanted by *mutemi* leading and improvising the song. The basic lyrics of the song *Mhondoro dzinonwa* are written below.

The song's lyrics and the contextual meaning are:

Lead:	<i>Dzinonwa munaZambezi</i> (They water in Zambezi River)
Response:	<i>Mhondoro dzinonwa</i> (Spirit mediums will water)
Lead:	<i>Dzinomwa muna Save</i> (They drink in Save River)
Response:	<i>Mhondoro dzinonwa</i> (Spirit mediums will water)
Lead:	<i>Dzinomwa muna Odzi</i> (They drink in Zambezi)
Response:	<i>Mhondoro dzinonwa</i> (Spirit mediums will water)

⁶³ The spirit mediums are the conduits that link God, the ancestors and the living (Chaminuka: 2016).

⁶⁴ Is the fourth longest river in Africa, after the Nile, the Congo and the Niger. It is located in north of Zimbabwe, and it divides Zimbabwe and Zambia.

⁶⁵ Is one of the biggest rivers in Zimbabwe. It is also known as the Sabi River. The river has its source in Zimbabwe and it flows through Zimbabwe and Mozambique.

⁶⁶ Its tributary river of the Save River in Zimbabwe. It originates from the eastern highlands of Zimbabwe near the Zimunya community that is why it is valued by the Jindwi people.

The lyrics which are in the song resemble the Jindwi people's culture. Observing the lyrics which are written above, it is distinct that the texts sung by the lead singer resemble some deep *chiJindwi* words which are predominantly spoken by the Jindwi people, particularly the older generations. Some of the words recited in the song above, words such as “*kudira*⁶⁷, *guma*⁶⁸, *vasharuka*⁶⁹”, are deep *chiJindwi* words which are typically known and used by the elders. Contrarily, if this song is being sung by other ethnic groups in Zimbabwe, the song may have the same tune and rhythm but the contextual significance and text differs from that of the Jindwi people because of their solid relationship with their language. This is not the only song which exhibits the relationship between *Chimaisiri* music and *chiJindwi* language; all other different songs which are transcribed in this chapter also shows some resemblance to this characteristic.

I have observed that most of *Chimaisiri* songs sung and performed during a *Makasva* and *Humwe* rites have some powerful meaning, teachings and influence. Through interaction with the Jindwi people and through focus group and participant observations, I have observed that basically the song messages narrate the community's Indigenous Knowledge Systems, experiences, cultural and the community members' desires. Some songs praise the community ancestral spirits and spirit mediums and some songs praise the community elders. A familiar song which praises the community spirits is a song called *Maisiri woye* (Hey Maisiri), Song 4.1, and a song which praises the spirit mediums is called *Chaminuka ndimambo* (Chaminuka is the King), illustrated in Song 7.10. The songs are numerous but most importantly, all the songs symbolize the Jindwi Indigenous Music Knowledge, cultural beliefs, guide the community's cultural philosophies and origin as communicate collective communal matters. This resonates with Turino (2008: 146-7) when he explains the idea of music naturally serving as an influential guide that links individuals to their places of origin.

In an interview with Tichaona Kasunzuma at Mount Matanga shrine in Mapembe village, he disclosed that *Chimaisiri* songs' lyrical content is greatly appreciated by the entire community. He added that for their music to be acknowledged and uphold value, it is the content of the songs which is guarded and sung descriptively, being cautious of the cultural background of the

⁶⁷ Refers to execute a cultural rite

⁶⁸ It means 'come'.

⁶⁹ It means the respectable and the Invincible

community as well as the pride of the society (09 October 2019). I concur with the foregoing interviewee's submissions because the lyrical content of the Jindwi songs are very important exhibits the community's cultural background. In my analysis of the song I also dwell on content analysis which is encouraged by Cohen et al. (2007:475) for its "suitability and communicative material". I concur with the foregoing authors because the content of *Chimaisiri* songs are valid, embrace deep meaning and exhibit the community Indigenous Knowledge Systems. Kasunzuma also postulated that for cultural music to be recognized as valid, it must have a good cultural and a solid linguistic background that is valued by the recipients of the music, which is certainly the case of the Jindwi people. Through observation as the Zimunya community members perform on their music on their different cultural rites, I have observed that the villagers are very cautious of the lyrics of their songs. However, I also observed that when they are singing deep *Makasva* songs, they also embrace erotic vocables and phrases and some dance moves are sexually expressive. Muparutsa (2013:125) confirms that "the music and songs performed in this situation are vulgar, and dances are sexually suggestive". This is true because through observations, when the *Chimaisiri* dance was performed in ritual context principally in a *Makasva* rite, the lyrics of the songs which are sung there are erotic suggestive. This means that these songs are not supposed to be sung elsewhere outside context, which is the reason why children and the youth are not allowed to participate in a *Makasva* rite.

When I made an inquiry from a village elder on this tendency, Washington Muradzikwa disclosed that it is in their custom to do so (Interview 09 October 2019). He did not have any further explanation of this practice, but he added: "thus we do not want children and the youths to participate during our traditional rituals because they are sacred". Therefore, the lyrical content of most of the songs on community cultural rites is strictly regulated and adhered to by the Jindwi people. Furthermore, the music is not supposed to be used elsewhere because the community believes that some of the songs are a *gokoro* (that which causes spiritual possession) and they do not want to expose and divulge the rituals or secrets to the public through songs. In an interview with Tonganai Zimunya in Jaricha village after a *Makasva* rite, he disclosed that:

The aspect of lyrical content is prominently valued in the performance of our songs and the majority songs are regulated with reputable lyrical content. For our culture to be recognized and respected, our music plays an important role. Our songs lyrical content should be decent and reflects our culture as well as us the people from Zimunya community. Therefore, singing a song that does not resemble us, is

detrimental to our community and our Chief's status, so we have to chant good lyrics grounded from our Indigenous Knowledge Systems and cultural beliefs. One of our major songs which has good lyrical content is *Huya ndikutaurire*. When we sing this song, we can feel that we are singing a good original song from our culture with our own language and it has dependable lyrical content (12 October 2019).

The foregoing interview excerpt and that of Washington Muradzikwa undoubtedly exhibits that *Chimaisiri* songs lyrical content is effectively regulated by the villagers so that the reputation of the community members is maintained. Some village elders interviewed also highlighted the same sentiments as those raised by Washington Muradzikwa. They also confirmed that their song words or content are conspicuously treasured in their performances. The song *Huya ndikutaurire* (Come let me inform you the secrets which upholds this home), is presented below.

Huya Ndikutaurire

Transcribed by Caleb Mauwa Chimaisiri Traditional Song

4

Song 5.3: *Chimaisiri* song: Huya ndikutaurire

Song 1: Huya ndikutaurire (cf. Appendix 1, DVD 1. Time: 04:24-06:45)

Performed by: Chinyauhvera traditional dance group

Performance venue: Chief Zimunya's traditional court

Documented and transcribed by: Caleb Mauwa

Date: 31 August 2019

Literal translation of the song.

The song *Huya ndikutaurire* is a cautionary song that teaches the youngsters about the Indigenous Knowledge Systems of the Jindwi people as well as the traditional cultural value systems of the Zimunya community. The basic storyline in the song is that the elders are calling upon youngsters and young adults to come to them so that they could be told the hidden secrets of the community as well as families, which is a *nhekwe*. A *nhekwe* is an influential traditional calabash used to store some *bute* (traditional snuff) as well as some powerful spiritual charms, concoctions and portions used for personal and family defense. It is made from a cow horn or a calabash from a dried pumpkin gourd (*dende*⁷⁰).

The song lyrics and contextual meaning

Lead: *Huya ndikutaurire chakabata musha iwe* (Come let me share the secrets which upholds this home)

Response: *Inhekwe* (It is the traditional snuff calabash)

Lead: *Huya ndati huya iwe usaregedze* (Please come, come my son)

Response: *Inhekwe* (It is the traditional snuff calabash)

⁷⁰ A big form of a *nhekwe* which is used to stock large amounts of traditional snuff. It is made from a dried pumpkin gourd and in the Jindwi culture it is kept by an elderly family male for customary reasons.

The song's literal meaning exhibit the deep lyrical content of *Chimaisiri* songs. In this song *Huya ndikutaurire*, the profound Jindwi people's cultural beliefs are exhibited through the song's lyrical content. The message in the song prominently mirrors the Jindwi cultural beliefs which emphasize that the eldest male of each extended family or the family lineage must personally keep a *nhekwe* (traditional snuff calabash) in his possession to shield the family lineage from vindictive spirits and to consult the traditional spiritualists whenever he realizes that there are some eccentric calamities happening in this family lineage. Therefore, the content of the song visibly exhibits the essential use of the *nhekwe* as a very essential spiritual contrivance amongst the Jindwi people. The lyrical content of the song also exposes that customarily in the Zimunya community, before family elders die, they are supposed to tell the children the hidden secrets of their families because each and every family in the Zimunya community believes that they should execute some obscured sacraments to uphold their families. The song's lyrics also ethically disclose that the Jindwi people believe in the use of powerful charms for their protection against antagonistic evil spirits; hence in the song *Huya ndikutaurire*, the lyrical content clearly reveals that the singer is counseling the young to avail themselves and be told some anonymities of families which, according to the song's lyrics, is the *nhekwe* which is entrusted to uphold the Jindwi people's households.

Some community members also disclosed that when the Jindwi people sing *Chimaisiri* songs, they put distinctive emphasis on *mazwi* (words). Some village elders revealed that amongst the Jindwi people's words and voices means are the same but contextually they mean more than one thing. In some villages in the Zimunya community, participants narrated that the word *mazwi* means three (3) things. From the data collected, it reveals that *mazwi* means a) the text or lyrics of the melody; b) the voices (utterances, sounds, chants) of the people who will be singing or performing, and c) the other essentials such as body language (dance), attire, poetry and the use of artifacts to convey the message to express the message to everyone. However, the voices (utterance, chants) should have good lyrical texture which is appropriate and acceptable by all the community members. Through observation when the villagers sang on their cultural rites, I have noticed that *vatemi* (the lead singers) and *vadairi* (the responding voices) would extemporize and superimpose with different voices and some would utter suitable lyrics when they perform. In an interview with headman Tonganai Zimunya in Jaricha village, he commented that:

The song's words and voices are very important aspects which resemble *Chimaisiri* music. Words and voices are powerful mediums that we use to convey a message

and express our feelings, beliefs and thoughts through song. Words and voices resemble our culture as well as the voice of ancestral spirits of our community (12 October 2019).

As alluded by the Tonganai Zimunya in the interview excerpt above, it is clear that the Jindwi people place much emphasis on words and voices in the performance of *Chimaisiri* songs. It is also important to note that words and voices enable the performers to say out what they are experiencing as a community at large. I have also observed that through words and voices, the Jindwi people perform their indigenous songs with great appreciation and they do so with commendable recognition of their environment. Additionally, *mazwi* in Zimunya community is the use of performance props and artifacts, as earlier highlighted in this chapter. I have observed the use of different artifacts during community cultural rites to express dance aesthetic amongst the Jindwi people. I have noticed that the Jindwi people make use of attire, pottery, poems and storytelling as a powerful community voice. To complement that, the voice of the people can be in the form of dance. Primus (1996) and Stewart (2000) correspond that other dances and music including storytelling to express people's emotions and the voice of the people. This is true of *Chimaisiri* dance and music of Zimunya community which work as a powerful voice that is used by the Jindwi people when they sing their indigenous songs on their cultural rites.

The Jindwi people believe that voices contain good cultural messages of their community, so anyone who participates when the *Chimaisiri* music is being sung, has to sing while exhibiting the Jindwi people's cultural disposition. Every participant in the Zimunya community is free to sing *Chimaisiri* songs during community cultural rites because these songs are community voices and as such, they belong to the entire Zimunya community. They are communal songs; no one in the community claims intellectual property rights of the songs. However, everyone in the community can sing them freely. In the interview with Chief Zimunya, he disclosed that *Chimaisiri* songs are an essential communal voice which symbolizes their culture and that the songs belong to the Jindwi people's culture. If anyone wants to record their communal songs or the community 'voice and words', he has to come through the Chief and get the permission to do so. However, the Chief postulated that since he became chief, he has never had someone who came to him and claimed property rights over *Chimaisiri* songs. Also, there has never been anyone who came to record *Chimaisiri* songs' 'voices and words' and dances for business and academic use (28 August 2019). This is true because the Jindwi people are stern custodians of their songs, they are not sung else

outside their ritual contexts that is why they are not prevalent. The Jindwi people songs belong to everyone in their community because they are collective communal ‘voices and words’. Thus, participation of the *Chimaisiri* dance and songs should be done by both the singers and the participating audience.

This resonates with the viewpoint highlighted by Rutsate (2011) in his studies of the *Mhande* dance which is performed by the Karanga people of Masvingo, Zimbabwe. He postulated that in Karanga indigenous musical practices such as performance of *Mhande* dance, there is no audience since all in attendance are expected to participate. This is very similar to the Jindwi people of the Zimunya community: when they exhibit their Indigenous Music Knowledge through the enactment of the *Chimaisiri* music and dance, everyone is an active participant during the entire performance and their performances are long. In an interview with headman Wendumba, he postulated that during *Chimaisiri* song performances, everyone with the song context is a performer or a musician and as such, all the musicians will contribute positively to the successful fruition of the music performance through uttering ‘voices and words’ towards a good musical sound (29 August 2019). The participation by everyone to contribute to the music making is complemented by Locke (1996) and Kaemmer (1993), who state that all musicians both the performer and the audience, participate in the music-making process through uttering their words and voices. The GCSE Music (2006:36) acknowledged that African traditional performances may be long and often involve the participation of the audience through uttering of voices and words to contribute to the music performance. In an exciting interview with Eva Chisamba in Chisamba village, she stressed that:

During the *Chimaisiri* dance performance, everyone in attendance is a singer and performer. Our songs are spiritual therefore everyone sings this poise and passion through uttering words and voices of their choice although related to the songs theme. Even those elderly people, who can no longer sing they will sit down and listen, chant vocables, words, voices, sounds, employ echoes and groans or even just nod. To us, even humming, buzzing or even just nodding is active participation. All these are active engagements which show that our community members are actively involved during a *Chimaisiri* musical performance, and it is also a powerful communal voice (13 October 2019).

I concur with the submissions of the foregoing author because this possibility in African music seems to be widespread in different African musical performances. From my analysis, the messages which are sung by the performers during the song and dance performance are purely words and voices that have been approved by community members, the spiritual beings of the

community and these songs are interrelated to the *ChiJindwi* language. Interestingly when the singers' voices and words are being uttered in songs, they exhibit the community beliefs. The application of different words and voices by the Jindwi people to exhibit their Indigenous Knowledge can be interpreted in the lense of the Sociological Aesthetic Theory because when performers utter their words and voices in song, they express their feelings, moods and Indigenous Knowledge Systems. During *Chimaisiri* dance enactments in the Zimunya community, I also observed that the song's words (*mazwi endwiyo*) are messages from the spiritual beings (*mashoko arikubva kune vadzimu*) that are communicated to the people from the ancestral spirits. I have also observed that when the songs are being sung, the *Chimaisiri* drumming (*maririre engoma yeChimaisiri*) harmonizes superbly with the words and voices performed by the performers. Importantly, I noted there is a great correlation with the *ChiJindwi* language and *Chimaisiri* songs because when the musicians sing with low voices and words, the drumming correspondingly play, and when the musicians increase their volume of their words and voices, the drumming sounds will also do the same. Lastly, the singers, the drummers and the shaker players coordinate superbly to display a good musical harmonization and musical artistry, which is an all-round good reflection of synchronized communal words and voice production which corresponds.

I have also realized that in the Zimunya community, music and dance is a communal property because it is not just limited to the performers, but it is performed communally, therefore every one take part in the music and dance enactment. Furthermore, the villagers are allowed to contribute to the music performance in any way. The only disadvantage I noticed which would happen at times, is the production of some discordant sounds during the music and dance presentation. When I inquired why I heard some discordant sounds in some of the songs, in the interview with Tonganai Zimunya, he narrated that:

When the villagers are singing during the dance enactment, everyone is allowed to sing, but the disadvantage at times is that not everyone is gifted in singing because others produce some disharmony sounds and tunes. Towards the scheduled days for the community rituals to be executed, our traditional dancers sacrifice their time to practice dance and to sing; nevertheless during the day of performance, the entire community will join in the making of the music and performing of the dance and at times this may cause some discordant and weird dance steps which may not coordinate with the other dancers' movements as well as the drum beat and the shakers' rhythms (12 October 2019).

The sentiments disclosed by the foregoing villager exhibits that *Chimaisiri* music and dance is a communal but prior to its performance, it is encouraged that the villagers practise some of the songs which are supposed to be presented during the dance enactment. Some villagers I interviewed disclosed an interesting aspect in relation to the enactment of the *Chimaisiri* dance on *Makasva* and *Humwe* rites. The villagers disclosed that for a successful fruition of the dance and music making performances to be accomplished in a *Makasva* and *Humwe*, a day before or a night prior to the *Makasva* ceremony, the participants who so wish to be available at this rite are not supposed to indulge in any sexual acts. The Jindwi people believe that engaging in such acts are seen as unclean by the ancestral spirits. However, they villagers also believe that should anything of that nature happens mistakenly or willingly, the community and the culprits would see the results of the ceremony. It is believed that the ceremony may have low attendance or that things will not just flow during the execution of the ceremony.

5.10 Summary

In this chapter the description of *Chimaisiri* dance as well as its purpose has been elaborated. The chapter illustrated how the different dance interpretation methods were functional in the analysis of the *Chimaisiri* dance. The chapter also expansively clarified the dance construction and performing arrangement of the *Chimaisiri* dancers. The chapter also exposed how the theories which guides this study are functional in the *Chimaisiri* dance enactment as well as in the cultural rites execution. The main *Chimaisiri* songs were expounded and the relationship between *Chimaisiri* music, *ChiJindwi* language as well as the song lyrical content was explicitly illuminated.

CHAPTER 6

CHIMAISIRI DANCE CONCEALED FEATURES

6.0 Introduction

The Jindwi people of the Zimunya community delight in the enactment of *Chimaisiri* dance as well as in the execution of their traditional rites which are valuable in their philosophical grounding. They conceive their cultural dance in a comprehensive and spiritual way. It is imperative to annotate that when I was studying the role of *Chimaisiri* dance, I was privileged to realize some concealed features of the dance which are not noticeable during the dance enactment but are very important as the dance cannot be executed without them. When I was conducting my field work, I observed that investigating *Chimaisiri* dance needs one to understand deeply the societal and environmental contexts required for the successful dance enactment. Furthermore, I discovered that when studying *Chimaisiri* dance, it is vital to explore and expose the foundations behind the rationale of certain practices that are conducted prior to the *Chimaisiri* dance performance, during the dance enactment as well as after the dance presentation. This means that the Jindwi people's interpretation of *Chimaisiri* dance is grounded on their ritual contexts as well as the community's Indigenous Knowledge Systems. In this chapter, the researcher finds it significant to expose and construe the concealed contextual settings and procedures conducted in the dance enactment for an enhanced understanding of the role of the *Chimaisiri* dance on *Makasva* and *Humwe* rites in the Zimunya community. This chapter is valuable in that it illustrates how the IBSFS model was employed in the enactment of the *Chimaisiri* dance through the application of the Sociological Aesthetic Theory, Therapeutic/ Medical Theory and the Social Cohesion Theory. This chapter is also beneficial in that it clearly outlines the dance enactment didactics and it elucidates the ritual, contextual significance and spiritual connotations that are attached to the *Chimaisiri* dance enactment for its depiction on *Makasva* and *Humwe* rites to be understood comprehensively, then it moves on to expansively disclose the dance fundamentals in relation to the Jindwi people's Indigenous Knowledge Systems.

6.1 Basic costumes (*zvipfeko* or *nhumbi*)

I comprehended that when *Chimaisiri* dance is being performed in ritual context, certain basic costumes are worn by the leading performers as well as the dancers. When I visited different

villages in the Zimunya community, I observed that there are certain costumes that are worn during *Chimaisiri* dance enactment. Different discernments were revealed by the villagers and the reasons for putting on different costumes during the enactment of *Chimaisiri* dance on their cultural rights were divulged. The majority of the villagers said that their community members rely on ancestral spiritual connection and protection, so whatever costumes they put on during *Chimaisiri* dance enactment are symbolic of their cultural values and connected to their belief system. I concur with the responses given by the different villagers because even in other indigenous cultures in Zimbabwe, such as amongst the Ndau people of Chipinge, the Karanga people of Masvingo, the Zezuru people of Mhondoro, they all put on costumes which are symbolic of their cultures. Basically these costumes have different designs and make which expresses the culture of a given ethnic group.

Since I was living in the Zimunya community during field work I observed that the costumes which were used by the participants were not everyday clothes but they were clothes worn specifically when the villagers perform the dance in ritual context. Eze and Akas (2015) view costumes as different from everyday attire, specifying that they are used as a form of symbolic expression of oneself as well as a communicative tool that interprets their sociological effects at any given time. This view is reinforced by Filippos, Ivonni and Christos (1995:23) when they quote Vrelli-Zaxou (1994), that a “costume is a symbol which reflects the communal spirit of the society other than the personality of the wearer”. I agree with the foregoing authors because a costume is an insignia which replicates the shared philosophy of the people other than the disposition of the person putting it on. Okpu (2015:21) gives an exciting overview on costumes by stating that “most costumes are produced traditionally in connection with religious rituals, marriages, social groups as well as to show social status”. This seems to be true because when I was conducting my research in different villages in the Zimunya community, I saw some participants sewing their own traditional costumes in preparation for the *Chimaisiri* dance enactment. The preceding discourse by Okpu (2015) on costumes exposes that costumes have a special role during an event, as amongst the Jindwi people of the Zimunya community in the enactment of *Chimaisiri* dance in *Makasva* and *Humwe* rites. Davidson (1996), Lee and Gregory (2008) postulate that costumes have been an essential ingredient in defining the culture and the origin of a people for centuries. I have noted this possibility amongst some different people in Zimunya community because the costumes which

they use during *Chimaisiri* dance enactment in *Makasva* and *Humwe* rites defines their culture through their unique colours. The preceding citation by the foregoing authors exposes that costumes have a special role which they play in any cultural event and they must also be distinctive from the everyday clothes.

Appel (1969:17) confirms that costumes, masks, and musical instruments usually attain an “aura of sacredness” in ceremonies and rituals in the African continent. I concur with the foregoing author’s views because the Jindwi people view costumes which are used for *Chimaisiri* dance enactment with highest regard. The different villagers interviewed also claim that the costumes are not supposed to be worn elsewhere except during the *Chimaisiri* dance enactment because they are sanctified. The assertion cited above by Appel (1969) is true of *Chimaisiri* dance because I have witnessed that all the costumes that are used during *Chimaisiri* dance enactment are consecrated with the ancestral spirits power. The villagers told me that the costumes for both men and women are not supposed to be worn everywhere but only when the dancers are performing on their cultural rites. For the three years I was doing my research in Zimunya community, I have never seen anyone putting on *Chimaisiri* dance enactment costumes outside context and indication that there is some element of reverence for the costumes and the ancestors. Responses disclosed that community solidly believes that if they fail to observe these practices, misfortune will befall them; consequently, they have to stick to their traditional belief systems on costumes. Different sentiments which were raised by different participants disclosed that the Jindwi people place some importance on the use of costumes (*zvipfeko* or *nhumbi*) during the *Chimaisiri* dance enactment. In my analysis of costumes, I have discovered that costumes are considered very important by the Jindwi people because they are symbolic of their cultural values and resemble their identity as well as their beliefs. I have noted that the Jindwi people are keen on the preservation of their traditional costumes. These clothes resemble their culture in that they are kept elsewhere except at the village head homestead for cultural reasons because they believe that if they are kept elsewhere the ancestors will be depressed. When I visited headman Tonganai Jaricha’s homestead on 12 October 2019 in Jaricha village, I learnt the reason why the *Chimaisiri* dance costumes being kept at his homestead. My discussion with different village elders revealed that *Chimaisiri* dance costumes are spiritually consecrated that they are not supposed to be worn everywhere and by everyone.

Therefore this means costumes have a significant meaning, and that the community respects the performance of their indigenous dance and the veneration of the ancestors.

The villagers and traditional dancers highlighted that in their community, men put on special clothes with unique colours when they perform *Chimaisiri* dance. Some male dancers pointed out that when they are performing *Chimaisiri* dance, they have to put on the obligatory costumes to please the ancestors. The villagers postulated that they put on short trousers they call *chikabudura*⁷¹, and some trousers folded up to the knee level. They also put on shirts and trousers with leopard print (*kamba*), head gear or crowns (*ngundu or ngowani*) to express themselves freely, to expressively exhibit their feelings, emotions, ideas and culture when they execute the dance.

The Sociological Aesthetic Theory which is the main theory that hold this study links with the use of different costumes by the Jindwi people to express their culture, emotions and belief systems. In different villages in the Zimunya community, I discovered that the Sociological Aesthetic Theory was used effectively when the performers put on their different costumes to express their culture. The male dancers also highlighted that they also put on traditional shirts made from raw hide (*matehwe*), wrist bands (*mushinda*), and traditional sandals (*manyatera*). The wrist bands are made from straps from antelope raw hides (*matehwe*). Villagers narrated that appropriate costumes help in attracting the ancestral spirits to manifest themselves amongst the community members much quicker because they are sanctified by the ancestral spirits. I have observed that when the male performers were putting on their costumes, they acted weirdly as if they were possessed. I have seen this on 31 August 2019 and on 12 October 2019 in Chisamba village during a *Makasva* and *Humwe* rite when the Chiyauhvera dance group members were performing. When I asked the village elders about the way the performers are acting, they informed me that when performers act that way it is an indication that there is some spiritual connection between the dancers and the ancestors. Before the performers put on the costumes, the village head venerates the ancestors and offer the costumes to the ancestors so that they can consecrate them. Following are photos of men putting on the required costumes used when they perform the *Chimaisiri* dance in *Makasva* and *Humwe* rites.

⁷¹ Some short trousers worn by men when they perform a *Chimaisiri* dance.



Photo 6.1: Tichaona Kasunzuma (left), Photo 6.2: Musa Muchena (centre) Photo 6.3 Tonganai Zimunya (right) all putting on appropriate costumes. Photos captured by Caleb Mauwa.

These costumes are very important because they automatically attract the ancestral spirits to come and manifest themselves into the physical through a human being called a *homwe* (medium through which ancestral spirits speak). Responses disclosed that the woman dancers also have their special type of costumes they wear when they perform *Chimaisiri* dance. When I was doing field work in different villages in Zimunya community, I observed the women dancers put on different clothing from that of men. I have noted that some women put on different costumes colours such as white, black and blue. Amongst the Jindwi people, the costumes which are worn by women in the different villages are dissimilar but most importantly are spiritual sanctified and that they facilitate the ancestral spirits to come during *Chimaisiri* dance enactment. I also got responses from the villagers I interviewed; the villagers mentioned that there are some main colour codes known in the whole community for women costumes. In Jaricha village, the women dancers put on the similar leopard colour print with the same colour with that of men. Additionally, the woman put on traditional hats made of baobab tree roots (*rwodzi*⁷²). These costumes are deemed as *vavhimi* (hunters) costumes and they signify the costumes that are believed to be worn by Maisiri (the great Zimunya community spiritual dancer) whose spirit (*shave*⁷³) is used by traditional hunters when they go hunt in the jungle. It is important to note that once the indigenous dancers put on the costumes with these unique colours they instantaneously get connected to the ancestral spirit of Maisiri. However, in Mapembe village and Chisamba village, I have seen that woman put on dark

⁷² Thick material from baobab tree roots used by the Jindwi people to make some clothing, hats and mates.

⁷³ Alien spirit

blue, black striped dresses and a cloth with the design called *retso*⁷⁴. In some instances, the woman put on black and white tops and a piece of cloth to cover their heads (*dhuku*) as well as some black skirts (*nhumbi nhema*). The black colour is used to communicate with the community ancestral spirits. Therefore when ever the women put on their black skirts and perform *Chimaisiri* dance in context, inevitably there will be an instant connection with the ancestral spirits through a spiritual possession that will also be triggered by the songs being sung during the *Chimaisiri* dance enactment. I have observed this happening in Chisamba village on 13 October 2019 in a *Makasva* rite. When women dancers were performing while putting on black skirts, the atmosphere transformed and the *Chimaisiri* dance and music performance mystically intensified a signal that the spiritual was in control. Some village elders surreptitiously informed me that women are not supposed to engage in sexual activities a night before if they perform *Chimaisiri* dance in a *Makasva* rite, where they will put on the black skirts because if they do so, something catastrophic will happen to their immediate families as a curse from the ancestors for denigrating them, the community, the dance and the ritual. That is where the connection is on the use of black costumes in *Chimaisiri* dance enactment in a *Makasva* rite. I have also observed that in Chisamba and Mapembe village during the dance enactment women also put on anklets made of beads, headband and traditional necklaces (*chuma*)⁷⁵.

In the Zimunya community the colour blue is used in their community to appease the mermaid spirits (*njuzu dzemvura*), responsible for enabling the rains to fall and the colour itself has the capacity to attract rains to fall. The colours white and black are used to invoke and venerate the ancestral spirits during their traditional worship system. When I arrived in Mapembe village, under headman Tichaona Kasunzuma on 9 October 2019 the women participants were told to put on their dancing costumes just before the ritual execution. When I inquired to understand the rational why women must put on their dance costumes just before the ritual execution, the village elders explained that the blue cloth that is used for women costumes attracts the mermaid spirits which enables rains to fall, therefore if the women put on the costumes before they reach the performance venue spiritual possession may take place. I have also observed that when the women

⁷⁴Special cloth which believed to have the capacity to connect with the ancestral spirits as well as to invite rains to fall.

⁷⁵ Traditional necklaces worn during a *Chimaisiri* dance enactment on *Makasva* and *Humwe* rites.

put on their blue striped costumes, the performance venue atmosphere transformed into a transcendent setting. The moment the women dancers started to perform while putting on the blue striped costumes, the atmospheric condition changed an indication that the supernatural was now in control.

The responses from some women dancers from Mutinhimira weMapembe dance group emphasized that if some women do not have the appropriate clothing required during the *Chimaisiri* dance enactment of the dance during their cultural rites, they can just put on decent attire such as long skirts and decent blouses with colours which are not ‘shouting’⁷⁶ such as red, yellow, pink, orange, silver and so on. The female dancers stressed that if costumes with such colours are worn, the ancestral spirits will be upset and they will curse the community at large, therefore blistering colours are not permissible during the *Chimaisiri* dance enactment. I have observed that in the Zimunya community, the type of attire and costume colour code is supposed to be sternly adhered to by everybody who would participate during the dance enactment. Interestingly, in Mapembe village I have noted that most women who performed the dance in the *Makasva* rite, they were all putting on appropriate costumes required and most of the women I interviewed highlighted that they have been performing *Chimaisiri* dance for a very long time. Following are photos of women putting on the required costumes used when they perform the *Chimaisiri* dance in *Makasva* and *Humwe* rites.



Photo 6.4: Chinyauhvera traditional dance group members (left) performing during a *Makasva* rite on 12 October 2019 at Jaricha homestead shrine. Photo 6.5: Women dancers from Mutinhimira weMapembe dance group (right) performing during a *Makasva* rite on 09 October 2019. Photos captured by Caleb Mauwa.

⁷⁶ Bright colours which are not allowed to be used on cultural rites.

I also discerned that colour of costumes play a very significant role in *Chimaisiri* dance enactment because they are symbolic of the people's cultural values and exhibit their Indigenous Knowledge Systems. Responses from the different traditional dancers and the village elders disclosed that costume colours are essential in the performance of the *Chimaisiri* dance because they uphold their ancestral spirits and values their humanity and they also help in unifying the community members. This is true because in the Jindwi culture, costumes are sanctified by the ancestral spirits therefore they have the capacity to lure the villagers to do one thing in the same spirit when they perform their indigenous dance and execute the rites. I established that when villagers put on one type of clothing, it shows that they are a united force and as such the community members will develop the same spirit and perform together as a united community to execute the dance and rituals. The capacity of costumes initiating people to be united links with the applicability of the Social Cohesion Theory in that it divulges how a unifying force work in uniting people together. During field work, I observed that the Chinyauhvera traditional dance group members put on leopard print (*kamba*) costumes , the Chisamba villagers wore blue, white and black clothes while the Mutinhimira weMapembe dance group members put on striped white, dark blue and black costumes (*retso*).

I observed that all these costumes work the same for the different people in these different villages because they yield the same outcomes. When I inquired why the people in the different villages of the Zimunya community wear different costumes when they perform *Chimaisiri* dance, the cultural owners highlighted that the requirements of the ancestral spirits in their different villages are dissimilar and the requirements of the mermaid spirits from their areas which they consult are divergent that is why they wear different costumes when. Similarly, with the *Ekelele* dance of the Ekwe community of Nigeria, *Chimaisiri* dancers also use some specific colour and cloth for the dance. Akas and Egenti (2016:226) observe that the *Ekelele* dance uses a “dance costume called *Akwa Egwu Ekeleke* dance cloth”. This is true because different ethnic groups in Africa make use of different costumes which reveal something about the dance and the culture of the dance performers. When I inquired the reason why the *Chimaisiri* dancers put on leopard print colours, sentiments raised during different interviews disclosed that the costumes connect the community with their deity as well as identifies with their culture. During interviews and focus group discussions, I observed that costumes are powerful tools which help the community to identify

themselves and reflect their Indigenous Knowledge Systems, furthermore they are a symbolic value of the Jindwi peoples' culture.

6.2 Costumes and colour inference

In different world cultures, costumes play an important role in dissimilar cultural presentations. Costumes are also an important symbol of a people's culture. In indigenous cultures particularly in Africa, costumes play very imperative roles in dance enactment and they also represent different cultural features and belief systems. Various costumes are worn during the performance of the indigenous dances and they are also worn during the performance of modern dances in any culture. Particular costumes have different designs and colours, while some are inscribed with different designs to represent something within a peoples' culture. Some costumes are printed beautiful art work of wild animals, indigenous people performing different chores, traditional huts and the environment. In different world cultures, dance costumes are designed for different reasons. Mostly the costumes are designed to suit different occasions and different dances. In the Zimunya community, I noticed that costumes are pivotal in the *Chimaisiri* dance enactment, they blend with the Jindwi people's dance, exhibits their Indigenous Knowledge Systems and they are symbolic to their cultural values and beliefs and some costumes colour initiate the spiritual healing power to work amongst the people. This seem to be true because when I was doing field work, I realized that the different costume colours used by different villagers when they perform *Chimaisiri* dance, reflects what they believe in as a community. For example the costumes used by villagers in Chisamba village as well as the Chinyauhvera dance groups members, their costumes resemble that they are into hunting because they have some leopard print colours. These costume colours signify their traditional belief systems and they are connected to their spiritual world. I have also noted that when they are conducting their healing ceremony during a *Makasva* rite, the *homwe* also puts on a costume with a unique colour to initiate spirit possession and the healing power to manifest.

The Jindwi people believe that once the appropriate *Chimaisiri* dance movements are done, appropriate costume colours are used, then they meditate deeply as they perform the dance, spirit possession and healing power will prevail and through this technique the Therapeutic/ Medicinal Theory is attained. Customarily, in different traditions around the world, indigenous dance

costumes are designed to blend with the dance being performed, to amalgamate with the culture as well as the people performing the dance. Penrod (2004) enlightened that a costume may portray or relate to some characteristic, mood, or theme of the dance. It is true that costume colours and dress portray something about the mood, theme of the dance, culture of the people wearing the costumes. I noted this possibility in the various villages I visited when I was doing field work in Zimunya community, villagers wore costumes which resemble the theme of their dance. It is imperative to note that in Africa, different costumes are designed and exclusively made to suit different occasions. Elliot Siamonga in an article which is in *The Patriotic* of 14 September 2017, compliments African costumes through saying “a distinctive feature of traditional African dress is its use of festive colours, intricate patterns and figurative symbols to communicate meaning”. This shows that costumes have certain uniqueness they have which reverberates with the occurrence taking place and they also divulge something unique about the culture of the people. Similarly, in the Zimunya community, costumes also play an important role amongst the Jindwi people through portraying their cultural beliefs systems. More importantly amongst the Jindwi, three main colours are regarded as spiritual colours: black, white and dark blue and they aid the *Chimaisiri* dance enactment in connecting the dancers to their deity as well as their community spirits.

Owomoyela (2002:41) confirms that “The colour black is of major spiritual significance among the Shona, being favoured for ritual occasions, along with white and dark blue”. I concur with the foregoing author because I saw the colour black being effectively used in different villages in the Zimunya community. I also saw it being admirably used in Mapembe village in a *Makasva* rite where several women wore black skirts when they perform the dance to invoke, venerate and entice the spiritual beings of the village. As explained before, the colour black is greatly used in some villages in Zimunya because of its capacity to attract and communicate with the ancestral spirits. However, the colour red is not supposed to be put on rituals because it automatically causes possession to take place. During field work in the Zimunya community, I never saw anyone putting on a red costume but when I inquired from the village elders they revealed to me the effects of using such a colour during the *Chimaisiri* dance enactment. Owomoyela (2002:41) confirms that red is not supposed to be used “because red is associated with medium possessions, no ordinary person would dance wearing red, for fear of running afoul of the ancestors”. I concur with the foregoing authors’ views because in the Shona culture red is a mystical and powerful colour which

is used in spirit possession, therefore some people do not like to associate themselves with spirit possession hence they avoid using such a colour during cultural dance enactments. However, during my field work in Jaricha village, I only saw Tonganai Jaricha tying a red cloth on his neck to a fox raw hide during the *Chimaisiri* dance enactment in a *Makasva* rite on 12 October 2019 in Chisamba village. Interestingly, he got possessed during the *Chimaisiri* dance enactment and the people were able to converse with the ancestral spirits through him. I managed to capture this incident and it is available on DVD, Disc 3 attached to this thesis. It is vital to note that for the Jindwi people of Zimunya, costume colours play a very imperative role on the performance of *Chimaisiri* dance in *Makasva* and *Humwe* rites.

When I was conducting my field work in different villages in the Zimunya community, I observed that the traditional dancers put on costumes with a unique colour code to symbolize their culture as well as their Indigenous Knowledge Systems. I observed that in different villages of the Zimunya community, the indigenous dancers and their traditional authorities put on clothing either with leopard print colours and dark blue dresses which are colours considered as transcendent amongst the Jindwi people. Responses from the participants who informed this study revealed that the men put on black and white clothing and striped raw hide clothes and some wears a raw hide cloth from any wild animal such as a fox, hyena, leopard or a lion to show brevity, masculine and to attract the spirit of *Maisiri* (ancestral spirit for hunting). The traditional dancers I interviewed during my visit in the Zimunya community disclosed that costumes are very important in the performance of the dance because they play a very significant and spiritual role of connecting them with their deity.

6.3 Music instruments (*Zviridzwa zvemumhanzi*)

It is of paramount importance to understand the role of music instruments in the *Chimaisiri* dance enactment because instruments play a pivotal role in the dance enactment. When the Jindwi people are performing their indigenous dance, two particular membranophones and idiophones are used, thus the *ngoma* (a cylindrical single head drum struck with hands) and the rattles or shakers (*hosho*⁷⁷). These instruments are a common feature during the performance of *Chimaisiri* dance. Amongst the Jindwi people, rattles and shakers (idiophones) are very important because the

⁷⁷ Traditional shakers made from dried calabash gourds.

community strongly believes that these instruments lure the ancestral spirits to inhabit during the enactment of their indigenous dance and rites. In several occasions I observed that during the *Chimaisiri* dance enactment the moment the rattles and shakers are played, there is an instinctive connection that exists amongst everyone who will be at the performance venue and indication that these instruments connect people with their deity. Correspondingly, in Africa and other indigenous cultures worldwide, shakers and rattles play a big role in the music making and in spiritual matters. The authors (<http://www.african-music-safari.com/percussion-instruments.html>), confirm that rattles may call spirits in sacred ceremonies or emphasize the words and actions of important people. I concur with the foregoing authors submissions because in different ethnic groups in Africa, rattles are key instruments which are believed to have some mystical powers of invoking the ancestral spirits to come. This resonates with my experiences in the Zimunya community where I witnessed the rattles being effectively used then cause spiritual possession to take place. In my analysis I distinguished that during a *Chimaisiri* dance enactment in ritual context, the rattles produce unique sounds and rhythms that symbolize and identifies *Chimaisiri* dance and music, and these sounds invoke the ancestral spirits to come. I noticed that the use of these instruments in their ritual context enable the dance to cause ancestral spirit possession consequentially enabling communication between the ‘dead living’⁷⁸ and the living humans through the use of spirit mediums and the *homwe*⁷⁹. The use of the rattles and shakers is very distinct in the Zimunya community, particularly when they perform their indigenous dance in ritual context.

During my field work in different villages in the Zimunya community, I observed that during the performance of a *Chimaisiri* dance, two idiophones were used to accompany the dance and songs. These instruments produce syncopated polyrhythms which are pleasurable to listen to. Chiefly, the music instruments that are used during the dance performance are idiophones and membranophones. In my analysis of the idiophones used in the *Chimaisiri* dance enactment, I discovered that the performers make use of two hand held indigenous rattles or shakers they call *hosho*. I also distinguished that the *hosho* players set the music pace for the performers and this feature also exist in some African ethnic groups’ music. In different ethnic groups in Zimbabwe, the *hosho* is a key instruments that also give life to music and set the music pace and an example

⁷⁸Ancestral spirits.

⁷⁹A medium through which ancestral spirits manifest and speak through.

is the role of the *hosho* in *mbira* music. Matiure (2013:46) in his writing on *mbira* music complements that:

The *hosho* players set the music pulsemark the pace of *mbira* music and they also add a traditional rattling flavour which is common in African music. The *hosho* player is like a conductor of a choir whose duty is to determine the pace of the song and holds all the other instruments together. When the hand shakers move fast, every performer is bound to follow the tempo established.

I agree with Matiure's submissions because in different African indigenous dance and music performances, the *hosho* play a pivotal role of setting the music pace. The *hosho* are comparable to the *axatse* gourd rattles used by the Ewe people of West Africa as well as the *shekere* gourds which are mainly used in countries such as Ghana, Togo, Benin, Nigeria, Cote D'Ivoir and other African countries. In my analysis, I distinguished that the *hosho* is made similarly with the *axatse* gourd rattles and the *shekere* because they are made with the same material and they also play an equivalent role in dance and music performance in the different ethnic groups.

During my field work in different villages in Zimunya community, I observed that when the Jindwi people are performing *Chimaisiri* dance, they also accompany their music with two traditional shakers or rattles which are made of dried pumpkins guards. I have also noticed that the shakers which are used by the Jindwi people when they perform have the same size and are similar in their use with those that the Ewe people who live in the Volta region of Ghana. This similarity indicates that different African people have different beliefs but the some of the music instruments they use are similar in custom. The Ewe people make use of the rattles called the "axatse gourd rattles" in the performance of their indigenous dance. The purpose of the Zimunya community shakers the *hosho* or *makosho* is very analogous with the purpose of the *axatse* gourd rattles which are used by the Ewe people. The name *shekere* means the beaded gourd (Beverly Botsford, 1990). This instrument is also used to accompany traditional dance and for different traditional functions in those countries. Similarly, in the Zimunya community, the *hosho* is chiefly used in ritual context and its role is to support and reinforce the music and dance enactment at the same time working as a spiritual connection between the living and the ancestors.

During my field work in Jaricha village and in Mapembe village, I observed that during a *Chimaisiri* dance enactment, a pair of the *hosho* is played by one talented player. When skillfully played, the *hosho* produce unique polyrhythmic sounds and they are used to maintain the pulse of

the music and dance. Spirited and talented known *hosho* players in the various villages in the Zimunya community are invited to come and play during the *Chimaisiri* dance enactment and during the execution of the cultural rites. I established the use of *hosho* during the *Chimaisiri* dance enactment is more than to set the music pace, but they are spiritually connected and they have the capacity to cause spirit possession or trance to take place when they are played in ritual contexts and when they are played by the spirited players. An interesting mystical aspect I noticed about the *hosho* is that, they are consecrated instruments which are not allowed to be played elsewhere outside context hence it is easy for spiritual possession to take place once they are played during the *Chimaisiri* dance enactment.

As I interacted with different performers and observed the dancers performing and playing the music instruments to accompany *Chimaisiri* dance, I clearly observed that the *hosho* sound improves the dance and music performance since they will be upholding the music and dance meter and beat. I also noticed that the *hosho* players are highly skilled that they could produce scintillating and unique poly rhythmic patterns to embellish the music without distorting the flow of the dance and music. One fascinating thing that captured my attention was to see some women dancers' in Mapembe village performing with some small leg rattles tied on their legs. Responses I got from the women dancers disclosed that it is in their custom to perform a *Chimaisiri* dance while tying a pair of rattles slightly below their knees. The leg rattles are called *magavhu* or *magagada*⁸⁰ which are secondary idiophones as shown in Photos 6.6.

⁸⁰ A pair of very small traditional shakers worn on the legs when dancing, they are secondary idiophones.



Photo 6.6: Esther Mufudza (right) performing on a *Makasva* rite while fastening some leg rattles on her knees on 09 October 2019. Photos captured by Caleb Mauwa.

They are worn on the legs of the dancers' particularly by women when they perform *Chimaisiri* dance. When the women dancers are perform while putting on the *magagada* on their knees it invites the ancestral spirits to come quickly. This happens because the *magagada* produces very high pitched twitting sounds which are required by the ancestral spirits to come. I have noticed this happen in Mapembe village on 9 October 2019 during the *Chimaisiri* dance enactment on Mount Matanga in a *Makasva* rite. Secondary idiophones are best explained by Agordoh (2005:58): "these are attached as instruments as buzzers or to the wrist of the performer or to the body of the dancer as the ankle the knee or the wrist depending on the type of the source of the movement". In my analysis, I observed that when the *Chimaisiri* women dancers were performing, the *magagada* sound in response to the body movements as performers dance and they produce a good African percussive sound that is pleasant to listen to and communicative to the dancers, participating audience and the ancestral spirits. I also distinguished that in the Zimunya community some few talented women dancers tie *magagada* (leg rattles) on their knees when they perform so that when they dance the rattles produce some percussion sounds in response to the body movements. These instruments are made of dried pumpkin gourds and customarily they are tied together such that they can be a pair or three. Women dancers in the Zimunya community principally use them when they perform during the *Chimaisiri* dance enactment. In Jaricha village and in Mapembe village, the women dancers put the *magagada* either on their hands, neck or on

their legs. When I inquired to find out why men were not using the *magagada* during the *Chimaisiri* dance performance, the informants disclosed that only the male *ngoma* players can use them when needed, but they will tie them on their hands when they play the spirited drums. Unfortunately, during my entire stay in Zimunya community as I collected data, I observed different *ngoma* players play during the *Chimaisiri* dance performance but I did not see anyone tying the *magagada* on their hands. Village elders emphasized that if the drum players tie the *magagada* in their hands, they will tactfully produce amusing poly-rhythmic sounding patterns in response to the way the *ngoma* will be played. During observations, I discovered that there are only a few women who use the *magagada* when they perform the dance because one need to be very talented when dancing while putting on *magagada*. In the Zimunya community, the *magagada* are not ordinary because they are only worn by elderly women who have reached menopause as well as those who adhere to deep spiritual and cultural customs. Secondly the *magagada* are not ordinary because they spiritually linked, therefore some women do not want to get spiritually connected to the ancestors or to get spiritual possession. In my analysis of the use of the *magagada* I distinguished that some women do not want to dance while tying the *magagada* because they do not want to get spiritual possession but for the elderly women, they enjoy it because they actually see it as a virtue to be spiritually possessed.

The Jindwi people also make use of a pair of *ngoma* to accompany *Chimaisiri* dance and songs. The traditional dancers disclosed that they also make use of their hands to clap and produce pleasant rhythmic patterns to accompany the dance and music. I have also distinguished that during a *Chimaisiri* dance climax, women dancers would contribute by tapping their buttocks and hips (*magupiti*)⁸¹ with their hands to produce some body percussive sounds to augment to the hand clapping resonances. Different village elders revealed that hand clapping is very necessary in their dance performance. During my field work, I observed that during the *Chimaisiri* dance enactment a musical hand clapping technique is a valuable instrument that is used by the participants in Zimunya community. I also observed that during the *Chimaisiri* dance enactment other performers without music instruments would clap their hands rhythmically in a suitable technique in the precise measure to add an African percussive sound to the music and dance enactment. The skill of the musical clapping of hands is not just limited to the dancers and musicians only, but to the

⁸¹ Tactical and musical art of tapping buttocks and heaps to produce some percussive sound

participating audience as well. I have analyzed that the use of hands is also a tactful way of expressing their thoughts, feelings and moods. I have noted that these expressive skills can be interpreted in the lense of the Sociological Aesthetic Theory because the performers will be able to express themselves freely. Furthermore, the hand clapping technique is habitually used as a special idiophonic instrument to add African percussion flair during the *Chimaisiri* dance enactment. In an interview with Tambudzai Zimunya in Chisamba village, she highlighted that:

Kushandiswa kwemaoko yezviridzwa kunonzi makwa kana kuti manja. Paya patinodzana Chimaisiri varume vanoridza mheterwa zvinoenderana nemumhanzi. Vakadzi vano pururudza zvinonakidza uye zvine mhumhanzi mukati.

The use of hands as music instruments is known as *makwa or manja*. She added that during the dance presentation men will also whistle rhythmically and the women will ululate musically as well (12 August 2019).

I concur with the submissions given by the foregoing interviewee because when I observed the *Chimaisiri* dance being performed in its ritual context, I was pleased to identify all these things happening. Through analysis I discovered that the indigenous dancers make use of these instruments to embellish their music as well as to communicate with their ancestors during the *Chimaisiri* dance enactment. During my field work, I have observed that in the Zimunya community, music instruments are used for an effective music communication amongst the performers as well as between the living and the ancestral spirits. In an interview with village head Tonganai Zimunya, he narrated that:

Zviridzwa zvedu tinozvishandisa kana kuti tizwanane pamwe nekutaura nevari pasi vanova vadzimu vedu, nevaya vari mumhepo vanotichengedza. Zvinotibatsirawo zvakare kuti titaure nemasvikoro enyika ino kuti vanzwe kutenda kwedu, kuchema kwedu, mikumbiro yedu pamwe nemafaro edu.

We use our music instruments to communicate with each other during a performance with other musicians and the dancers. We also use our instruments for communication with our nature, environment and our ancestors (12 October 2019).

The viewpoints by village head Zimunya are true evidence that music instruments have special use of connecting the Jindwi people to their deity. As I collected data during interviews and focus group discussions, participants disclosed that the use of shakers by the performers to accompany the music during the dance enactment it very spiritual than just using them to accompany music. I have also observed that the shaker players are spirited men when they start playing, they will

play with so much energy for a prolonged time. They would also play complex poly rhythms which are difficult to comprehend and emulate for the listeners and this is a flawless signal of a spiritual connection that would be at play. Membranophones such as *ngoma* and idiophones such as rattles and shakers (*magagada/ magavhu* and *hosho*) are the main instruments which are used to accompany *Chimaisiri* songs. Similarly, in most African societies, drums are the main music instruments used while some are subordinate instruments. In the Zimunya community, the *ngoma* is very important during the enactment of the *Chimaisiri* dance because its creation and use is often associated with in sacramental and spiritualism implications, and its execution is restricted to its ritual context.

I observed that amongst the Jindwi people the *ngoma* are stringently played by men due to their sacramental nature and they are also regarded as masculine instruments. The *ngoma* is regarded as an instrument that is sanctified to be played by men only, therefore it is a taboo in the Jindwi culture to see women play the *ngoma*. Similarly to the Zimunya community on the use of drums by men only, the Encyclopedia Britannica (<https://www.britannica.com/art/African-music/Multipart-singing>) complements that, it is common that in many societies, only men may play them, in others, certain drums are used only by women. I agree because in different ethnic groups in Africa, men play the indigenous instruments in ritual contexts. However, in other African cultures and ethnic groups, drums are played by only women such as amongst the Venda, Tswana and Sotho the women take leads in playing traditional drums during the enactment of their indigenous dances and rituals. John Blacking (1967b:141) acknowledges that in Venda culture “drums are always played by women and girls, except in possession dance, when men play them, and in performances in urban areas, where men live together in compounds without their women folks”. This is true because some ethnic groups in Africa also believe that certain music instruments must be played by women only because of different cultural connotations. Nevertheless, the *ngoma* is not played by women during the *Chimaisiri* dance enactment but most importantly it play a very important role amongst the Jindwi community in the making of music and accompanying the *Chimaisiri* dance performance.

The Jindwi people have mythical perceptions on the use of the *ngoma* to accompany the *Chimaisiri* music and dance. Some participants told me that *ngoma* are sacred and they are not supposed to

be played anyhow, anywhere and by anyone except by the recognized spirited *ngoma* players called *vanamatindingoma*⁸². The main drum used to accompany *Chimaisiri* dances is called *pfuredzinde*⁸³ (that which feeds on millet or traditional beer) and the small drum is called *hwariva* or *chidano* (that which invites). The indigenous sacred drum, the *pfuredzinde* produces unique drumming sounds with assorted and distinctive sounding system. Friedberg (1993) confirms that the sacred drum bellows, screeches, cries and screams, it whispers and it sings. These similar sounds and characteristics are produced by the sacred *pfuredzinde* drum that is used during a *Chimaisiri* dance enactment in the Zimunya community. The *pfuredzinde* and *hwariva* drums as well as the shakers or rattles are shown in Figure 6.7 below.



Photo 6:7 Displaying a *pfuredzinde* (big drum), *hwariva* or *chidano* (small drum), and pair of shakers. Photos captured on 12 August 2018 by Caleb Mauwa.

During my interaction with the various villagers as I collect my data, I realized that the community believes that the strong drumming beat from the *pfuredzinde* drum means much in their culture. This belief is also comprehended in different African cultures throughout the continent. The African drums used by the Jindwi people during the *Chimaisiri* dance enactment seem to operate the same as in the *Ndembu* rituals of Zambia, where African drums play a very influential role of influencing the people to participate. The effect of these drums is explicitly explicated by Turner

⁸² Spirited traditional drum players well recognized in the entire Zimunya community.

⁸³ A special sacred African big drum used by the Jindwi people of Zimunya community to accompany *Chimaisiri* dance enactment. It is believed to have some supernatural, invitational and stimulating influence due to its sounds. It is only played during the performance of the *Chimaisiri* dance.

(1968) in his book, “*Drums of Affliction: A study of religious process among the Ndembu of Zambia*”. The African drum effect was also successfully expounded evidently by (Vinesett, Price and Wilson, 2015) when they studied the therapeutic potential of a drum and dance ceremony based on the African *Ngoma* tradition⁸⁴. In different African cultures, drums are used in healing processes and as such the *pfuredzinde* drum is also strongly valued by the Jindwi people of Zimunya community because of its healing effect. I have noted the healing possibility of the *pfuredzinde* in different villages in the Zimunya community. Whenever the *pfuredzinde* is played, the people would perform enthusiastically and after the *Chimaisiri* dance performance the participating audience would narrate how they feel especially after hearing the *pfuredzinde* sounds. Ajayi (1998:45) confirms that “there is also the healing and therapeutic aspects of drums” particularly in African drums. I agree with Ajayi’s view, because when I was doing field work in different villages in Zimunya community, I witnessed the healing effect of the *pfuredzinde* amongst the Jindwi people and the different villagers testified on its healing effect and this signifies that an African drum has some healing potential within its cultural setting where it is played.

Through study I have learnt that the *pfuredzinde* drum which is used by the Jindwi people also works similarly with the *dun dun* drum or the talking drum, which is prevalent in some West African countries such as Senegal, Ghana, Senegambia, Cote D’Ivoire and Mali. According to Bebey (1975), it is the most important African drum because it has the ability to reproduce syllables and words with soft endings. The foregoing authors explicitly explained the importance of the use of strong drum rhythms and dance in indigenous cultures. I concur with the foregoing author’s views because I have observed that when the *pfuredzinde* is being played, one could hear and interpret the strong drumming beat which sounds like utterances. The villagers in the Zimunya community also confirmed that once they hear the talking rhythms from the *pfuredzinde*, they will spontaneously stand up and dance enthusiastically for themselves or attend where the *Chimaisiri* dance enactment will be executed. This is done because the *pfuredzinde* rhythms are spiritually invitational and they are sanctified by the ancestral spirits power thereby communally connect the people with their ancestors.

⁸⁴ A traditional ceremony practiced throughout Central and South Africa to help people address “difficult issues,” including medical illness.

In an interview Tongan Zimunya, he confirmed that whenever the *pfuredzinde* drum is being played anywhere in their village, the villagers are certainly tempted to go wherever the drum will be played due to its spiritual invitational capability (12 October 2019). This is true because I witnessed the *pfuredzinde* and the *hwariva* drums play a very essential role of communicating a communal language which the Jindwi people could hear and these drums have the capacity to connect the villagers with their ancestors. In my analysis of drums, I distinguished that the use of *pfuredzinde* and *hwariva* during *Chimaisiri* dance enactment exhibits the symbolic value of the Jindwi people, as well as their unique identity and they lure the ancestral spirits to come and cause spiritual possession to take place. I observed that this effect happens because the *pfuredzinde* and *hwariva* are consecrated by the ancestral spirits of the community therefore they are only be used during the *Chimaisiri* dance enactment on community cultural rites. In the Zimunya community cultural rites are amiably done annually, this means that the *pfuredzinde* and *hwariva* are likely to be used once or twice during the entire year; after that, they will be stored in a special hut (*hozi*⁸⁵) waiting for their next use after one year. I have noticed this kin different villages in the Zimunya community during the year well before *Makasva* and *Humwe* rites were executed. These traditional instruments are kept discretely because they are viewed as the instruments for the ancestors. Additionally these instruments causes spiritual possession therefore they are not supposed to be played else except in their actual context. These instruments are kept similarly and respected just as the *mbira dzevadzimu* which are played in a *Bira* as well as in *kurova guva*, *dandaro* and rain making ceremonies amongst the Zezuru people of Mhondoro in Zimbabwe. The *Bira* has been clearly explained by Paul Berliner (1978) in his book *The Soul of Mbira*. The *mbira dzevadzimu* has been explicitly explained by Perminus Matiore (2013) in his writings on the *mbira*.

In my analysis, I realized that *Chimaisiri* dance and music are characterized by noticeable percussive effect. Most elders, performers and everyone who participates in the dance enactment know the influence of the percussive music effects of the dance. When I was conducting my interviews in Chisamba, Jaricha and Mapembe village, during the performance of the *Chimaisiri* dance, I observed that the dancers and the participating audience would participate towards the making of music and dancing. The dancers will be playing the musical instruments and the audience will be contributing to the music through producing some percussive sounds. I observed

⁸⁵ A traditronal hut for keeping tools and other important household equipment.

that some men and women from the audience would either beat some parts of the bodies, some would click their fingers and the women would beat their buttocks and hips to produce percussive sounds to add to the music and dance act. When I asked the participating audience the reasons why they were doing so, they told me the music needs to be holistic in sound particularly through percussion. They also pointed out that the percussive sounds are quickly recognized by the ancestral spirits of the Zimunya community so they have to be present during performance. I concluded that it is obligatory to include percussion sound effects into a *Chimaisiri* dance performance because they are spiritually linked and they are also used to urge the performers to keep on performing.

I have also discovered that amongst the Zimunya community members, ululating is valued in the *Chimaisiri* dance and ritual enactment as a very useful complementary music instrument. I have observed that during the *Chimaisiri* dance enactment most women in the community will ululate at different times. I have also observed that the women in different villages in Zimunya community value to ululate. I noticed that the women ululate to acknowledge the *Chimaisiri* dance enactment or some exquisite variations that will be displayed by the dancers. I have also noticed that during the dance performance the women would ululate to acknowledge the exceptional drumming expertise and *hosho* playing abilities that will be shown by the performers. Importantly, when women ululate during the dance enactment, they will be urging on all the performers: the dancers, musicians and the participating audience. I observed that during the dance and ritual enactment, ululating is not limited to performers only but the participating audience can also ululate to urge on the performers and to acknowledge the fluent progressing of the *Chimaisiri* dance enactment and the execution of the cultural rites. I also distinguished that ululating is self-motivated and spiritually motivated meaning one can just ululate through intrinsic motivation as well through extrinsic motivation which is stimulated by the ancestral spirits. In an interview session with Esther Mufudza a village elder in Mapembe village during a *Makasva* rite, she narrated that:

Mutsika yedu kana munhu achifa kana akapombonoka kana pane zvamuyevedza munguva yekutamba kwemutambo we Chimaisiri, munhu pachezvake anokwanisa kupururudza. Asiwo panewo pamwe paunokwanisa kupururudza pasina kana ambokuti upururudze. Patsika yedu ukangonzwa mupururu usingazwisisike uye mhururu yacho yakati rebei kuita masekonzi matanhatu kuenda kugumi. Kana izvi

zvangoitika chete tobva tatongoona kuti zvave nemidzimu mukati. As mutsika dzwedu kupururudzao kunotaridza rufaro ruzhinji uye kutenda kwakadzama.

In our culture, when one is happy or excited and amused with everything that will be happening during a *Chimaisiri* dance and song presentation, one would ululate through an intrinsic motivation. One can also unknowingly ululate periodically, at times the ululating may prolong for about 6-10 seconds, and then we would realize that this is now an extrinsic motivation influence that is propelling the ululation to take happen. Culturally, we perceive extrinsic motivation as the influence of the ancestral spirits that will be triggering that to happen. However, ululating is basically a sign of happiness, delightfulness, and appreciativeness (09 October 2019).

Evidence from the above interview excerpt disclosed that one can ululate on his own or by the influence of an external factor and according to Esther Mufudza; an external factor here is the influence of the ancestral spirits. Most importantly the villagers believe that when one ululates is a sign of adorability. Interestingly, at times when one ululates during the *Chimaisiri* dance performance, it basically shows that one is spirited and that whenever the women ululate during a dance enactment, there will be a spiritual connection at play. When I visited Chisamba village on 13 October 2019, the villagers were conducting a *Makasva* rite and several women who were present ululated merrily during the entire ritual process. I observed that some of the women who were there present would ululate periodically during the midst of the *Chimaisiri* dance and song performance. When I inquired from the different elderly women, they disclosed that ululating is part of their culture, therefore to ululate during the dance and ritual execution is normal. During an interview with Tendai Zimunya, a village elder in Chisamba village, she stated that:

Mhururu yakatikoshera zvikuru mutsika nemagarire edu echivanhu mumo munyika yamambo Zimunya, nokuti patinoishandisa pakawandisa uye tinoishandisa zvakasiyana siyana. Paya patinotamba mitambo yetsika dzedu dzechinyakare, munhukadzi wese anofanirwa kuridza mhururu kutaridza kugamuchira pamwe nekukurudzira vaya vanonga vachitamba nekuimba. Kazhinji tinoridza mhururu iyi kana vanhu vachiimba pamwe nekutamba Chimaisiri paMakasva nepaHumwe. Kana ikaridzwa kazhinji kacho mudzimu unobva wabuda uye pamwe vanobudirwa vanobva vabudirwa. Pamwe pachu mhururu tinoiridza kana mudzimu kana uchinge wauya. Kazhinji panotambawa Chimaisiri, mudzimu unotofanirwa kuuya. Naizvozvo mhururu musimboti uye mushonga watinoshandisa kudaidza midzimu nemasvikoro enyika ino vari kuvhu, kana vachinge vauya vanotiudza mafambiro anofanira kuita zvinhu uye kutivhurirawo rombo rakanaka.

Ululating is very essential feature in our culture particularly in Zimunya community. We ululate on different occasion and for different reasons. When we

perform pour cultural rites, all women are supposed to ululate as an insignia of acknowledging the performance as well as urging the dance performers. Mainly we ululate when dancers are a performing *Chimaisiri* dance on *Makasva* and *Humwe* rite. When we ululate, some people will be possessed by the spiritual beings. Moreso, the community ancestral spirits will engulf the *Homwe*. Principally if *Chimaisiri* dance is being performed possession will take place. As such, ululating is a panacea or an aid which the community uses to lure the community spiritual beings to come into their midst (13 October 2019).

I concur with the sentiments disclosed by the foregoing village elder because different ethnic groups in Zimbabwe value ululating (*mururu*) because it is a very important cultural signal. In my analysis of the enactment of *Chimaisiri* dance in different villages in the Zimunya communities, I realized that only women ululate during the *Chimaisiri* dance enactment as well as during the execution of the traditional cultural rites. I have also observed that the way the Zimunya community women ululate is different in that some ululate for a prolonged time due to some extrinsic influence and it is ancestral spirits linked, while others only ululate for just a few seconds due to intrinsic or self-motivation. I have also observed that some women ululate using the mouth technique while others use the throat technique and the community members trust that if they ululate when the dance is performed in ritual context the ancestral spirits will preside over the ritual execution.

On different occasions during the *Chimaisiri* dance enactment in ritual context, I noted that whenever the Zimunya community members will be performing their spiritual dance, it is in their culture to whistle rhythmically during the dance enactment. Different elderly men I interviewed told me that whistling is a very good way of encouraging and spurring on the performers. Some village elders added that whistling is also a way of inviting the community spirits to come and dance with them. This is true because, in many occasions I observed that when the music and dance will be on the climax, men will whistle to urge on the performers to dance and sequentially the atmosphere will change completely an indication that the supernatural is now in their midst. In Mapembe village on 09 October 2019, I noted the supremacy of whistling when Tichaona Kasunzuma the village dance ritualist was dancing in a *Makasva* rite on top of Mount Matanga. When people were dancing, the men whistle and Tichaona Kasunzuma made delightful moves and sophisticated antics as the men whistled to urge on his performance. When I made an inquiry into this practice, some participants disclosed that whistling during a *Chimaisiri* dance enactment

calls upon the ancestral spirits to come that is why when the men whistle, the dance ritualist will get into a trance. As the men whistled during the *Chimaisiri* dance enactment, I noticed some people getting into a spiritual trance because amongst the Jindwi people, whistling is an indicating that the ancestral spirits are now around and that they have authenticated the dance and ritual execution. Interestingly on the same day, the dance ritualist himself was singing with passion and at times whistled as well to urge other performers to dance which is an indication that he was connected with the ancestral spirits.

6.4 Props (*Zvombo*)

In every culture, there are unique props which are used and they also symbolize different cultural aspects. Chen (2015) in his article “*Discussion on Role and Functions of Props in Dance*”, studied the Chinese dance and he elucidated the special functions of props in a dance enactment. Chen (2015: 3) postulates that props “can enhance dance atmosphere, and make dance language more vivid, which naturally enhances the artistic conception of emotion”. I concur with Chen’s view because when participants employ props during their dance enactment, the etymological aspects of the dance will become visible. In my analysis of props during my field work in the Zimunya community, I concluded that the Jindwi people believe in the use of physical objects or props (*zvombo*) during dance performance to enhance their dance and to symbolize their cultural values.

The responses from different indigenous dancers as well the different traditional village authorities disclosed that the community places much value on the importance of props and physical objects when they perform their indigenous dance in ritual context. The responses highlighted the major props which are used which include artifacts such as spears (*mapfumo*), bows (*uta*), arrows (*miseve*), *mutyariya* (arrows cache), hunting knife (*bakatwa*⁸⁶), clay pots (*hari*) full of traditional beer (*ngoto/mupeta*), unfermented and sweetened traditional beer (*maheu*), knobkerrie (*ndonga*), snuff calabash (*nhekwe*) for the traditional snuff (*bute*). Responses from different indigenous dancers in the Zimunya community on the use of props during the *Chimaisiri* dance performance divulged that props are sanctified special tools and artifacts which help them to connect with their ancestral spirits. The indigenous dancers also told me that the use of props during the *Chimaisiri* dance performance helps them identify themselves with their culture and not to forget their culture.

⁸⁶ A big knife used by warriors when fight and by hunters when they go hunting.

In my analysis I noted that the use of props during the *Chimaisiri* dance enactment helps the community members to exhibit their Indigenous Knowledge Systems and to embellish the dance to make the dance phonology clearer as the participants' air out their art and this can be interpreted in the lense of the Sociological Aesthetic Theory because it avails a platform for performers to express themselves through different forms of art. This resonates with Chen's (2015:111) observations that props "can enhance dance atmosphere, and make dance language more vivid, which naturally enhances the artistic conception of emotion". I concur because when performers use props, the dance will become vivid and the performers will express themselves further through exhibiting their feelings and moods. In my analysis on the use of the props during the *Chimaisiri* dance enactment, I am convinced that while the props display the community symbolic values, cultural belief systems, the use of these props is also celestial because there is some form of mystical influence which is accredited to the props. It is important to note that the props are not just objects when they are being used during the *Chimaisiri* dance enactment; they are sanctified objects used to help in the effective traditional worship services and to invoke the ancestral spirits of the Zimunya community people to preside over the dance enactments during the execution of the community cultural rites. Different props which are used in the *Chimaisiri* dance enactment are shown in Photo 6.8 below.



Photo 6.8: (left) Tonganai and his son Douglas Zimunya displaying traditional music instruments, costumes and props used when performing *Chimaisiri* dance. Photo captured on 12 August 2018 by Caleb Mauwa.

6.5 Ritual ceremony (*Kupira*)

The Jindwi people engage in a cultural ritual where they commune with their ancestors and they perform the *Chimaisiri* dance in this practice. Different reasons were highlighted to elucidate why the Zimunya community members conduct the ritual ceremony. The village elders also divulged the procedures they follow when they are conducting the ritual ceremony before the enactment of *Chimaisiri* dance in ritual context. This is true because I observed that the villagers share substances such as traditional snuff (*bute*), traditional fermented beer (*ngoto*) when they conduct their ritual ceremony just before the enactment of *Chimaisiri* dance.

The villagers divulged that in their culture, when they conduct a traditional worship service to venerate the ancestors before performing a *Chimaisiri* dance, they execute the ritual ceremony. During interview sessions and focus group discussions, some village elders and the traditional authorities also confirmed that in the Zimunya community, it is their custom to perform a ritual ceremony just before the enactment of the dance so that they connect with their deity and authenticate the dance enactment. During my field work in Chisamba village, in Mapembe village and in Jaricha village, I witnessed that prior to the performance of the *Chimaisiri* dance, the village head will conduct a ritual ceremony where they shared traditional stuff (*bute*) and traditional beer (*ngoto yenyota*). During the ritual ceremony, the traditional authorities lead the villagers and the traditional dancers to conduct the ritual ceremony. Observations I made from different villages in the Zimunya community, coupled with the responses I heard from the village elders I interviewed, I discovered that the execution of *kupira* helps in the healing process of the society as well as solidifying the social fibre as the substances used will be sanctified with the ancestral spirits power.

The village elders interviewed also confirmed that the *Chimaisiri* dance cannot be performed without these substances because they believe that they are mystical and instrumental in connecting them with their deity. This is true because I observed that whenever the dance is about to be performed these substances were supposed to be readily available because the ancestral spirits may request to consume them. Photo 6.10 below shows some of the Chinyauhwera traditional dance group members sharing traditional snuff just before the *Chimaisiri* dance enactment during a *Makasva* rite.



Photo 6.9: Headman Tonganai Zimunya (centre) sharing traditional snuff with Mbuya Chesa (left) and Shorai Gombakomba (right) on 12 October 2019 during a *Makasva* rite at Jaricha homestead shrine. Photo captured by Caleb Mauwa.

When I inquired about the rationale of conducting the ritual ceremony and the inclusion of traditional beer, sharing and taking of the traditional snuff prior to the enactment of *Chimaisiri* dance, I heard similar sentiments although they were said in different ways. This practice is done so that there will be a reciprocal connection between the performers and the ancestors. In connecting to this, I observed that the Zimunya community elders were more knowledgeable in the usage and sharing of the *bute* (traditional snuff) during the *Chimaisiri* dance enactment. Sekuru Chochoricho, Photo 6.10, revealed some important information about the sharing of *bute*.

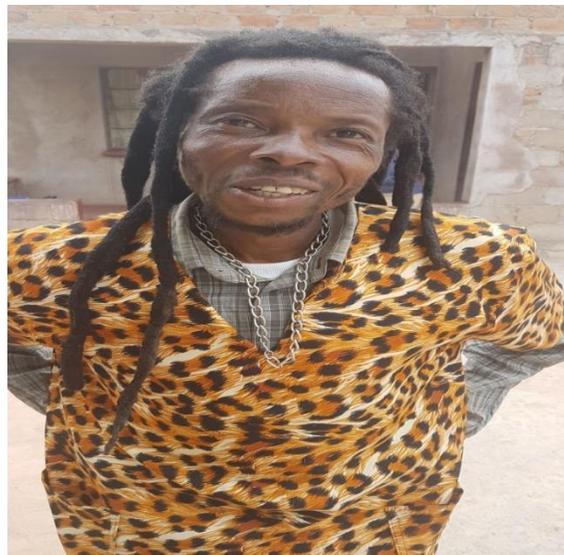


Photo 6.10: Showing Sekuru Chochoricho during an interview demonstration on 12 October 2019. Photo captured by Caleb Mauwa.

Chochoricho disclosed that:

Bute ndiwo musimboti mukutabwa kweChimaisiri, uye ikoku kudya kwevadzimu. Tinorishandisa kuvhura nzira yekuti midzimu iuye muupenyu hwedu. Tinorishandisa zvakare kufumura nekudzinga mweya yakaipa inokwanisa kunge iri pakati pedu paya patinonga tichida kutamba mutambo wedu.

Traditional snuff is a key fundamental in the performance of *Chimaisiri* dance; it is also food to the ancestral spirits. We use it to open a path for the ancestral spirits to come. We also use it to expose and to dismiss evil spirits that might be hounding us and that which might be in our midst when we want to perform the dance on our rituals (12 October 2019).

This clearly shows the importance of traditional snuff amongst the Jindwi people. It is worth mentioning that *bute* is also used in other customary functions in other African countries and in other ethnic groups around Zimbabwe. It is important to mention that in different traditional functions in different ethnic groups in Zimbabwe, people take *bute* to invoke and entice the ancestors spirits the come. Once one takes *bute*, he or she will sneeze and cough profusely then spiritual possession takes place. I have seen *bute* being shared in different villages in the Zimunya community and the takers got into a spiritual possession. Participants in different villages in the Zimunya community disclosed that *bute* is interconnected to the ancestral spirits and those who take it can easily get possessed by the ancestral spirits or get into a trance. Rutsate (2011: 128) in his PhD thesis writes about the *Mhande* dance in *Kurova guva* and *Mutoro* rituals, where he elucidated the usage and the purpose of the traditional snuff that is used during a ritual and he notes that “traditional snuff is efficacious in that it draws the invisible beings (spirits) close since it directly affects the consciousness of its consumers making their bodies susceptible to embodiment”. I concur with Rutsate’s views; this practice is very real amongst the traditional Shona people. When I was collecting my data in different villages in the Zimunya community during *Makasva* and *Humwe* rites, I observed that several people in the community enjoy the custom of taking *bute* during the enactment of the *Chimaisiri* dance to draw the ancestral spirits to manifest themselves into the physical through the spirit mediums called *homwe*⁸⁷. I also observed that as soon as the people take the snuff, it moved them into another realm; then they start to perform with so much energy and potency. I also observed that the villagers (both men and women) would interchangeably share traditional snuff with much pleasure and harmony. The responses

⁸⁷ A human being who gets possessed by the ancestral spirits and he/ she is used as a communication medium between the ancestors and the living.

from the villagers in relation to the taking of traditional snuff revealed that it necessitates ancestral spirits connection between the people and the ancestors. When I was conducting focus group discussions, I also observed that most individuals who took the traditional snuff during the dance presentations would cough vigorously and vociferously; some would even cough for a longer time, then eventually starts sneezing. In my analysis, I distinguished that it was a sign that the ancestral spirits were within their proximity and it also showed that there is a connection already between the ancestral spirits and the individuals taking the traditional snuff.

Traditional beer plays a very important role in the lives of the Jindwi people. The community members perceive it in high regard because they believe that it connects them to their deity. Traditional beer is consumed and used by the community members during the *Chimaisiri* dance enactment as well as in the *Makasva* and *Humwe* rites. Similarly, in different African cultures, traditional beer also plays a central role in different cultural functions. In South Africa, amongst the Xhosa tribe, their traditional beer *umqombothi* is used to celebrate their religious male circumcision ceremony in their cultural functions. Murray (2016) highlights that in the Xhosa culture, beer plays a very important role when someone contacts their ancestors, the *amadlozi*, and plays a central role in the social context and so is often used during customary weddings, funerals, and *iimbizo* (traditional meetings). In an article in *The Patriotic* of 09 February 2017, Dr Michelina Andreucci buttressed the importance of traditional beer in traditional functions. He confirms that:

Beer is also brewed to receive blessings from ancestors through invocation, as is often depicted in some contemporary Zimbabwean sculptures as in 'Beer for the Spirits'. Socio and economic problems were discussed and resolved by community heads over much feasting and drinking in ceremonies such as '*Umlandu omncane* and *inxwala encane*' among the Ndebele in Matabeleland, usually attended by chiefs and clan heads to review the past year and make resolutions for the new year prior to the impending annual harvest dance.

The foregoing assertion exposes that traditional beer plays a central role in traditional functions in Zimbabwe and in other African cultures. Societies in various African cultures value traditional beer so much that they scarcely execute a cultural ritual as well as an indigenous dance without the consumption of the beer. The indigenous Africans also stalwartly believe that traditional beer brings lots of benefits to individuals and to the society at large. In the Zimunya community amongst the Jindwi people, the consumption of traditional beer during the ritual ceremony just

before the *Chimaisiri* dance enactment, is believed that it facilitates in bringing some social aspects such as encouraging social cohesion, peace and harmony as well as connecting with the deity. Andreucci (2017) adds that while traditional beer is of great nutritional value, and is an essential part of African traditional customs it also provides social cohesion. From my observations and analysis as the Zimunya community people interacted on traditional functions, I saw this social aspect of beer traditional beer functioning positively for the community members. I noticed that when the Jindwi people consume traditional beer together during the enactment of the *Chimaisiri* dance, they would socialize well with each other and those who had some conflicts would converse in peace and harmony with each other. Willcox (2017) states that in Zulu cultural events, traditional beer is highly ritualized, with beer being offered to ancestors". The use of traditional beer is very important to other ethnic groups outside the Zimbabwean borders as shown in the foregoing assertion. It is also vital to note that the consumption of traditional beer in ceremonial functions is rampant in different African states.

Correspondingly, amongst the Jindwi people of the Zimunya community, traditional beer is a fundamental feature in the performance of *Chimaisiri* dance and it is offered to the ancestors as the community members venerate the ancestral spirits. The community members also call this beer 'seven days' because it is brewed seven days before consumption, then will be kept by the village elders on a shrine for it to ferment and to be consecrated by the ancestral spirits. During my data collection, I have also observed that when the Zimunya community members perform their sacred dance in any of their cultural rites, they would share and consume their traditional beer exuberantly and in peace and harmony a sign of good neighbourliness. The dancers and the audience interchangeably share the traditional beer which they call *ngoto*. Responses from different villagers disclosed that they use beer to venerate and connect with their ancestors. During my interview with headman Chisamba in his village during a *Makasva* rite, he stressed that they use two substances, namely, the traditional beer and traditional snuff, because they believe that once you take them prior to the dance performance, they will automatically connect the people to the spiritual world and to the ancestral spirits which will embody them as they perform *Chimaisiri* dance as well as execute their traditional rituals (13 October 2019). I observed that the traditional beer will be in big traditional clay pots called *gate*⁸⁸ to reflect their culture, and the snuff will be

⁸⁸ *Gate* is a big belly and proportionally wide neck and mouth traditional clay pot that is used to brew and store traditional beer.

stocked in a traditional snuff calabash known as *nhekwe*⁸⁹, to connect with spiritual beings. I have also observed that during the enactment of *Chimaisiri* dance, there will be a clay pot full of traditional beer at the center of the dance floor.

I observed that during the ritual enactments in different villages in the Zimunya community, the *gate* with beer is placed on the center of the dance floor for spiritual reasons as well as for performers to drink so that they will have some energy needed since the dancing requires a lot of energy. Those who do not take beer were given unfermented sweetened beer or traditional drink which they call *maheu*⁹⁰, as shown in photo 6.11 and 6.12. The *maheu* are also referred to as ‘one day beer’ because they are brewed a day before being consumed and *tsvigiri* (sugar) is added so they taste sweet. From my observation, the *maheu* were mainly taken by women and a few men, who did not take traditional opaque beer.



Photo 6.11: (Left) Traditional clay pots (*magate*) full of traditional opaque beer and a traditional snuff calabash (*nhekwe*) placed on a shrine (*chigaramakumicha*⁹¹). Photo 6.12: Women in Chisamba village (right) sharing unfermented beer (*Maheu*) during a *Makasva* rite at Muhacha shrine in Chisamba village on 13 October 2019. Photos captured by Caleb Mauwa.

⁸⁹ A traditional calabash used to store traditional snuff and some powerful charms, antidotes and concoctions.

⁹⁰ This is a light traditional beer made from the same ingredients with the traditional beer but sugar is added so that it tastes sweet and it is brewed a day before consumption, while traditional beer is brewed seven days before consumption.

⁹¹ A traditional shrine in some traditional huts with thatched roofs. It is used for traditional and spiritual purposes by Zimunya ethnic group to venerate and appease their ancestors in their homes.

When I inquired about the use of traditional beer, unfermented beer and snuff during the traditional communion and the *Chimaisiri* dance enactment, the participants revealed that the substances help them to automatically connect with ancestral spirits. In my analysis, this seems to be true because before traditional beer is taken during the enactment of the dance on rituals, the beer is brewed and it is stored in a cave on top of the mountain for seven days before the performance of the dance on a ritual. The community elders and traditional authorities stressed that this practice is conducted so that the beer is sanctified by the ancestral spirits then it will be filled with power such that when it is consumed, there will be a spiritual connection with the people. I also distinguished that traditional beer is important, it automatically facilitates connection with ancestral spirits because it is sanctified before the gods while it is stored in a sacred place on the mountain for seven days before it is consumed. Furthermore, the process that is practiced for the beer to be consumed during the performance of the *Chimaisiri* dance enactment in ritual context is mystical that is why there is a spiritual connection that occurs when one consume the beer. In an interview with Errah Chimbwanda, a community village elder in Mapembe village, she complemented that the traditional opaque beer is brewed then placed on the summit of the Mount Matanga in cave that is in a shrine, as signified in Photo 6.13 below.

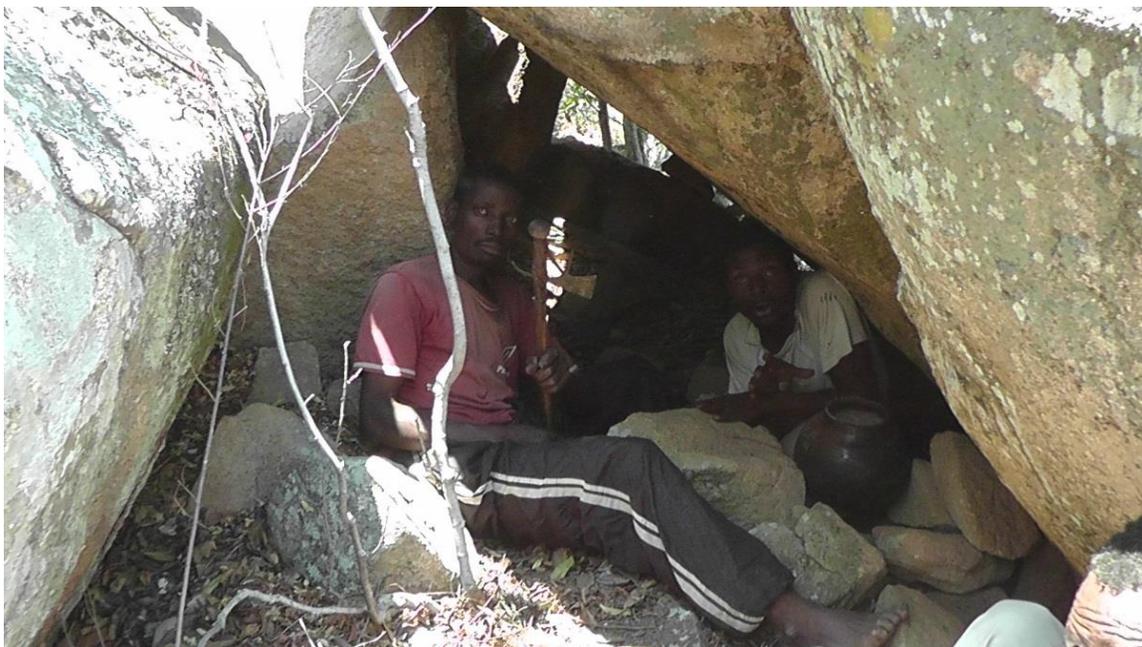


Photo 6.13: Solomon Mataruse (left) and Sekuru Mataruse, the Mapembe village elders guard the traditional beer placed on Mount Matanga shrine on 09 October 2019. Photo captured by Caleb Mauwa.

She added that several traditional clay pots full of beer are placed there for seven days so that the beer is consecrated by the ancestors who were buried in the shrine hundreds of years ago (09 October 2019). This is true because I saw the traditional beer kept in the caves on the mountains and interestingly, the community members believe that through this practice the ancestral spirits will sanctify the beer. I also noticed that a few spiritually initiated village elders are selected by the headman to safeguard the traditional beer while it will be in the caves for the obligatory seven days. During this period, the headman will also be there and with the village elders and they will not go back to their homes for the seven days. In an interview with headman Tichaona Kasunzuma, he narrated that during this time they would not indulge in sexual activities because they believe that they will be performing a sacred sacrament for the ancestors. Afterwards, the beer will be consumed at *Makasva* and *Humwe* rites where they will also perform the dance (09 October 2019). This is true because some ethnic groups in Zimbabwe also observed the same custom when they are executing their rites. I distinguished that this practice makes them believe more in the spiritual beings and their ancestral spirits. I also observed that this is a very important custom because when the dance enactment is executed, the dance will be able to superbly invoke the spiritual world to manifest into the physical through some anointed individuals in the area.

The Jindwi people stalwartly believe in the use of totems, they trust that totems are a very important feature in their culture because they unite them with their deity. Interestingly, the villagers confirm that they use totems to greet each other, to identify themselves as well as to honour the deity during their ritual ceremony. During my field work in the Zimunya community, I observed that before the *Chimaisiri* dance is performed, it is obligatory that they greet each other with their *mutupo* (totems) and they present their supplications to the ancestral spirits using totems during their ritual ceremony. Responses given divulged that this practice is done to connect them with their deity. During my field work in this community, I learnt the importance of people greeting each other using totems even if I met them more than once; it was a prerequisite that I would have to greet them with their totems. However, the community members have their own ways of welcoming each other. Greetings in the Zimunya community are chiefly done through family and cultural totems. When I was conducting interviews with various respondents in different villagers, I observed that the use of totemic greeting is steadily practised in the Zimunya community and no one can separate the entire community from this practice. In all the villages I visited for data

collection, Chief Zimunya as well as all the headmen requested for my family totem for them to greet me in their cultural way. I then inquired why they required my totem, and headman Tonganai Zimunya disclosed that they wanted to greet me through my totem as per the Jindwi people's custom; furthermore, they wanted to inform their ancestors of my presence at their gatherings as well as seek for permission from the ancestral spirits for me to come and observe the dance being performed in their cultural rites. The village elders also said that I have to do this practice so that I can mix and mingle fruitfully with the community members.

In an interview with headman Tonganai Zimunya, he clarified that no one from outside the Zimunya community is allowed to attend and watch the *Chimaisiri* dance being performed in *Makasva* and *Humwe* rites; therefore, the traditional authorities have to appeal to the Zimunya ancestral spirits to allow me to be present during the community rites so that I could observe and collect data (12 October 2019). Every time I visited different villages in the Zimunya community, all the traditional leaders and the villagers would greet me with my family totem *bonga chihwa*, the African wild cat. During my first days in this community, it was very weird for me to be greeted by my totem and I felt very uncomfortable with that. Later, as I continued interacting with the villagers and living in the Zimunya community when I was conducting my field work, I understood that the use totem is the community's way of greeting and honouring each other. Therefore, every time I conversed with the villagers, and the traditional authorities, they referred to me by my totem and I would also reciprocate that practice.

During my interview sessions with different participants, they told me that totems are very important in that they unify them to be a strong force. In an interview with one village elder in Chisamba named Sarah Saungweme, she expressed interesting cultural beliefs on the importance of totems in Zimunya community. She disclosed that totems are very important in the Zimunya community. She added that totems are used when the *Chimaisiri* dance is being performed that the performers would identify with one another, greet each as well as relate with their ancestral spirits. She added that totems represent a very special spiritual bond with us and the ancestors of their community (17 August 2018). When I was conducting my field work in different villages in the Zimunya community, I also discovered that when the villagers are conducting their traditional communion just before the enactment of the *Chimaisiri* dance, they execute a cultural rhythmic

hand clapping which they call *kukwidza maoko* or *hlombe*⁹², which is a cultural way of acknowledging the elders and the ancestral spirits. This is also done to invite the ancestral spirits to come and preside over a traditional function.

Different village elders expressed that *kukwidza maoko* is a unique way of clapping hands as sign of reverence and acknowledgement to the spirit mediums and ancestors. The village elders narrated that only men execute this form of clapping and they clap in unison as well as in a rhythmic manner - a practice that is familiar to many. Correspondingly, the women present will join by clapping their hands in a different way through crossing their palms when the men have finished clapping. The philosophy of clapping hands in unison by men is a very familiar practice in different ethnic groups in Zimbabwe. In Zimbabwe, each and every ethnic group has its own way of executing their hand clapping offering. The men from the Zimunya community have their own unique way of hand clapping offering which they execute everywhere they perform their traditional communion as well as when they want to perform the *Chimaisiri* traditional dance and traditional rites. This practice is mainly executed to respect, appreciate, and greet each other as well as to acknowledge the presence of the spiritual beings as well as invite them during the execution of *Chimaisiri* dance and rites enactment. This custom is also implemented to thank the gods for life and for availing the community members an opportunity to converge and perform their indigenous dance.

When I inquired more on the practice of hand clapping during the Jindwi people traditional communion, it was revealed to me that it is a cultural and spiritual way to acknowledge the ancestors as well as opening room for the ancestors to grace their dance enactment and their rituals. In different villages of the Zimunya community, I have observed that the *Chimaisiri* dance cannot be performed if this practice has not been done to appease the spirit beings of the community. I have observed that the cultural exponents of the Zimunya community place much value on this practice because they believe that failure to perform it means that the ancestral spirits would not come and grace their event. I also distinguished that the hand clap offering is executed to symbolize the community cultural values and belief systems. The execution of the hand clap offering is also

⁹² Customary and spiritual hand clapping led by men to invite and acknowledge the spiritual beings and the traditional authorities. All the men will participate during the hand clapping offering.

a systematic link that propels the spirits to come and preside over their dance enactment since it has to do with the veneration of the spirit mediums and ancestors to grace the dance enactment in ritual context.

6.6 Participants (*Vadzana*)

The Jindwi people believe that there are different participants in the *Chimaisiri* and community rites enactments. There are physical participants' *vanhu vapenyu* (the living humans) and invisible participants' *vanhu varikumhepo*, who are the ancestors. The community strongly believes that when they are performing, the ancestors will be in their midst to help them sing and dance. In an interview with Shorai Gombakomba, an experienced indigenous dancer from Chinyauhvera traditional dance group, she disclosed that:

Paya patinoimba ndziyo dzine mutsindo, vadairi uye uye kutamba zvine zvine mukurumbira, panonga patorine mweya wevadzimu unonga uchibatsirana nesu kuimba pamwe nekutamba mutambo wedu wechinyakare. Tinoimba nevadzimu vedu, ndokusaka mazwi edu akasiyana nokuti tinonga tine vakuru vedu vachitibatsira uye kutitsikira mukuita basa redu. Isu tinovimba kuti tinoimba vevadzimu vedu, uye MaKirisitu pevanoimba vanoimbawo nengirozi kuwedzera mutsindo wermazwi edu.

When they sing with their powerful leading, responding voices and words as well as performing enigmatic dance movements, there will be an underlying ancestral spiritual influence. Shorai added that when they sing, they will sing with the spiritual, the spirit mediums and the ancestral spirits; that is why their 'words and voices' will be unique, because of the spiritual presence in the voices and words. She added that the Jindwi people sing with their ancestors equally with the Christians who believe that when they sing during praise and worship sessions, they will be singing with the angels to supplement their 'words and voices' (12 October 2019).

Drawing from Gombakomba's sentiments, it shows that the songs that are sung by the Jindwi people also embrace the 'words and voices' of the invisible participants (ancestors) of the Zimunya community. I agree with the submission given by Gombakomba because when I listened to the villagers sing, even if the performers are few their voices sound very powerful, this points that there are some invisible participants who contribute to their music production and audibility. In my analysis I concluded that the community ancestral spirits appreciate *Chimaisiri* music, therefore every time the community members sing their indigenous songs, the response from the

musicians is supplemented by the supernatural beings and this confirms that the transcendent helps them to perform through augmenting their ‘words and voices’.

Responses from the village authorities and the villagers disclosed that music making and the performance of the dance is not limited to the dancers only, but is open to everybody in attendance at the dancing context. I concur with the sentiments given by the respondents because during my field work in the Zimunya community, I have seen the *Chimaisiri* dance performed in its ritual context and the performance was open to everyone in attendance. I also observed that there is no particular body shape and specific dance rehearsal that is required for one to perform the *Chimaisiri* dance movements, so every adult in attendance is free to join in the dance enactment. This feature has also been observed by Grau (2011:17) in his study of the Tiwi dance, where she observed that “Tiwi dance does not require a specific body type. There is no specific training, as all dance learning is done within the contexts of performances themselves, but a good dancer is able to sing and dance simultaneously by drawing his or her energy from the *imunga*⁹³”. I agree with Grau’s sentiments because during my field work in the Zimunya community, I never saw villagers rehearse before the dance enactment and the performers are not obliged to have a certain body structure. In my analysis of the performances, I discovered that the musicians and the dancers just lead the music and dance performance but the audience who will be in attendance, also participate in the music making by responding to the songs being sung as well as correspondingly clap their hands, add vocals, echoes and dance from their places or even join in the dance floor. I also noticed that some participating audience would stand outside the dance floor but would contribute by singing and merrily spur on the dancers to perform.

6.7 *Chimaisiri* dance aesthetics

When I was conducting my fieldwork in the Zimunya community, I noted that *Chimaisiri* dance enactment reflects some different aesthetics. Some of the *Chimaisiri* dance aesthetics have been earlier clarified in chapter 5.2 when discussing about the *Chimaisiri* dance choreography. Most importantly in my analyses of the dance, I noticed that when the villagers exhibit their dance aesthetics they would use different artifacts, props, movements and gestures to display some

⁹³ *Imunga* is also one of the names of the ancestress who created the Tiwi world, and of the matrilineages she started as she left her daughters around the island during her journey (Andrée Grau,2011)

cultural aesthetics and this can be interpreted in the lense of the Sociological Aesthetic Theory and the Social Cohesion Theory. Traditional dancers I interviewed clarified that everyone shows equivalent roles in the dance enactment through expressing themselves with different props and artifacts as well as responding to poly rhythms from the *Chimaisiri* drumming which are appealing and these would drive them to perform captivatingly and display their aesthetics. In my interpretation of the dance on this matter using the Semiotic Movement Analysis, I noticed that the *Chimaisiri* dance integrates the use of different artifacts, and it also assimilates a reciprocal role amongst the performers and creates collaboration between those making music, those dancing and the participating audience they express themselves differently. This dance feature is best explained by Welsh-Asante (2004:35) through acknowledging that “many African dances are participatory, with spectators being part of the performance”. This concept is complemented by Nzewi (2003:16), who confirms that “dance steps therefore contributed to the participants’ ability to collaborate and to bond as group”. I concur with the foregoing authors because through dance, performers are able to display their aesthetics and dance unite performers and the participating audience.

Through observations when *Chimaisiri* dance was being performed in different villagers, I concluded that with the concessions of spirituality and mystical resemblance in the *Chimaisiri* dance enactment amongst the Jindwi people, there are customary and no obstructions between the performers and the audience is tolerable. It is important to note that throughout the African continent different indigenous ethnic groups, and even among the sacred ritual dances there is often a time when the spectators participate for a time similarly to the Zimunya community members during the enactment of the dance. The audience in an African dance performance setup participates because they believe they are part and parcel of the act and dance is essential to them because it is their cultural heritage. Tierou (1992:1) supplements that:

Traditional African dances are an essential element of Africa’s cultural heritage, providing a vital expression of the region's philosophy, and the living memory of its cultural wealth and its evolution over the centuries. African dance has more power than gesture, more eloquence than word, more richness than writing and because it expresses the most profound experiences of human beings, African dance is a complete and self-sufficient language. It is the expression of life and of its permanent emotions of joy, love, sadness, hope, and without emotion there is no African Dance.

I concur with the viewpoints raised in the foregoing citation because through study I observed that the different indigenous dances that are performed by different ethnic groups in Africa exhibit the performers' expressions and gestures. This possibility of dance can be best interpreted in the lense of the Sociological Aesthetic Theory which is one of theories which guides this study because when the Jindwi people perform their indigenous dance, they are able to freely express their moods and Indigenous Knowledge Systems. Through observations of the *Chimaisiri* dance enactment in ritual context, I have noted that the interaction of the indigenous dancers, village authorities and participating audience as stimulate the expression of performers' aesthetics as all the participants perform spontaneously while showing their cultural semiotics. I have also observed the power of the musical aesthetics from the *Chimaisiri* music at play unifying the Jindwi people together. Through observations of the *Chimaisiri* dance enactment during the Zimunya community rituals, I have concluded that the coalescing influence of the *Chimaisiri* dance is also produced through the dance rhythms. The authors (https://www.newworldencyclopedia.org/entry/african_dance) complement the influence of dance through postulating that "one unifying aesthetic of African dance is an emphasis upon rhythm, which may be expressed by many different parts of the body or extended outside the body to rattles or costumes". Through interpretation of the dance using the Semiotic Movement Analysis, I distinguished that when the *Chimaisiri* dance is being performed in ritual context, the dancers produce great aesthetics through expressing themselves in so many ways in response to the different rhythmic patterns that will be coming from the sounds of the *pfuredzinde*⁹⁴. The community members also show their aesthetics through dancing spontaneously without being choreographed by making use of different body parts to express their thoughts and Indigenous Knowledge Systems.

The other important aspect about the *Chimaisiri* dance aesthetics are dancing movements because I noticed that the Jindwi people are very particular about the way they make dancing movements. Through observations, I observed that whenever the villagers perform the *Chimaisiri* dance in ritual context they make different moves because *Chimaisiri* dance is not a choreographed dance but it is an aesthetic dance where dancers freely show their aesthetics when they perform. I observed that during the *Chimaisiri* dance enactment, different performers give each other a chance to get into the dance floor and showcase their semiotics, dancing moves and aesthetics.

⁹⁴A spiritual traditional drum used in the enactment of *Chimaisiri* dance and to invoke the ancestral spirits

Some dancers particularly women would get into the dance flow then make some swirls, and then turn around as well as running around in the dance flow. They can even jump up and down while tapping their buttocks with both their hands to produce some percussive sounds. Some women also show some dance movements which are erotic suggestive and in a *Makasva* rite, women may grab different men in attendance, hug them and make some erotic dancing moves and actions without fear of anyone. I also noted that erotic dance movements are not limited to female dancers only but both sexes would make erotic suggestive movements during *Chimaisiri* dance enactment during cultural rites, which is why there is an age limit in the enactment of *Chimaisiri* dance in ritual contexts. Muparutsa (2013:111) confirms that “In Zimbabwean rain making ceremonies for example the songs and dances are never performed in the public domain because of their vulgarities and erotic, sexually suggestive dancing”. I concur with the foregoing author because sexually suggestive movements are a norm in the *Chimaisiri* dance, therefore children and the youth are not allowed to perform the dance in a *Makasva* rite. The women dancers also reveal some cultural semiotics and movements while carrying clay pots (*magate*) of traditional beer on their heads. Some villagers have disclosed that these moves are very common during the *Chimaisiri* dance enactment during the community cultural rites. This is true because I observed the women who participated in a *Makasva* rite on 09 October 2019 in Mapembe village dancing while carrying clay pots with traditional beer. When I inquired why these movements are allowed I was told that, the ancestors of the community require performers to do so to show their animal side. However when inquired from the village elders they informed me that these moves are good but they require participants to behave. I agree with sentiments raised by the village elders in the Zimunya community because if participants lack discipline, they will end up getting in love and getting engaged in sexually and highly risk behaviour.

Using the Semiotics Movement Analysis in my interpretation of the *Chimaisiri* dance enactment in ritual context on 09 October 2019 in Mapembe village, I have seen the male dancers making some moves which displays masculine, supremacy and brevity which typifies their cultural signs. On different occasions I have seen that the male dancers make some dance moves which involve vigorous hand movements, jumping in the air cross legged then land with a thudding sound and they also demonstrate some hunting antics when dancing. Most importantly, men make these aesthetics movements while holding some different traditional artifacts (props) which are used when hunting in the forests and these dance moves can be interpreted in the lense of the

Sociological Aesthetic Theory. These artifacts include a knobkerrie (*ndonga*), spears (*mapfumo*), hunting knife (*bakatwa*), small axe (*gano*) bows and arrows (*uta nemiseve*). I have also noted that when dancers perform *Chimaisiri* dance in ritual context, they employ the two dancing formations: semi- circle and the round formation. These formations have been explained in figure 5.1 and 5.2 in Chapter 5.2. However, these dance formations have some hidden cultural meaning of encouraging peace and togetherness amongst the Zimunya community members.

6.8 Summary

In this chapter, different concealed features which are practiced before the *Chimaisiri* dance enactment have been explored and discussed. Ritual ceremony features such as costumes, music instruments, props, were elucidated. The study has disclosed that the Jindwi people value the concealed features of dance enactment and they also place importance on the ritual context, Indigenous Knowledge Systems, Indigenous Music Knowledge and the supernatural involvement of the invisible participants during the execution of the *Chimaisiri* dance and cultural rites in ritual context. The chapter also illustrated the application of the Sociological Aesthetic Theory, Therapeutic/ Medicinal Theory and the Social Cohesion Theory in the concealed features of the *Chimaisiri* dance enactment. Lastly, the study explored and revealed the obscure fundamentals which enable the *Chimaisiri* dance to produce the symbolic value, social cohesion and healing aspects amongst the Jindwi people.

CHAPTER 7
CHIMAISIRI SONG ANALYSIS

7.0 Introduction

The Zimunya community enjoys the exhibition of their Indigenous Music Knowledge through the presentation of *Chimaisiri* songs during their dance enactment in ritual contexts. The Jindwi people are brought together by their songs which they regular sing in ritual context during their cultural rites. During my field work in the Zimunya community, I heard different *Chimaisiri* songs being sung by the Jindwi people during their cultural rites. In this chapter I have selected, analyzed, and presented 10 common *Chimaisiri* songs which were performed in *Makasva* and *Humwe* rites in different villages of the Zimunya community and I have illustrated how the IBSFS model is functional in the songs presented as the Sociological Aesthetic Theory, Therapeutic/ Medicinal Theory and the Social Cohesion Theory are applicable to the research findings and how they link with songs presented. To analyze the songs presented in this thesis, I have principally incorporated the ideas of Agawu (2003) who values the application of structure of a musical work and I also employed the structural analysis reinforced by Nettl (2005), Agawu (2006) and Blacking (1976). For the sociological and psychological song aspects, I engaged the philosophies of Nzewi (2003), Tracey and Uzoigwe (2003). I have transcribed the songs using two music software namely Sibelius 7 and Forte Free 2.0.14.1s so that I can document the songs. I have included both staff notation and tonic solfa in the songs presented to cater for different readers preferences. The songs analyzed and presented in this chapter are displayed in the table below.

Song Number	Song Name	Song Number	Song Name
7.1	<i>Tora wuta hwako</i>	7.8	<i>Ndiwe unechikwerete</i>
7.4	<i>Panorwe mukono</i>	7.9	<i>Matsvaira</i>
7.5	<i>Tora gona tiende</i>	7.10	<i>Chaminuka ndimambo</i>
7.6	<i>Mvura naya uchenure</i>	7.11	<i>Vachabvuma chete</i>
7.7	<i>Chihwehwete</i>	7.12	<i>Mudzimu uchauya wega</i>

Figure 7.1: List of transcribed and analyzed songs

7.1 Imitations and variations in *Chimaisiri* music

Chimaisiri songs embrace the concept of imitation and this feature make the songs to be pleasant to listen to when they are sung in ritual context because they will sound unique. Imitation is recurrence of a tune in a polyphonic melody soon after its appearance in a dissimilar voice. Different songs that I have heard being performed in ritual context during the *Chimaisiri* dance enactment employ the imitation aspect. Responses from different indigenous dancers confirm that *Chimaisiri* songs are purely sung with lots of imitation and variations. This is true because in my analysis I noticed that the texts and melody of the songs are imitated when the singers perform them. I distinguished that the aspect of imitation is widely employed by the performers because their music is passed orally from generation to generation and it is not documented. Hence it is also easy for them to share as well as imitate the music reciprocally due to its easy transfer technique. Espie (2014) and Muparutsa (2013) confirm that traditional music in much of the African continent is passed down orally (or aurally) and is not written. I agree with the foregoing authors views because through study, I have observed that most traditional Shona songs are not written and they are learnt orally or through the rote method approach. As mentioned by the foregoing authors, I think this could be the reason why it is very easy for *Chimaisiri* music to be adapted and imitated by dissimilar people and different ethnic groups in Zimbabwe. I have observed and heard the imitation technique being embraced in different *Chimaisiri* songs which were sung in different villages of the Zimunya community because it has a greater hidden meaning to the Jindwi people. In my analysis I observed that this technique is very useful in expressing their feelings and moods as well as communicating with their deity. Most importantly the Jindwi people enjoys employing this technique in their songs because it makes the songs rich in meaning and content, and the songs also will become pleasant to sing as well as to listen to. During an interview with Monica Chipoka, in Photo 7.1, she disclosed that:

Kuteedzera kunoshandiswa zvakanyanya paya patinoimba nokut ihwaro hwemumhanzi wedu we Chimaisiri. Tinoimba tichiteedzerana zvatinoimba kuti tiburitse mifingo yedu, tsika nemagariro edu pamwe nekutaura nevari kumhepo. Tinodzokorora zvatinoimba mumimhanzi kuti vadzimu vatinzwe.

Imitation is an exceptional traditional variation that we use in some of *Chimaisiri* songs. We use it to express our culture, feelings as well as communicating with the divines of the community. The more we repeatedly say things in music, the more the ancestors hear us. (14 July 2018).



Photo 7.1 Displays Monica Chipoka during an interview on 09 October 2019, in Mapembe village. Photo captured by Caleb Mauwa.

I observed and appreciated this skill being efficiently exploited in different villages in the Zimunya community when they perform in their ritual contexts, particularly on 31 August 2019 while the Chinyauhvera traditional dance group members were performing in a *Humwe* rite at Chief Zimunya's traditional court. I have also observed this aspect being proficiently employed by Mutinhimira weMapembe dance group members on 09 October 2019 on Mount Matanga in Mapembe village during a *Makasva* rite. I have also consistently experienced this feature being successfully embraced by the Chisamba villagers on 13 October 2019 in Chisamba village during a *Makasva* rite. In own analysis, I noticed that when the performers execute the imitation aspect, they employ unique variations and some elements of music which include rhythm, lyrics and melodic lines from the traditional *Chimaisiri* songs. I also realized that when the villagers are performing, they will interchangeably imitate lyrics of the original songs and this produce an exceptional music production. Interestingly, they also maintained the tempo and rhythm of the songs without any alteration, which is an exclusive indication of good musical artistry which is prevalent among Jindwi people, since it is a social habit woven into the recurring practices of the community. I also distinguished that the villagers will expressively imitate some different phrases and text in the different *Chimaisiri* songs as they express themselves with different body and hand movements, facial expressions and different gestures and this can be interpreted in the lense of the Sociological Aesthetic Theory because the performers they will be able to spontaneously express their moods, feelings, semiotics and culture through songs.

From observations during field work, I have also noted that the *Chimaisiri* songs that inculcate imitation element include, among many others, “*Ashe Ashe woye*”; in *Mhande*, this song is called “*Tora wuta hwako*” (Take your bow and arrows), shown in Song 7.1. The second song is “*Chaminuka ndimambo*” (Chaminuka is the king), illustrated in Song 7.10, and “*Mudzimu uchauya wega*” (Our ancestors, you shall come uninvited), illustrated in Song 7.12. These songs are the common Jindwi people *nziyo dzekuvhima* (hunting songs) and *nziyo dzekubatanidza* (songs which encourages unity and social cohesion). Interestingly, in my analysis of the songs that are sung during the *Chimaisiri* dance enactment in the Zimunya community, I observed that all the presentation of these songs embrace the Sociological Aesthetic Theory, Therapeutic/ Medicinal Theory and Social Cohesion Theory. The application of these theories is reflected particularly with the way the songs are performed in ritual context as well as their meaning. In my assessment, these songs are also sung during the enactment of other indigenous dances in Zimbabwe, particularly in *Mhande* and *Mbakumba* due to acculturation. This similarity in some of the songs although the words are different in nature, is supported by Nettl (1983:32) “when there are similar musical aspects in two cultures, it is easy to have some form of acculturation”. I agree with the foregoing author’s views in that there are some forms of acculturation and similarities in some of the songs which are performed by the Jindwi people as well as other ethnic groups in Zimbabwe because they share some similar musical aspects.

Through imitation (*kuteedzera*) of songs, I have noticed a major difference in that of the lyrics which could be different but the song’s structure, arrangement and rhythms are the same. It is important to note that *Chimaisiri* songs might have the same rhythm as other songs performed in other traditional dances but most importantly, the song’s lyrics convey messages of cohesion, exhibit the symbolic values and the Indigenous Knowledge Systems of the Jindwi people’s culture. The arranged rhythms of the different *Chimaisiri* songs sound entirely familiar but when they are presented in context they could sound differently. I have also discovered that the difference in song lyrics is necessitated by the artiste and performers’ imaginative abilities and his expressive talents. This technique is sustained by Chamisa (2014) in her study of the “*Commodified Versions of Shona Indigenous Music: (Re) constructing Tradition in Zimbabwean Popular Music*”, where she discovered that some of the popular Zimbabwean songs embrace the imitation concept. I concur with Chamisa’s submissions because most of the Shona songs I have heard employ this technique. Although the entire adaptations may not sound exactly the same in every respect, I have observed

that the only thing that makes songs different is the ritual context and individual creative and expressive skills of the singers and performers.

Chapman (2007: 88) perceives this technique of rephrasing of indigenous music to suit other forms of music as the “direct quotation of the traditional”. I concur with the foregoing authors because most indigenous Shona songs embrace this aspect. I admit that the re-wording of indigenous music can be denoted as duplication. From my analysis of the *Chimaisiri* music, I have noted that basically duplication is a method of simulated musical works or songs that have been performed by other people. Some tactful composers and musicians may re-word songs while some may rephrase the text of the songs to create some new music.

For instance, can the two songs “*Ashe Ashe Woye*” and the *Mhande* song “*Tora wuta hwako*”, shown in Song 7.1 sound the same? The songs have both been arranged from the same traditional song, nevertheless, their sentimental meaning is certainly not the same in the entire song. Interestingly these songs are *nziyo dzekuvhima nekubatidza vanhu* (hunting songs and songs which encourages unity) and their lyrics do not only inspire people to be courageous but also inspire people to live together in peace and harmony. Subsequently, contingent on ritual contexts and distinct artistic and expressive abilities, the entire songs would not sound the same. From my own observation, the different *Chimaisiri* songs may only borrow’ for instance, a musician may use only part of the traditional text and this makes the songs sound a little different in character though they have the same traditional source but this allows the performers to freely express themselves through song. By so doing, the performers will be employing the Sociological Aesthetic Theory in their presentations whereby they will be able to express themselves spontaneously through song.

Titon (2009: 95) in his study of the *mbira*⁹⁵ music, views these songs, which are mostly imitated on *mbira* songs in this sub-category, were traditionally performed in ritual and spiritual contexts. Such songs are believed to be “songs of the ancestral spirits”. I agree with Titon’s submissions because through study I have listened to different *mbira* songs and I have learned that most of the

⁹⁵ A popular music instrument in southern Africa, particularly in Zimbabwe. It is made of small metal keys which are fixed to a wooden block then covered with a big calabash resonator. It is tuned in the key of F sharp major and it is also referred to as Thumb piano.

songs are imitated. In an interview with Sekuru Chochoricho, shown in Photo 7.2, his ideas resonate with Titon's (2009) views:

The imitation aspect is acceptable to be employed in our traditional music because the generality of the people and different ethnic groups in Zimbabwe believe that the inclusion and performance of this aspect in indigenous music has a spiritual connotation. Therefore, anyone who feels like imitating a traditional song has to do so without asking for property rights from anyone because these songs belong to the ancestors and when you do so, the ancestral spirits will be leading you to do that.



Photo 7.2 Showing Sekuru Chochoricho during an interview demonstration on 12 October 2019. Photo captured by Caleb Mauwa.

This is a clear reflection that the Jindwi people believe that *Chimaisiri* songs are spiritual, they can be imitated because they are communal property, belong to the deity and they connect the Jindwi people with their ancestors. Muller (1999:59) states that these traditional songs which are imitated by different people, are referred to as “inalienable possessions”. She added that inalienable possessions are “artifacts of emotion and experience given form through expressive culture and circulated among members in systems of ritualized exchange”. I concur with Muller's views because in her study of the Nazarite women's performance in South Africa, she observed music features which are also found in different Shona songs. In my analysis, I distinguished that the different *Chimaisiri* songs expose aspects such as spirituality and power, interestingly according to Muller's study, aspects such as spirituality and power are identified as inalienable possessions amongst the Nazarite religion. Therefore it is imperative to mention that different music that is performed by some ethnic groups in Africa embrace similar features.

Apparently, the *Chimaisiri* dance songs which are performed by the Jindwi people can also be identified as inalienable possessions according to Muller’s description and observations as they symbolize the Zimunya community’s cultural values. However, in imitation an important aspect that makes performers not change some indigenous songs is the belief systems that when they do so, they will be dishonouring the ancestors whom they believe are the custodians of the music. Chiwoniso Maraire⁹⁶, (deceased) in an interview with Chamisa (2014:36), adds that “the idea of changing traditional songs becomes ‘disrespecting the elders’ who have created them”. However, during my field work, I observed the popular indigenous songs were sung in almost a similar way, although the lead singer would competently include some variations and add some different lyrics to exhibit the community’s Indigenous Music Knowledge and Indigenous Knowledge Systems.

Tora Wuta Hwako

Transcribed by Caleb Mauwa Chimaisiri Traditional Song

Doh is G

: m | r ., m : r . d : d
Nyu - chi dzi-no - ru - ma.

d . d:- . d : d | d ., d : d . t: l | f . f :- . l : l . - | - :- :- |
To -ra wu -ta hwa -ko to -da kwe-nda dzi -no - ru - ma.---

⁹⁶ She was a young and budding Afro traditional musician from Zimbabwe, the daughter of a renowned *Mbira* maestro and Zimbabwe international music educator, Dumisani Abraham Maraire. She rose to fame through popularizing the *Mbira* (thumb piano) music in Zimbabwe and in different western countries. She was popularly known as Chichi, the shortened form of her name, Chiwoniso which means ‘Light’.

3

Nyu - chi dzi-no - ru - ma. To - ra wu - ta hwa - ko to - da kwe - nda

Dzi - no - ru - ma. To - ra wu - ta hwa - ko to - da kwe - nda

5

Nyu - chi dzi-no-ru-ma. Nyu - chi dzi-no-ru-ma. To - ra wu - tahwa - ko to - dakwe - nda

dzi-no-ru ma. Dzi no-ru -ma. To - rawu - tahwa - ko to - dakwe - nda

8

Nyu - chi dzi-no-ru-ma. Nyu - chi dzi-no-ru-ma. To - ra wu - tahwa - ko to - dakwe - nda

dzi-no-ru ma. Dzi no-ru -ma. To - ra wu - tahwa - ko to - dakwe - nda

11

Nyu - chi dzi-no - ru - ma. Nyu - chi dzi-no - ru - ma.

dzi - no - ru - ma. Dzi - no - ru - ma.

Song 7.1: *Chimaisiri* song: Tora wuta hwako

Song 2: Tora wuta hwako (cf. Appendix 1, DVD 1:D. Time: 03:39-07:16)

Performed by: Chinyauhwera traditional dance group

Performance venue: Chief Zimunya's traditional court

Documented and transcribed by: Caleb Mauwa

Date: 31 August 2019

Literal translation of the song

After a spiritual hunting ritual has been executed, the hunters are fortified through this song to grab their bows and arrows and get into the jungle to hunt with the spirit of *Maisiri* protecting and guarding them throughout the hunting spree. The Jindwi people strongly believe that a hunter cannot just go into the jungle to hunt without being granted the permission to do so by the ancestral spirits as well as being embodied by the hunting spirit of *Maisiri*. Firstly, if a hunter or stranger gets into the jungle without consulting the ancestors or by spiritual permission to be granted transcendent access and supernatural power to get into the jungle, it is most likely that he will be decimated by wild creatures and *njuzu dzemusango*⁹⁷ and he may not come back home. Secondly, it is believed that failure to follow the obligatory spiritual hunting rituals the hunters and strangers may be taken away by *chahwihwi*⁹⁸ while they will be in the jungle, and they will never be seen again. Therefore, the song *Tora wuta hwako* is a *nziyo yekuvhima* (hunting song) as well as an inspiring song for the hunters to fearlessly go into the jungle and hunt because they are protected by the spiritual beings of the land and their security is guaranteed.

The song *Tora wuta hwako* is one of the songs that has been imitated by different ethnic groups in Zimbabwe. When I heard this song being sung by the Jindwi it was so pleasant to listen to and the different lead singers sang creatively and expressively displaying their feelings, moods, cultural semiotics and Indigenous Knowledge Systems. In the different occasions I have heard the song *Tora wuta hwako*, I distinguished that the song can be interpreted in the lense of the Sociological Aesthetic Theory because the performers were able to express themselves through different means in song. Some of the ethnic groups which have imitated this song include the Karanga people of Masvingo, The Zezuru people of Mhondoro, the Manyika people of Nyanga in Zimbabwe. The most important aspect is that this song has never lost its taste after being imitated by different ethnic groups. Furthermore, this song is now being sung by learners in schools and universities during their music and dance practice sessions. This aspect of imitation of *Chimaisiri* music is a very widespread and valued feature amongst the Jindwi people of the Zimunya community.

⁹⁷ Forest mermaids.

⁹⁸ A confusion and dawdling spiritual force or an evil jungle spirit which takes away strangers in the jungle. History has it that in the Zimunya community some strangers and mischievous hunters, who got into the forests without consulting the ancestors, were taken away by *chahwihwi* and were never seen again.

7.2 The *Mhande* fundamental beat in *Chimaisiri* songs

It is important to note that a large number of *Chimaisiri* songs are sung and accompanied using the *Mhande*⁹⁹ drumming beat. During field work in the Zimunya community, I noted that it is hard to finish the entire *Makasva* or *Humwe* rite without performing *Chimaisiri* songs which are accompanied by the *Mhande* drumming beat. The Jindwi people are fond of using this beat in some of their songs because the drumming pattern is a stimulating and moving beat; therefore, the performers enjoy this beat because it keeps them awake and conscious during *Chimaisiri* song performances. The song *Ashe Ashe*¹⁰⁰ is one popular song that is imitated and employs the *Mhande* drumming beat. This song is also known as *Tora wuta hwako* (Grab your bows and arrows lets go) by the Karanga¹⁰¹ people of Masvingo¹⁰², Zimbabwe. This song is a common *nziyo yekuvhima* (hunting song) and the song's lyrics are unique with meaning and character. Interestingly the basic drumming of this song is called *Mhande*, and the drumming technique is similar, as shown in Song 7.2. Therefore, whenever the song *Tora wuta hwako* is being performed in *Makasva* and *Humwe* rites, the basic *Mhande* drumming which involves some accentuated 8th notes articulated in $\frac{6}{8}$ meter is played by the small drum (*hwariva*).

The big and persuasive drum known as the *pfuredzinde* plays the complementary or secondary *Mhande* rhythmic pattern as signified in Song 7.3. However, the *pfuredzinde* will involve some distinct superimposition and extemporizing of the 8th notes in $\frac{6}{8}$ meter, as well as the obligatory *Chimaisiri* music polyrhythmic patterns as its unique character. Interestingly through field work, I observed that whenever the *Mhande* drumming is played, some performers dance with commendably energy an indication that the spiritual is now at play. On 09 October 2019 during a *Makasva* rite, I realized the Mapembe villagers sang different songs using the *Mhande* drumming,

⁹⁹ A traditional ritual dance to invoke the ancestral spirits which is performed by the Karanga people of Masvingo, Zimbabwe. The dance has a unique drumming pattern that is emulated in many indigenous songs.

¹⁰⁰ Was a female traditional authority in Marange near Zimunya community many years ago. It is a cloistered and confidential top secret amongst the Jindwi people that Ashe was a sub-chief in the Zimunya community who rose to power after indulging in a ritual sexual act with her father (Chief Marange the late) as part of a traditional ritual to snuggle supremacy. It is believed that she performed all the indispensable sacred customary rituals to strengthen and empower herself for the traditional spiritual leadership role.

¹⁰¹ The Karanga are a group of Shona speaking people in the southern part of Zimbabwe, near the Great Zimbabwe.

¹⁰² Is a city in the south eastern Zimbabwe and the capital of Masvingo province. The city is close to the Great Zimbabwe, the national monument from which it takes its name.

the songs were touching and pleasant to listen to and their lyrics encouraged succinctness, unity and togetherness, an indication that the Social Cohesion Theory was being employed in song.

When some of *Chimaisiri* songs are accompanied by the *Mhande* drumming beat, the songs are performed with a unique and inviting music eccentric which is stimulating, captivating and this, it is anticipated, will surely keep the performers abreast. Rutsate (2007: 56) in his study of the “*Performance of Mhande Song-dance: A Contextualized and Comparative Analysis*”, notes that the *Mhande* drumming is “characterized by the regularly-accented triple beat grouped into three pulses per beat. This is played on a nucleus of two drums; a high-pitched drum which plays the fundamental triplet pattern and a low-pitched drum which acts as the lead”. I concur with Rutsate: when *Chimaisiri* songs which require a *Mhande* drumming beat are being performed, the small sized drum *hwariva* plays high pitched sounds with some consistent condensed quaver notes in $\frac{6}{8}$ beat throughout the song while upholding the song’s rhythm intact. In *Chimaisiri* songs, the *hwariva* notes are consistent in intonation and rhythm, however when the *Mhande* drumming is being played to accompany songs of different ethnic groups, the basic *Mhande* notes play in $\frac{6}{8}$ meter but the notes include both high and low notes. The big drum *pfuredzinde* will play some low pitched sounds with complementary and improvised triplet patterns in $\frac{6}{8}$ meter, including some obligatory polyrhythms as its unique idiosyncrasy to nourish the ultimate triplet pattern. Song 7.2 and 7.3 below illustrates the *Mhande* drumming beat rhythmic pattern.

Basic Mhande Drumming

Caleb Mauwa



Song 7.2: Illustrating the basic *Mhande* drumming beat rhythmic pattern. In *Chimaisiri* songs this drumming pattern is principally played by the medium drum called *hwariva* or *chidano*
Transcribed by Caleb Mauwa



Song 7.3: Illustrating the secondary *Mhande* drumming beat rhythmic pattern which is predominantly played on the big drum called *pfuredzinde*
 Transcribed by Caleb Mauwa

There are several *Chimaisiri* songs which embrace the *Mhande* drumming beat. The reason which makes the Jindwi people embrace the *Mhande* beat is the subject of acculturation. Supplementary to the oral history of the Jindwi people, an ethnic group of the Manyika people used to go to Masvingo province (formerly Fort Victoria) and engage in some barter trade with the people of the Great Rozvi Empire¹⁰³ who lived near the Great Zimbabwe monuments¹⁰⁴. Oral history has it that the Manyika people would go and barter trade dried meat known as (*chimukuyu*), salt (*munyu*) and spices (*zvirungausavi*) with the people of the Great Rozvi Empire in exchange for minerals. The Manyika people acquired the salt and spices from the early Portuguese traders who came into the Manicaland province of Zimbabwe passing through Mozambique through the Indian Ocean. As shown in Figure 7.1, Manicaland province borders Mozambique and it is very close to the Indian Ocean. It also shows the different provinces of Zimbabwe as well as illustrating the proximity of Manicaland and Masvingo provinces of Zimbabwe.

¹⁰³ Also known as the Rozvi state was a kingdom established by Changamire Dombo and that existed from about 1684 to 1834. It was the greatest state in Zimbabwe from the late seventeenth to the early nineteenth century.

¹⁰⁴ The largest collection of ruins in southern Africa of Sahara. Constructed by the Shona people of Zimbabwe and located in Masvingo province.

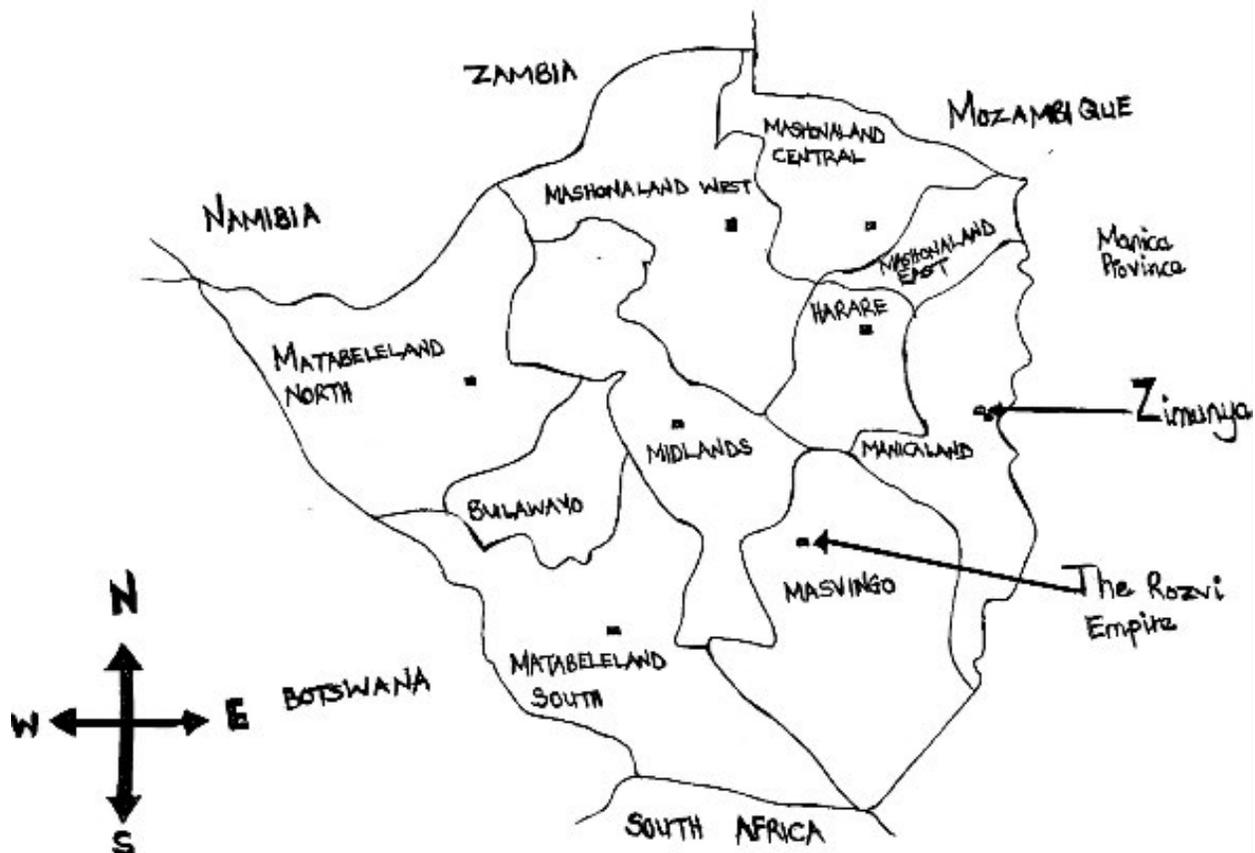


Figure 7.2: Showing the Zimbabwe Map, its 10 provinces and the relationship between Manicaland Province and Masvingo Province.

That is why the early Portuguese traders found it easy to trade with the Manyika people. It is also believed that while the Manyika people were in the Rozvi Empire in Masvingo, they would stay there from three to six months, trading as well as mining gold. In the process they emulated, learnt and adopted some Karanga cultural values through oral tradition and imitation. They also learnt other ethnic groups' cultural practices; that is the reason why there is some form of similarity in music performances between the Jindwi people of the Manyika clan and the Karanga people of Masvingo which were passed on through enculturation.

The aspect of culture being passed through enculturation is confirmed by Muparutsa (2013:66), who postulates that “Social practices are passed on from generation to generation through oral traditions or a process of socialization or enculturation”. This is true because different aspects in most African ethnic groups are passed orally from generation to generation. Some common *Chimaisiri* songs which embrace the *Mhande* drumming beat are *Tora wuta hwako* (Grab your

bow and arrows), shown in Song 7.1; *Panorwe mukono* (When bulls battle), illustrated in Song 7.4; *Tora gona tiende* (Grab the powerful charm, Let us go), shown in Song 7.5; and *Mhondoro dzinonwa* (Spirit mediums water in mighty Zambezi river), shown in Song 5.2. Two transcribed *Chimaisiri* songs which embrace the *Mhande* drumming beat are presented thereafter.

Panorwe mukono

Transcribed by Caleb Mauwa

Chimaisiri Traditional Song

Doh is G
Moderato ♩ = 96

The musical score is arranged in a system with six staves. The top staff is the 'CALL' part, followed by 'RESPONSE 1/ FEMALES', 'RESPONSE 2/ MALES', 'DRUM', 'CLAPPING', and 'HOSHHO'. The key signature is one sharp (F#) and the time signature is 8/8. The tempo is marked 'Moderato' with a quarter note equal to 96 beats per minute. The lyrics are written below the vocal staves, with phonetic transcriptions of the words. The drum part consists of a steady eighth-note pattern. The clapping and hoshho parts provide additional rhythmic accompaniment.

CALL
 | d :vd :s₁ | d :d :t₁ | l₁ :- :f₁ | l₁ :f₁ :- | s₁ :s₁ :- | f₁ :m₁ :- | r₁ :- :- | : : | : : | l₁ :- :le₁ :- :le₁ :-
 Hoi wo-ye ho wo-i - ye pa-no-rwe m'ko-no ma-ka - ta. Hoi hoi

RESPONSE 1/ FEMALES
 | : : | : : | : d | m :l₁ :- | d :d :- | :m₁ :- | s₁ :- :d | m :l₁ :- | d :d :- | : :
 Pa no-rwe m'ko-no. Haa haa pa-no-rwe m'ko no.

RESPONSE 2/ MALES
 | : : | : : | : d | m :l₁ :- | d :d :- | :m :- | s :- :d | m :l₁ :- | d :d :- | : :
 Pa no-rwe m'ko-no. Haa haa pa-no-rwe m'ko no.

DRUM
 Moderato ♩ = 96

CLAPPING

HOSHHO

l_1 :f₁ :- | : : | s_1 :s₁ :s₁ | f₁ :m₁ :- | r₁ :- :- | : : | : : | le_1 :- :le₁ :-
 wo - ye, m'ko - no ma - ka - ta. Hoi hoi

: :d | m :l₁ :- | d :d :- | :m₁ :- | s_1 :- :d | m :l₁ :- | d :d :- | : :
 Pa - no - rwe m'ko - no. Haa haa pa - no - rwe m'ko - no.

: :d | m :l₁ :- | d :d :- | : : | haa : :d | m :l₁ :- | d :d :- | : :
 Pa - no - rwe m'ko - no. Haa haa pa - no - rwe m'ko - no.

l_1 :f₁ :- | : : | s_1 :s₁ :s₁ | f₁ :m₁ :- | r₁ :- :- | : : | d :- :d :s₁ | d :- :d :t₁ :-
 wo - ye, m'ko - no ma - ka - ta. Hoi wo-ye ho wo-i-

: :d | m :l₁ :- | d :d :- | :m₁ :- | s_1 :- :d | m :l₁ :- | d :d :- | : :
 Pa - no - rwe m'ko - no. Haa haa pa - no - rwe m'jo ni.

: :d | m :l₁ :- | d :d :- | : : | haa : :d | m :l₁ :- | d :d :- | : :
 Pa - no - rwe m'ko - no. Haa haa pa - no - rwe m'jo ni.

Song 7.4: *Chimaisiri* song: Panorwe mukono

Song 4: Panorwe mukono (cf. Appendix 3, DVD 3. Time: 18:35-20:40)
Performed by: Chinyauhvera traditional dance group
Performance venue: Village head Tonganai Zimunya homestead shrine
Documented and transcribed by: Caleb Mauwa
Date: 12 October 2019

Literal translation of the song

The song talks about the importance of maintaining supremacy and autonomy in every area of life. It further highlights that if anyone wants to get into someone territory to seize power, there will be a spontaneous spiritual combat that will be difficult if not impossible to contend. In normal circumstances, the Jindwi people use their spiritual and harmful charms to challenge each other's supernatural powers to harm others or to show their powers that they can do certain things exceedingly and abundantly beyond measure. If there are two powerful people within the same proximity, they can test each another's powers through casting spells and curses against each other. Once this happens unfortunately, this will yield some detrimental effects to the people surrounding those powerful individuals. That is why the song stipulates that 'when bulls battle' (powerful spiritual people fight), things will not go on well in the communities where the people reside. Interestingly this song also encourages people to be united rather than to resort to combat as a substitute of resolving conflicts. The song inspires people in the community to mitigate conflicts and pave way for peace and reconciliation to prevail within the community members.

The song lyrics and contextual meaning

Mutemi: *Hoiwoye woye panorwe mukono makata* (It will be dangerous when bulls battle)
Vadairi: *Haaa haa panorwe mukono* (Hey when bulls fight it is dangerous)
Mutemi: *Hoiwoye ndapota musarwe ngatibatanei* (Lets not fight, but let's be united)
Vadairi: *Haaa haa huyai tibatanei* (Come lets be united)

When the song *Panorwe mukono* is being performed, the *pfuredzinde* and *hwariva* are played to accompany the music. Initially this is a *nziyo yekubataindza* (song which encourages unity). The lyrics also discourage people to fight and resort to unity. Furthermore the lyrics of the song answer the research question on social cohesion in that it explains how people can become a united force and live together in peace and harmony. When singers perform this song they will be embracing the Social Cohesion Theory because the song encourages people to be united and live together in

peace and harmony. The lyrics portrays messages of peace and unity and the lead singer in his lines calls of peace and unity to prevail amongst the people. The song uses a $\frac{6}{8}$ meter, the *hwariva* drum maintains the basic rhythm through articulating 8th notes, quaver beats uninterrupted and continuous. But in doing so, out of the six quaver beats in a bar, the 1st and the 4th quaver beats are stronger, while the second, third, fifth and sixth are the weak beats in each bar. In a bar, the *Mhande* rhythmic beat would sound like this: beat 1 is - Strong, beat 2 is - weak, beat 3 is - weak, beat 4 is - Strong, beat 5 is - weak, beat 6 is - weak. The *pfuredzinde* drum will play the complementary $\frac{6}{8}$ rhythm pattern as signified in the song above, but with a lot of improvisation. During the performance of the song, hand clapping is also embraced to add the percussive sound through articulating a syncopated $\frac{6}{8}$ meter rhythm primarily to maintain the song's rhythm as well as to inspire and encourage the performers. A demonstration of the basic *Mhande* drumming pattern articulation of the $\frac{6}{8}$ quaver beats is illustrated in Song 7.2, and the strong 8th notes beats are supposed to be accentuated to produce the *Mhande* beat character. The other *Chimaisiri* song which embraces the *Mhande* drumming beat is presented below. The name of the song is called *Tora gona* (Grab the powerful charm, Let us go), shown in Song 7.5 below.

Tora gona

Transcribed by Caleb Mauwa

Chimaisiri Traditional Song

Doh is C
Moderato ♩ = 110

CALL

To-ra go-na ti - e-nde, to-ra go-na ti - e-nde Tora go nati - e-nde,

RESPONSE 1/ FEMALES

Hai wa - iwa, pau-ka - ma. Hai wa - iwa,

RESPONSE 2/ MALES

Hai wa - iwa, pau-ka - ma. Hai wa - iwa,

Moderato ♩ = 110

CLAPPERS/ HAND CLAP

DRUM

s :s :r | f :m :m | r :- :- | : : | l :l :m | s :f :f | m :- :- | : : | s :s :s | f :m :m
 to-ra gona ti - e - nde. Nha-mo ya nda ka - o - na, i - no - da u - ne - zvi-
 :- :- | : : | : d | r :m :m | l :- :- | : : | : r | d :- :- | s :- :- | : : |
 pau - ka - ma. Hai - wa - iwa, -
 s :- :- | : : | : d | r :m :m | l :- :- | : : | : r | d :- :- | s :- :- | : : |
 pau - ka - ma. Hai - wa - iwa, -
 r :- :- | : : | l :l :m | s :f :f | m :- :- | : : | s :s :s | f :m :m | r :- :- | : : | : : : :
 nhu. Nhamo yandaka - o - na, i - no - da u - ne - zvi-nhu.
 : d | r :m :m | l :- :- | : : | : r | d :- :- | s :- :- | : : | : d | r :m :m | l :- :- | : :
 pau - ka - ma. Hai - wa - iwa, - pau - ka - ma.
 : d | r :m :m | l :- :- | : : | : r | d :- :- | s :- :- | : : | : d | r :m :m | l :- :- | : :
 pau - ka - ma. Hai - wa - iwa, - pau - ka - ma.

Song 7.5: Chimaisiri song: Tora gona tiende

Song 1: Tora gona tiende (cf. Appendix 4, DVD 4: B. Time: 0112-0303)
Performed by: Chisamba villagers on a *Makasva* ritual
Performance venue: Village head Chisamba homestead shrine
Documented and transcribed by: Caleb Mauwa
Date: 13 October 2019

This is a healing song (*nziyo yekurapa nechenuro*) amongst the Jindwi people. This song also answers the research question on healing and it is a principal song in the healing ceremonies of the Jindwi people. The lyrics of the song call upon the ancestral spirits to initiate healing to take place amongst the people. This song embraces the Therapeutic/ Medicinal Theory because the lyrics of the song encourages healing to take place amongst the community members. I have observed this song being performed in its ritual context on 13 October 2019 in Chisamba village and the performers presented this song courteously believing that it will facilitate healing amongst them. In my analysis of this song, healing through this song is achieved when performers sing this song in its ritual context especially in a *Makasva* rite.

Literal translation of the song

The song stresses the important use of charms in the Zimunya community. Amongst the Jindwi people, a charm is called *gona*¹⁰⁵. Most people in the Zimunya community, particular the older generation, possess this paraphernalia. They believed that through possessing this paraphernalia, they can get healed from sicknesses, get rich and they will prosper extraordinarily. However, some people use it to uphold power and for personal and family protection. The song encourages the listener and the audience, who in this case are the Jindwi people, to make use of the *gona* which is powerful charm to do things extraordinarily. Amongst the Jindwi people, a *gona* is used as a healing instrument as well as a protection utility amongst family members. This artifact comes in many forms and varies in power and superiority that some locals can even travel to other countries such as South Africa, Malawi, Tanzania, Kenya and Nigeria to buy a similar artifact for their use. Some of these artifacts can be used to bring good fortune while some are to harm others. Responses from villagers disclosed that a *gona* may work similarly with the *nhekwe*, which has been explained

¹⁰⁵ A multi- purpose charm secured by some Jindwi people, particularly the older generation, who generally believe that one cannot survive without using it. Antagonistically some also use the charm for healing purposes, to harm, to curse others, cause misfortune, as well as to preserve supremacy and autonomy.

earlier in the song *Huya ndikutaurire*, presented in Song 5.3. Therefore, the song encourages people to make use of the *gona* to facilitate healing, for protection and to bring good fortune so that they will not suffer from abject poverty.

The use of charms is not only confined to the Jindwi people, but all over the world people in different cultures make use of dissimilar charms for various reasons. In some ethnic groups people use a similar charm to bring good fortunes or as a lucky charm, as postulated by writers (<https://www.invaluable.com>) who state that:

Every culture and country has a different symbol or practice that they believe brings them luck, whether its carrying acorns for good health or placing an elephant in your shop for prosperous work day, there are many different talismans and ways to use them. As cultures have evolved and assimilated, these good luck charms have travelled across continents and seas.

I concur because throughout my research, I have read and learnt that different people in various cultures make use of diverse lucky charms for prosperity. To support this view, I have selected view countries in different continents which use similar charms. Firstly, in Italy there is an Italian horn known as '*cornicello*', while in India and Thailand, they make use of an 'elephant doll' as their lucky charm. In Kenya, they make use of a luck charm called '*olkereti*', while the Chippewa native America people use the 'dream catcher' as a luck charm, In Ghana, they make use of a lucky charm known as a '*gris-gris*', while in Egypt they make use of a lucky charm called a '*scarab*', and in Guatemala, they use 'worry dolls' as lucky charms. Therefore, the Jindwi people are not unique in the use of charms; that is why the song *Tora gona tiende*, illustrated in Song 7.5, presented above, stresses the use of a charm called *gona* for the Jindwi people to be healed because they are symbolic of their culture and they only work for them because they adhere to their Indigenous Knowledge Systems and cultural values.

7.3 Chimaisiri song structural analysis

The approach to musical analysis adopted in this study takes into consideration musical structure. Consequently, the individual elements such as metric, melody, rhythm and text are the main focus in my analysis. Principally, I have incorporated the ideas of Agawu (2003: 173), who values the application of structure of a musical work when examining African music by illuminating that "studies of rhythm, multipart procedures, melody, and dynamics of performance are inconceivable

without contemplation of events and processes at different levels of structure”. In analyzing the songs presented in this section, I also employed the structural analysis as reinforced by the succeeding renowned music scholars Nettl (2005), Agawu (2006) and Blacking (1976). For the sociological and psychological song aspects of the songs, I engaged the philosophies of Nzewi (2003), Tracey and Uzoigwe (2003). The structure of a song is very important to the participating audience as well as the performers and equally, these groups of participants are supposed to know the structure of the song so that when they perform, they will employ the appropriate aspects during the song performances. During my field work in the Zimunya community I realized that the different villagers value *Chimaisiri* song structures and they were able to successfully perform their songs following the expected standard. Muller (2015) comments that the term ‘musical structure’ describes the overall structural layout of a piece of music. I concur with Muller’s views; however, in particular for some Western classical music, one may also encounter the term ‘musical form’ that denotes the specific structural categories revealing the aspects of contrast and variety in one way or another.

The most frequently used form in African musical traditions consists of the use of ostinato, or repeated short musical phrases with the accompaniment of melodic-rhythmic patterns. For example, in the call and response method, a leader usually sings a phrase with a chorus singing back a response (The New World Encyclopedia, 1988). Two or more melodies may be combined to form larger sectional formations and also contrast is achieved through a series of musical movements or “acts,” each consisting of a section repeated several times. Interestingly all these aspects are included in *Chimaisiri* songs, and the singers are able to follow the different song structures without encountering any problems.

In this section, to help analyze *Chimaisiri* songs, I use Ekwueme’s (1980) ideas of shape range interval with phrases and so on. In the same discourse, I also employ Nzewi (1991) ideology of index for composition. Outstandingly, Nzewi’s (ibid) ideas supplement with Turino (2008) views on Shona music of Zimbabwe that the transcription of the songs is infinite and that this process may go on and on because the songs are lengthy and cyclic. The songs which I have transcribed and presented throughout the thesis only show the basics of the songs; some of the song’s lyrics I have written them below the songs as well as their literal meaning. I have done this because the basic rhythm and tune of the songs are similar. However, the words may differ here and there due

to the song leader or caller's (*mutemi*) moods and inspiration, as he or she performs and at times, the song leader performs as the ancestral spirit leads. Therefore, there is a possibility that the song's lyrics may differ from one song to another.

The other distinctive aspect that is very significant which made me not write all the lyrics of the songs, was the issue of variation. *Chimaisiri* songs, as previously discussed, *Chimaisiri* songs are full of improvisations, therefore the improvisations are always different from one lead singer to the next and the songs will be not be sung nor sound the same. This is confirmed by Nzewi and Nzewi (2007:32), who acknowledge that "no two entities in nature are the same. No two objects naturally produced by humans are exactly the same". I resonate with the foregoing authors views because during my field work in the Zimunya community as the Jindwi people sang in their cultural rites, I have noted that when the singers are singing, the responding voices may sing the exact lyrics but the lead singers are proficient in altering the lyrics time and again. Participants disclosed that all the songs they were performing during my entire field work were spiritual sacred songs that are not permissible to be sung elsewhere except in their cultural context because they may cause one to get into a trance or spirit possession. Most importantly, as previously highlighted in Chapter 5.7 and illustrated in the songs presented in this thesis, the Jindwi people categorize their songs in different classes such as *nziyo dzeMakasva* (rain making songs), *nziyo dzeKurapa nechenuro* (healing and cleansing songs), *nziyo dzeHumwe nekubatanidza vanhu* (songs which encourages unity and social cohesion) and *nziyo dzeKuvhima* (hunting songs). I have transcribed some of the songs in different key(s) because when the singers were singing, they did not use an absolute key, nevertheless, the key(s) varied from village to village and from singer to singer.

However, when the singers were performing, I used my proficiency of inner hearing and personal discretion to ascribe, deduce and ascertain some of the key(s) for the different songs and I also employed two types of music software, namely Sibelius 7 and Forte Free 2.0.14.1s. for transcribing music. Had it not been these skills which I employed, transcribing all the songs presented in the thesis was going to be fictitious, as establishing the accurate key by heart was really difficult and challenging, particularly when the community members sang. There was a particularly interesting aspect that captured my mind when the villagers were singing.

I noticed that when the villagers were singing, they did not have some melodic instruments or instruments with absolute pitch to give them an absolute pitch or key to use when starting the songs. However, I observed that the song key(s) were greatly determined by *mutemi* (lead singer), and correspondingly that the responding voices would spontaneously follow the leader's key, initially with some discordant but eventually harmonize well as they sing along. This skill and maturity in musical arts amongst the Jindwi people has been observed earlier by Blacking (1967) in his study of African traditional music, who contends that the Venda people are fully conscious of mistakes in their performances. In my analysis I deduced that the Jindwi people share the same experience about their music performance correspondingly with the Venda people. In an interview with Shorai Gombakomba, Photo 7.3, an expert *Chimaisiri* dancer, she highlighted some very informative information on the dance.



Photo 7.3 Showing Shorai Gombakomba during an interview demonstration on 09 October 2019. Photo captured by Caleb Mauwa.

She disclosed that:

Nziyo dzeChimaisiri mitakunazva yemanzwi yemaJindwi uye munongedzo wenziyo dzechiJindwi. Saka maJindwi peanotamba mutambo yavo vanoimba vasingapanane mapoka ekuimba nawo, asi munhu wese anoimba pachezvake uye zvakasununguka achiburitsa mutsetse wemunhanzi pamwe nekubatanidza nemanzwi evadairi anoenderanana nezwi rake zvakaenderana.

Chimaisiri songs are purely symbolic vocal pieces of Jindwi people musical arts and a true replica of other African musics and the songs dwells at the origin of *chiJindwi* philosophical domain. Therefore, when the Jindwi people perform they will deliberately sing without some assigned intended musical parts, but everyone who will be singing may voluntarily produce his or own melody line to harmonize or will join other responding voices of their pitch level and blend (09 October 2019).

I concur with the foregoing indigenous dancer's sentiments because through study, I have noted that most Shona songs embrace this technique, as such *Chimaisiri* songs also embrace the same technique. Through observation, I discovered the aforementioned aspects which have been raised by Gombakoma, and that there is no particular voice line which is taught to individual performers during a *Chimaisiri* song performance; however, it is up to the individuals, both the performers and the participating audience, to contribute positively to the music making through devising some vocal harmonies to enhance the music performance. Gombakoma's view resonates with Bebey (1975: 115), who contends that "vocal music is truly the essence of African musical art", and Locke cited in Agawu (1995: 2), who acknowledges that a "song lies at the heart of African musical expression". I agree with the submissions given by the foregoing authors because through study I have learnt that most Shona songs are expressive songs. In my analysis of the *Chimaisiri* song performances I noticed that when people sing, they sing with their heart that is why their art of expression enables other different musical parts to be produced and blend harmoniously. In my analysis I also deduced that *Chimaisiri* songs embrace the Sociological Aesthetic Theory because the lyrics are meaningful and they are full of expression. Shorai Gombakoma in Photo 7.3 above is a well-known *Chimaisiri* dancer and her knowledge of the dancers is highly recommendable. Most people in Jaricha village credit her dancing prowess and she is invited in different villages in this village to teach them to perform the dance. Responses given by different community members revealed that she is one of the most talented *Chimaisiri* dancers in the entire Zimunya community. This is true because I saw this lady perform in three different villages an indication that she is a recognized skilled dancer.

7.3.1 Melodic structure

When I was studying *Chimaisiri* music through my interaction with the different the Zimunya community members during field work, participant observations and during their cultural rites, I discovered that the Jindwi people value the aspect of melody in their music presentation. Chinn

(1997) observes melody as a tune, voice, or line, that is a linear succession of musical tones that the listener perceives as a single entity. I agree because in most accurate logic, a melody is an amalgamation of pitch and rhythm, while more symbolically, the term can embrace sequences of other musical elements such as tonal colour or timbre. Chinn (1997) continues and confirms that a melody can be considered as the foreground to the background accompaniment. Interestingly, Davis (2003) views melody with a different interpretation and notes that melodies often consist of one or more musical phrases or motifs¹⁰⁶ that are usually repeated throughout a composition in various forms. I resonate with the views given by the foregoing author because in different Shona songs, I have noted that different musical phrases are heard when people sing. It is also important to note that melodies could also be labeled by their melodic motion or the pitches. Furthermore, melodies can also be named by the intervals between pitches, pitch range, tension and release, continuity, coherence, cadence, as well as shape.

The phrases and motifs which have been mentioned by Davis (2003) improve the song's understanding in the sense that they mark the culmination of a musical piece, comparable to what transpires during a theoretical presentation. Additionally, Finney (1966) goes on to say that the true goal of music and its proper enterprise is melody. All the parts of harmony have as their ultimate purpose only beautiful melody. On the other hand, Karolyi (1998:18) states that melody refers to "a progression of pitches from one pitch to the other in a succession of downward or upward movements". I agree with the submission given by the foregoing scholars because melody comes in different forms but most importantly it gives life to music. Kaemmer (1993) annotates that melodies are based and built upon the notes of a scale to give a line of notes. In resonance with Kaemmer's view, responses from the different villagers from the Zimunya community disclosed that in *Chimaisiri* music a melody is a *mut Sara wemunhanzi* (musical line). The responses display a true form and belief of Jindwi people on what a melody is. Furthermore, the villagers' views visibly illustrate that some villagers in the Zimunya community have a commendable understanding of a melody. Some villagers disclosed that a melody is prescribed music line that is sung separately when the singers will be performing. They added that in *Chimaisiri* music, there are mainly two melodies, one for the lead singer and the one for the

¹⁰⁶ A unique or principal idea in a piece of music.

responding voices, although some skilled singers as part of the responding voices may bring additional individual melodies to superimpose the music.

7.3.2 Melodic variations/ improvisation in *Chimaisiri* songs

During my field work in different villages of the Zimunya community, I observed that melodies were mostly sung by lead singers or sub-lead singers who will employ improvisation and superimpose in different songs, although they could sing the melodies in a poetic technique (*nhetembo*)¹⁰⁷ or through musical storytelling (*ngano*)¹⁰⁸. Improvisation is a very important music skill that is employed in *Chimaisiri* music. Throughout the world, different cultures and Africans embrace improvisation in their music performance and the Jindwi people of the Zimunya community are not left out. Karolyi (1998:49) confirms that “African music is characterized by the concept of improvisation which is closely related to the variation technique”. This is true because all songs that are sung in the Shona tradition are full of improvisations and they may sound different because of this technique. Basically, improvisation in this case, entails the duplication of short phrases, that is, the melodies and rhythms are branded by being sung recurrently in short music themes. In my analysis, when the Jindwi people were singing their songs, the singers improvised the songs in smaller units and decorated them, and strayed from the original music piece and this gives *Chimaisiri* music its original expressive power, because collectively everyone will contribute musically to the music production. This feature resonates with Blacking’s (1976:71) experiences on his study of the Venda people’s music. He notes that:

When and how these variations are introduced is what gives the music its expressive power and this depends on the commitment of the people present and the quality of the shared experience that comes into being among the performers and between performers and the audience.

I agree with Blacking’s views because variations add value to the music as performers will be able to express themselves more by adding variations. In my analysis of *Chimaisiri* songs I discovered this skill when the Jindwi people change from one tone or key to the next, at times producing a dissonance and the lead singers could do that deliberately to improvise the music and the

¹⁰⁷ Poetry is a very powerful communicative tool used by the Jindwi people to communicate to the ancestral spirits as well as to the community members

¹⁰⁸ Traditional Shona story telling or folklore which is a very important feature amongst the Jindwi people. They strongly use them in their everyday life and in their music to teach the community about their indigenous knowledge systems and cultural belief systems.

responding voices *vadairi* could continue with the music and respond melodiously. Nzewi and Nzewi (2007:35) acknowledge this feature in African music by postulating that “improvisation in African music is also found in the form or shift in tonality within which the lead singer may shift from one key to convenient one, and other join in harmoniously still maintaining the expected aesthetic quality”. Turino (2008) also comments the aspect of African music improvisations that in African music there are spontaneous approach to melodic variations, relaxed vocal timbres, use of exclamation, and the dance overlapping textures valued by the Shona people of Zimbabwe in *makwaya* performance. To add to the foregoing authors’ viewpoints, in an interview with Eva Chisamba of Chisamba village, she acknowledges that:

Kuungana nekuurungana kwemazwi panoimba mutemi, achitungamira chimbo kunoyanikwa pachena nehunyanzvi hwake uye kufunga kwake uye anoratidza izwi renharaunda. Saka mutemi anatora mukana wekudzidzisa kana kubaira zani vangu vemunharaunda mune zvinhu zvinonga zvichiitika munharaunda, izvi tinonyanyozviita paHumwe.

The accumulation of numerous lyrics when a soloist (*muimbi mumwe*) is leading the song is essentially produced by his or her creativity skills and through this art, during performance the lead singer (*mutemi*) will symbolize the voice of the community or will be the community itself, therefore he or she take opportunity then teaches or counsels different individuals or the community on certain important issues happening in the community, and we normally do this during a *Humwe* rite (13 October 2019).

I agree with the foregoing interviewee sentiments because the lead singer has the capacity to caution the people through improvisations. Nzewi (2007:314) seems to agree with this philosophy raised by Eva Chisamba, stating that through improvisation, “whilst reprimanding the individual in public”, the community also “monitors or conscientizes individuals by publicizing the individual members “socially critical issues”. I concur with Nzewi’s views because in other ethnic groups in Zimbabwe, a skillful lead singer is also used to employ some variations when singing to caution some individual behaviour during a traditional function called *Jakwara*¹⁰⁹. Dr Sekai Nzenza in an article on 08 May 2012 in *The Herald* newspaper complements this view, that *Jakwara* “was the platform to speak out one’s mind in the open using song, poetry, dance, humour and oratory”. I agree with the foregoing author’s views because I have witnessed this skill being implemented in a *Jakwara* as the lead singer caution the community. This musical skill clearly indicates a

¹⁰⁹ *Jakwara* was a seasonal dry season harvest event where all boundaries of decorum were broken and hurt feelings aired out in the open without fear of reprisal (Dr Sekai Nzenza: 2012).

“humanly organized sound”, as postulated by Blacking (1976:89). Importantly, for one to tactfully employ this variation, one needs to possess good variation skills. These variation skills are also present in other African music as postulated by Dargie (1988) in his study of Xhosa music. Dargie (ibid: 95) used the word ‘salting’ to refer to improvisation and comments that “the Xhosa people embrace ‘salting’ in their music to make the songs interesting”. I concur with the sentiments raised by the foregoing author because the Jindwi people also embrace this aspect in their music presentations.

In my analysis I observed that, the Jindwi people also embrace the ‘salting’ aspect in their melodies through using poetry (*nhetembo*) and storytelling (*ngano*) to make them captivating. I also discovered that the aspect of ‘salting’ is greatly employed when the song is now in motion to beautify the music and it also helps the performers to superbly express themselves and when the performers do so, they will be applying the Sociological Aesthetic Theory to express themselves. Some village elders added that they call the ‘salting’ aspect as *kunatsa*¹¹⁰ or *kunatsura*¹¹¹. I also observed that when the Jindwi people perform *Chimaisiri* songs, they could ‘salt’ their music splendidly. I have noticed that the ‘salting’ aspects is not limited to melodies only, but is generally applied to the entire music presentation, such that the ‘salting’ includes vocal, rhythmic, harmonic and instrumental performance. The Jindwi people enjoy *kudetemba*¹¹² or *nhetembo* (poetry) and *ngano* (story-telling); therefore, when they sing *Chimaisiri* songs, they could employ a separate music line or a melody on top of the original piece of music, then they embrace these aspects to elaborate the musical sounds and to make the musical performance whole and well organized.

During my field work, I have observed that the Jindwi people through employing these poetic and story-telling aspects as their expressive musical styles, are able to express their symbolic values, life experiences and their cultural values. This resonates with Blacking (1976:89), who alludes that “because music is humanly organized sound it expresses aspects of the experiences of the individuals in society”. I concur with Blacking’s views because when the Jindwi people perform, they display some form of discipline and direction in their presentations. *Chimaisiri* music is not different from other music because it replicates the different forms of music which is performed

¹¹⁰ To add spices and seasons to a musical production.

¹¹¹ To spruce and put elegance.

¹¹² Reciting a poem.

in different Africa societies. *Chimaisiri* music also follows ideas raised by Blacking (1970), who notes that tonal fluctuation is further an essential feature of South African ritualistic music and this also has some impact of their melodic structure. Blacking (Ibid: 207) confirms that many Pedi melodies, "seem to be derived from a conceptual framework of chords rather than single tones, so that a harmonized melody is the full realization of a sequence of blocks of sound and the single line of melody is in a sense incomplete". I think this difference in melodic structures is exacerbated by our African different notes. Our African languages have some great positive contributions towards choice of our melodic arrangements and performance. The consequence and enunciation of linguistic tones in melodies is plainly illustrated by Merriam (1958:12), who reports that "Since tone is important in so many African languages, it follows that verbal pitch contours are likely to be important factors in creation of melodies". This is very important because different African songs place emphasis on tone and speech and this automatically has some influence on the song melodies. A language, pitch and tone tribute to the creation and performance of their music melodies. It is worth noting that different African music scholars have done some widespread ethnomusicological studies in various African musics to find out the effect of pitch, tone and melodies in African music performances. Agordoh (2005) confirms that numerous researchers, including Morris (1959), Rycroft (1991) and Blacking (1976), have concerned themselves with finding out the relationship between pitch and melodies in different African musics. I concur with the views raised by the foregoing scholars because during my field work in the Zimunya community, I realized that the various songs that were sung by the Jindwi people during *Chimaisiri* dance enactment exhibited that there is a relationship between pitch, tone and melodies.

7.3.3 Harmonic structure

During my interaction with the Jindwi people as they performed their songs on their cultural rites, they enjoyed employing the harmonic concept to embellish their music performance. I observed that different singers were tactful in employing this technique when they sang *Chimaisiri* songs and the music would become very pleasurable to the hearers. I also noticed that the harmonic aspects had a great impact on the audience because it lured them to join in and participate during the different musical performances. Harmony is when there are numerous pitches being played, performed or sung simultaneously. Kaemmer (1993: 105) views harmony as:

A musical concept referring not only to notes that are sounding together (chords), but also to notes that are perceived together even though they may sound

successively. Harmony is basically the progression from one type of prescribed sound combination to another.

Correspondingly, Chouiniere (2016) postulates that harmony generally is about chords, which occur any time there are three or more notes played at the same time. I concur with the foregoing authors because a harmony is produced when two complementary notes sound at the same time in a piece of music. Kraemer (2017) acknowledges that harmony is found in chords or can be played with a main melody. Drawing from Kraemer's view, I have noted that while *Chimaisiri* songs were being sung they produced some refreshing rich musical harmony with some combinations of the main melody and the responding voices. During focus group discussions and participant observations in different villages in the Zimunya community, interviewees disclosed that a harmony is *kuwirirana kwemazwi* (sweet coherence of musical notes). During an interview session with Washington Muradzikwa, in Photo 7.4 below, he explained interesting information on harmony in Mapembe village 09 October 2019, he commented that "*Kuwirirana kwemanzwi achienderana mumitsara yakasina. Vamwe vanoimba nezwi repamusiro vamwe repasi zvowirirana uye mamwe mazwi achikwira kumusoro*". (Harmony is an all-inclusive voice combination of melodic lines which are sung horizontally and vertically during a song presentation. This will produce a beautiful piece of music).



Photo 7.4: Washington Muradzikwa, a spiritual hunter and a village elder in *Mapembe* village during an interview session in *Mapembe* village during a *Makasva* rite on 09 October 2019. Photo captured by Caleb Mauwa.

Following Muradzikwa's views, this is true because harmony can be termed as being 'vertical' or 'horizontal' because it involves notes that are played or sung in succession and read, for the most part, horizontally from left-to-right. Most *Chimaisiri* songs are sung in harmony and this harmony comes through the responding voices which will respond to the leader (*mutemi*) during a song presentation. I have also observed that most of *Chimaisiri* songs in their different classes have complex texture. Kraemer (2017) concurs that the complexity of a song in terms of its harmony, is explained through texture. This is real because I have observed this aspect in most of the *Chimaisiri* songs which were sung in different villages in the Zimunya community. Texture can be simple or elaborate, and is described using the terms expounded in the subsequent paragraphs.

7.3.4 Monophonic structure

When this aspect is being employed by the Jindwi people, one person or a soloist would sing in a chant during a musical performance. In an interview with Headman Tonganai Zimunya on 12 October 2019, he disclosed that there are some sacred *Chimaisiri* songs which are not supposed to be sung by everyone and these songs are mainly sung in secreted family rituals because only one unaccompanied singer will perform. This is true, in that a monophonic melody is just a single line of melody with no harmony and if more than one musician plays or sing the same melody together, this is called playing performing in unison. This resonates with headman Jaricha's view that if this type of melody (monophonic) is sung by two or more people, then it is now called *Chimbo cheruzhinji* (unison). Song 7.6 shows an example of a monophonic melody that is mainly sung when villagers are congregating during a *Makasva* rite in the Zimunya community. This song answers one of the research questions on societal healing. The song means *Mvura naya uchenure* (rains fall down and cleanse) and this song falls into two classes of Jindwi song classification that is *nziyo yekurapa* (rain making) as well as *nziyo dzekurapa nechenuro* (healing and cleansing). It is principally sung by a Zimunya community spiritualist or a ritualist with some assigned powers to invite the community ancestral spirits. During my field work in different Zimunya communities, I heard this song being sung and I discovered that customarily in the Zimunya community, such a song is sung *mambakwedza* (during dawn period) and the singer must sing this song in a traditional hut made of mud and with a thatched roof known as (*kichi*), as illustrated in Photo 1.6, while squatting facing the traditional alter in the hut known as (*chigara makumicha*). I also observed that no-one is supposed to join in when one sings this song because it is believed that if anyone

does so, his or her voice will be taken away by *varoyi* (witches). Normally, the traditional authorities will sing this song while squatting and clap their hands in honour of the ancestors. In an interview with Tonganai Zimunya, he disclosed that this type of song is not very familiar in their community because generally the community members have never sung this song; it is only sung by the traditional authorities in very secretive atmosphere, with the belief that they will be awakening the ancestors from slumber (12 October 2019).

I heard this song during an interview session demonstration by Tonganai Zimunya in Jaricha village on 12 October 2019. He sang this song at least three times, repeating it, and I was thus able to deduce the key (C) he used to sing the song. He sang the song with so much power and drama while exhibiting unique facial expressions that were remarkable. He disclosed that *Chimaisiri* songs are expressive songs because they are symbolic in nature and they are sung to invoke the spiritual beings; therefore, when one is singing *Chimaisiri* songs, one has to be articulate, as he demonstrated during the enactment of the song *Mvura naya uchenure*. The reason of singing this song with articulacy is that it's a healing and rain song, therefore the singer has to be composed because he will be singing the song to the ancestors asking for rains and societal healing to take place. In my analysis of this song during an interview demonstration, I discovered that this song can be interpreted in the lense of the Sociological Aesthetic Theory and Therapeutic/ Medicinal Theory because the singer will expressively exhibit his emotions and semiotics when singing this song and the singer also calls for healing and cleansing to take place within the community. The song's meter is $\frac{4}{4}$ and the song's rhythm embraces a mixture of quarter notes, 16th notes and 8th notes, and this combination made the song comfortable to be sung, although the song sounded a little faster. Presented below is the song *Mvura naya uchenure* (rains fall down and cleanse).

Mvura naya uchenure

Transcribed by Caleb Mauwa

(♩ = 110)

Chimaisiri Traditional Song

Melody 
Turukawoye ucheure tu-ruka tifarekufari - rakuchaurwaturukatu turuka mvura woye.

Song 7.6: *Chimaisiri* song: Mvura naya uchenure (Rains fall and cleanse)

Song: Mvura naya uchenure

Performed by: Tonganai Jaricha during an interview demonstration

Performance venue: Village head Tonganai Zimunya homestead, Chisamba village

Documented and transcribed by: Caleb Mauwa

Date: 10 August 2019

Literal translation of lyrics of the song

<u>Chijindwi</u>	<u>English translation</u>
<i>Turuka uchenure</i>	Fall down and cleanse
<i>Turuka tikufarire</i>	Fall down rains so that we can rejoice
<i>Kurapwa nekuchenurewa</i>	To be healed and to be cleansed
<i>Turuka mvura woye</i>	Fall down rains
<i>Nyika irapwe icheneswe</i>	To heal and cleanse the land

The literal meaning of the song

The song appeals to the ancestral spirits who cause the rains to fall down, to heal and cleanse the entire community. It is believed that once the rains fall, they will cleanse every dirty aspect that is staining the people and heal the whole community. Wherever there is dirt in the community, that dirt will be washed always and swept away by the flowing waters and taken to the rivers, which will eventually take the dirt away and dump it in the oceans. In the song, the singer is appealing for the rains to come immediately and provide a cool atmosphere as well as cleansing for the contaminated land. It is the belief of the Zimunya community that when rains are not falling, the land and the people will be contaminated with sin and other wicked things, therefore, the community requires heavy rains which they call *Chimvuramahwe* (strong rainfall) to fall and cleanse both the people and the community. The Jindwi people's belief is that when the rains fall,

it will cleanse the people and the entire community as well as scrape away all the dirt and dump this in the ocean.

7.3.5 Polyphonic structure

I have observed that some of the *Chimaisiri* songs embrace the polyphonic melody form. The songs have two distinct melodies. The first melody line which will be on top and requires a voice with high pitch register, normally it is performed by the lead singer (*mutemi*). I have observed that the lead singer can be male or female, as there are no restrictions of gender in lead singing. The melody which is presented below, is performed by the both the lead singer and a responding voice (*mutemi* and *mudairi*). In Song 7.7 is called *Chihwehwete* (Pseudonym of someone whose behaviour is unpredictable and untrustworthy), the song is sung by the Jindwi people on their cultural rites particular in a *Humwe* rite. It is a song that encourages unity and cohesion amongst the people (*nziyo yekubatanidza vanhu*) and the message of the song answers a research question on social cohesion because the messages encourages good behavior amongst people as well as encourages the community members to live together in peace and harmony. In my analysis of this song, I distinguished that the song embraces the Social Cohesion Theory because the lyrics encourages unity and cohesion amongst the people. In an interview with Tonganai Zimunya, he confirmed that most *Chimaisiri* songs involve polyphonic melodies; however, they require good singers to lead and respond (12 October 2019). I agree with Tonganai Zimunya's views because I observed that this song is a good example of one of the *Chimaisiri* songs that embrace two or more independent melody lines which harmonize. This song was performed during an interview demonstration by Tonganai Zimunya and his son Douglas Zimunya (duet) on 12 October 2019, at sub-head Tonganai Zimunya homestead. The song's rhythm encompasses some evenly distributed quaver (8th) notes, while the harmonizing part embraces some scattered distributed dotted crotchets and some quavers. The song's meter is $\frac{6}{8}$ and it embraces the *Mhande* drumming beat which was discussed earlier in the previous paragraphs. As this duet sang, I deduced that the song was sung in the key of C major.

Chihwehwete

Transcribed by Caleb Mauwa

Chimaisiri Traditional Song

Doh is C

d' : r' : m' | r' :- : r' d' : r' : m' | f' :- : s' f' : m' : r' | m' :- : r' d' : s : m | d :- :-
 Chi-hwe-hwe-te wa u - ya zvi - no i - we chi - ta - mba wa - ka - che - nje - ra.

| d :- :- | t :- :- | d :- : t | l :- :- | r : m : f | s :- :- | d :- : s | d :- :-
 I - nzwa wa - u - ya, ta - mba wa - ka - che - nje - ra.

Song 7.7: *Chimaisiri* song: Chihwehwete

Song: Chihwehwete

Performed by: Tonganai & Douglas Zimunya (father & Son) during an interview demonstration

Performance venue: Village head Tonganai Zimunya's homestead, Jaricha village

Documented and transcribed by: Caleb Mauwa

Date: 12 October 2019

Literal translation of the song

This is a warning song referring to a person called *Chihwehwete*. In Jindwi culture, a person denoted as *Chihwehwete* is someone whose behaviour is unpredictable and untrustworthy. The song is warning this person to be cautious in everything he does because his movements and behaviour are being monitored by everyone around him. In the song, the name, *Chihwehwete*, is used to encourage everyone in the society to live in peace and harmony with others because the community so that the people can be a united force. Basically, the song teaches individuals that the behaviour of community members is regulated and monitored by the society at large.

Literal translation of lyrics of the song:

ChiJindwi

Chihwehwete wauya zvino

Chitamba wakachenjera

Munhu wese wemuno

Ngatigarisanei zvakanaka

English translation

Hey Chihwehwete you have now come

Make sure you behave accordingly

Everyone in this community

Lets be united

7.3.6 Heterophonic structure

I have observed that some of *Chimaisiri* songs embrace different voice lines although the voice lines or melody lines are not prescribed to the performers but come involuntarily as the singers

perform. When the Jindwi people sang their songs, seldom did I hear an exclusive melody which was performed by the lead singer while the second distinct melody being sung by the responding voices. However, a third melody was also heard as an additional voice line from the responding voices, but it was not as distinct as the other first two melodies. Kraemer (2017) postulates that in heterophonic melody, a slightly elaborated melody with one or two voices and some intervals are performed. I concur with Kraemer's view because through heterophonic melody, the harmony is interspersed throughout the entire music piece and it involves the simultaneous performance of the same melodic line, although there may be slight individual variations by two or more performers. Therefore, the textures consist of multiple performers singing a single melody all at once, each adding their own subtle variations. Through analysis of the song performances, I have observed that the Jindwi people do not assign prescribed voice lines to performers so that they can follow them; however, mechanically the performers will instinctively and dexterously merge their voices and harmonize splendidly and that is when an additional voice would emerge. I have also noted that what is important during a music performance amongst the Jindwi people is the combination of rhythm and reciprocated agreement of voices which are not conventionally prescribed. This resonates with Jones (1954: 395), who alluded that "a minor emphasis on harmony by Africans, but for Africans to produce the beauty of their music, the combination of their rhythm and harmony is very important". I agree with Jones views, because when I was studying *Chimaisiri* dance and music, I observed that in different songs that were sung by the villagers placed slight prominence on harmony but amazingly they sang powerful cultural songs filled with unique rhythms and harmonies.

I concur with the foregoing author because the combination of rhythm and harmony is enjoyed by many performers in the Zimunya community although they do not place emphasis on harmony, because they believe that the ancestral spirits will lead the singers to merge voices and this will also attract them to manifest into the physical through the *homwe*. As highlighted in the preliminary chapters, this feature of *Chimaisiri* music is used by the Jindwi people to invoke their ancestral spirits to come. The Jindwi people believes that if they employ this aspect when they sing, their ancestors will hear them more because the ancestral spirits want the community to sing as a unity. Some villagers disclosed that when they employ the heterophonic aspect in their music they will develop poise when they sing and that is one aspect that is required by the Jindwi people to invite

the spiritual beings of their community to come and speak with them. The heterophonic technique is also common in some different world music, such as the Indian music, some types of jazz and in many other music genres. It is paramount to observe that most of the songs which are transcribed and presented in this thesis embrace the heterophonic melody aspect. The analysis of harmony in *Chimaisiri* songs helped the researcher to find the general types of harmonies and how the changes in harmony are appreciated by the Jindwi people.

7.3.7 Metric structure

During field work, I engaged in participant observations where I observed that different *Chimaisiri* songs embrace contrasting meter and there is no prescribed meter which the performers employ in their songs. The songs transcribed and presented in this thesis are grounded on precise enactments executed by the Jindwi people on their cultural rites. Most interestingly, all these songs were learnt through oral tradition and rote method, as such the songs I have transcribed and presented in this thesis also embrace different time signature (s). It is also of paramount importance to note that traditionally, *Chimaisiri* songs are not transcribed, written or even documented for reference, however, the Jindwi people were able to sing these songs by heart without omitting some lyrics and adhering to the appropriate song's meter. My own interpretation of this ability is that the villagers are able to memorize their songs because they love their traditional songs because they are a symbolic value of the community. During my field work in the Zimunya community, I was happy to observe that when the villagers were performing, they knew by themselves the type of meter (s) which is supposed to be employed in different songs, and at times some songs would change the meter in the midst of the song; fascinatingly, the villagers would comprehend and perform the songs and adapt to the meter changes at ease. As a community, they also know the best song leaders (*vatemi*) who can lead songs and incorporate the appropriate meter. While they do not really know the conventional names of the different song meter (s), the participants I interviewed disclosed that they inherently feel the exact time signature or beat that is supposed to be used for different songs. Thus is true because I observed this possibility in different *Chimaisiri* dance enactment in various villagers I visited during my field work. It is also imperative to mention that some villagers believe that their ability to know all songs as well different songs' meter (s) is celestial and they are assisted by the ancestral spirits to memorize everything.

When I interviewed Tichaona Kasunzuma during a *Makasva* rite on Mount Matanga on 09 October 2019, he confirmed that he does not know the meaning of meter in a musical piece but he confirmed that he knows how to sing in an appropriate time and in precise beat. He also revealed that it is in his blood as well as the performers' blood to sense and execute different song meter when they are performing *Chimaisiri* songs. Erbes (1974) explains metric as the pulse or meter of the song hence time signature of a composition. He stresses that time signature or a meter is defined by the rhythmic content of the composition. I concur with the foregoing author because during my field work, I observed this aspect in use during a *Makasva* rite in Mapembe village on 09 October 2019. Headman Tichaona Kasunzuma would regularly correct some lead singers to sing using the correct time and at times he would stop the music and start the melody afresh using the precise time. Taylor (1996) sub-divides these time signatures into simple and complex times relating on the inspiration of the structure and flow of a melodic composition. Indeed, there are different time signatures which are used in different *Chimaisiri* songs; correspondingly, *Chimaisiri* songs also embrace different time signatures. When the villagers were performing in different villages in the Zimunya community, I noted that some of the *Chimaisiri* songs embrace some metric modulation or metric ostinato and these also influenced the mood of certain songs. Furthermore, I also observed that whenever an efficacious song performance of a song with metric modulation and metric ostinato is done, spiritual connection will take place amongst the participating villagers and spiritual possession would also take place. Through observations, I noticed that the reason for this routine is that the ancestral spirits manifest earlier if the *Chimaisiri* dance and music are effectively executed.

I have learnt that *Chimaisiri* songs make use of different time signatures, and hence all the songs which are transcribed and presented in this thesis embrace different time signatures. In support of this, Chernoff (1979: 45) confirms that "African music is often characterized as polymetric." This view is true and very different from other types of world music particularly some Western music. Interestingly and skillfully, some African music can be sung or performed assigning different meters of different melodies and instruments and all these harmonize, as executed by the Jindwi people when they sing *Chimaisiri* songs. The songs presented in various chapters of the thesis which embrace $\frac{6}{8}$ meter, include *Tora wuta hako* (Grab your bow and arrows), illustrated in Song 7.1; *Panorwe mukono* (When bulls battle), shown in Song 7.4; *Tora gona* (Grab the powerful

charm, Let us go), presented in Song 7.5, and *Chihwehwete*, shown in Song 7.7. Songs which embrace a metric ostinato through using a $\frac{4}{4}$ meter include *Maisiri woye* (Hey Maisiri), shown in Song 5.1; *Huya ndikutaurire* (Come let me inform you the secrets which upholds this home), illustrated in Song 5.3; *Mvura naya uchenure* (Rains fall down and cleanse), presented in Song 7.6; *Matsvaira* (The cleaner), illustrated in Song 7.9, and *Chembere dzaungana* (The evil people have converged again), shown in Song 7.13. The songs *Matsvaira* (The cleaner), displayed in Song 7.9 and *Ndiwe unechikwerete* (It is now your turn to shine), presented in Song 7.8, encompass a metric modulation: these songs begin with another meter then eventually alternate to employ the $\frac{12}{8}$ meter. The song *Mhondoro dzinomwa* (Spirit mediums water in mighty Zambezi River), illustrated in Song 5.2, employs the $\frac{3}{4}$ meter, while the songs *Mudzimu woye* (Our ancestor) and *Vachabvuma* (They shall be satisfied), illustrated in Song 7.11, employ a metric ostinato and the use of a $\frac{2}{4}$ meter.

Three songs presented in this chapter which involve the aspect of metric modulation are *Ndiwe unechikwerete* (It is now your turn to shine), shown in Song 7.8.), *Matsvaira* (The cleaner), illustrated in Song 7.9, and *Chembere dzaungana* (The evil people have converged again), presented in Song 7.13, but the songs embrace much unique, comprehensive and extravagant drumming styles. In the Jindwi culture all these songs are recreational and incidental songs they are *nziyo yekubatanidza* (songs that encourages unity and social cohesion). All these songs relate to the research question on social cohesion. Presented in Song 7.8 below is the song *Ndiwe unechikwereti*, which follows a *Jiti*¹¹³ playing style that is very common in some modern genres in Zimbabwe music, where drumming patterns dominate in a piece of music. I observed that when this song was being performed, it embraces metric modulation. Firstly, it starts with $\frac{4}{4}$ meter then later it deviates to the $\frac{12}{8}$ meter. Turino (2000:233) acknowledges that *Jiti* is a social dance drumming tradition played in fast $\frac{12}{8}$ meter with drums and *hosho* in informal settings. Chamisa (2014:84-85) postulates that:

The *Jiti* rhythmic pattern is regarded as an indigenous *Ngoma* style that originated with the Shona people. On the other hand, its origins are associated with the

¹¹³ *Jiti* is a Zimbabwean popular music genre which is a result of the combination of Shona rhythms and text but involves some complicated and sophisticated *Ngoma* styles.

interaction of South African urban styles namely *marabi*, *tsaba-tsaba* and *jive* (South African jazz), as well as Congolese *rhumba* and Shona indigenous styles.

I concur with the foregoing authors because when *Jiti* music is being played, it resembles different complicated drumming styles which are not originally from Zimbabwe, but also involve some borrowed drumming styles. *Jiti* is also a fast and moving upbeat which keeps the performers alive and energetic. Because of this feature, some people have labeled this music style as ‘music for the youth’ or the young and budding. Turino (2008) and Kaemer (1975) confirm that *Jiti* music is generally agreed to be music for the youths. I concur with the Turino and Kaemer views because when ever the *Chimaisiri* dance is performed and a song with a *Jiti* drumming style is performed, I have witnessed young adults and couples perform joyfully and enthusiastically because they were stimulated by the enchanting *Jiti* drumming.

The performance of the song *Ndiwe unechikwereti* is very essential amongst the Jindwi people, because it embraces the *Jiti* style which is popularly known for the inclusion of folktales which is symbolic of the Jindwi people’s culture. Musiyiwa (2004) confirms that folktales are children’s most popular oral art form in Shona and indeed in all other African cultures and beyond. This is true because through observation in different villages in the Zimunya community, folklore as per the Jindwi people’s custom, they believe that they will be able to teach the community members, particularly young adults, about the community Indigenous Knowledge Systems as well the community’s cultural beliefs. The song *Ndiwe unechikwereti* which is presented below, embraces some compacted 8th and dotted 16th notes to produce a hopping and syncopated rhythmic pattern to complement the sophisticated drumming rhythmic patterns from the *pfuredzinde* drum, while the *hwariva* drum plays some basic condensed triplets beats to uphold the song’s rhythm. The *hosho* also plays an intricate rhythm which involves some 8th and 16th notes. The hand clapping will only articulate and maintain a $\frac{4}{4}$ or $\frac{12}{8}$ meter beat.

Ndiwe unechikwereti

Transcribed by Caleb Mauwa

Chimaisiri Traditional Song

Doh is F
Moderato ♩ = 120

CALL

RESPONSE 1/ FEMALES

RESPONSE 2/ MALES

Moderato ♩ = 120

DRUM

HOSHO

CLAPPING

| d ,d- :d .,d |d :- | d ,d.- :d .,d |d :- | d ,d.- :t. .,l |s. :-
 Chi mwe ne - chi-mwe, chi mwe ne - chi mwe, chi mwe ne - chi mwe.

: | . ,s. > .s. | l. .l. :l. .,f |l. .,s. :- | m. : | . ,l. > .l.
 Sa - ka ndi - we 'ne chi-kwe - re - ti, Sa - ka

: | . ,s. > .s. | l. .l. :l. .,f |l. .,s. :- | m. : | . ,l. > .l.
 Sa - ka ndi - we 'ne chi-kwe - re - ti, Sa - ka

3 3 3 3 3 3 3 3 3 3

7

| d ,d.- :t| ,l| s| :- | : | : | d ,d.- :d ,d |d :-
 chi mwe ne - chi mwe. Chi mwe ne - chi mwe,

|m| : | ,l| s| s| s| ,s| l| ,s| :- |m| : | ,s| s|
 -ti, Sa - ka ndi - we 'ne chkwe - re - ti,

|m| : | ,l| s| s| s| ,s| l| ,s| :- |m| : | ,s| s|
 -ti, Sa - ka ndi - we 'ne chkwe - re - ti,

Song 7.8: *Chimaisiri* song: Ndiwe unechikwerete

Song 5: Ndiwe unechikwereti (cf. Appendix 3, DVD 3. Time: 20:41-23:56)

Performed by: Chinyauhvera traditional dance group

Performance venue: Village head Chisamba homestead shrine

Documented and transcribed by: Caleb Mauwa

Date: 31 August 2019

Literal translation of the song

The song is sung during a *Makasva* and *Humwe* rites when the villagers are waiting for the arrival of the ancestral spirit. The coming of the ancestral spirit is not definite in terms coming at a specific time; however, for the ancestral spirit to come a little earlier than expected, this song is such to lure them to come. In the song, the singer is informing the ancestral spirit that everybody is now ready and waiting for its arrival. He further alludes that the community has done everything that is supposed to be done; therefore, it is now the ancestor's turn to come and manifest in the physical and talk with the villagers.

The song lyrics and contextual meaning

Mutemi:	<i>Chimwe nechimwe chine nguva yekuonekwa</i> (Everything has its own time to shine)
Vadairi:	<i>Saka ndiwe unechikwereti</i> (It is your turn to shine, come out)
Mutemi:	<i>Buda ndiwe une chikwereti</i> (It is your turn to shine, please come out)
Vadairi:	<i>Saka ndiwe unechikwereti</i> (It is your turn to shine, come out)
Mutemi:	<i>Buda uratidze zvaunazvo tidzidze</i> (Come and show us what you are cable of doing, so we learn)
Vadairi:	<i>Saka ndiwe unechikwereti</i> (It is your turn to shine, come out)

My metric analysis in different *Chimaisiri* songs helped me to comprehend that metric modulation is the use of more than one-time signature in a musical work, while metric ostinato is the use of one key throughout the entire song. My field work helped me to hear different *Chimaisiri* songs while being performed in their appropriate context and encompassed both metric modulation and metric ostinato. Furthermore, my analysis revealed that the majority of *Chimaisiri* songs include simple quadruple time, while some employ compound duple time, as acknowledged by Nzewi and Nzewi (2007:30), who confirm that compound duple time is a characteristic in most African music in general. During field work, I engaged in fruitful focus group discussions and participant observations in the Zimunya community, where the villagers sang different *Chimaisiri* songs which encompass one meter throughout the song, while other songs embrace more than one-time signature throughout the entire song. Nzewi (1999) refers to metric modulation as poly-meter, whereas Agawu (2006) explains metric ostinato as the use of one meter or time signature maintained throughout the whole song. Most importantly, my analysis of time signatures assisted me in unearthing the general disposition and appeal of the *Chimaisiri* songs as musical performances of the Jindwi Indigenous Music Knowledge. In this case, the analysis of the data from some of the songs transcribed by the researcher employed metric ostinato to determine the changes in the general disposition and emotion of the *Chimaisiri* songs.

7.3.8 Rhythmic Structure

When I was studying *Chimaisiri* songs, I discovered that the Jindwi people place commendable value on song rhythm. Remarkably during my field work, I discovered that when the Jindwi people particularly the women were performing their indigenous dance and songs, they could tap their laps or thighs (*magupiti*), while the men execute the finger clicking technique, nodding of head and tapping of feet to maintain the songs rhythm and pulse. All these techniques resemble the

Jindwi people's values and enjoyment of the song's rhythms. This is why they perform their songs while dancing and articulating some rhythmic movements. This resonates with Agawu (2006:18) who concurs that "Africans generally reinforce their understanding and enjoyment of rhythm and beat through dance". I have also observed that the majority of the female dancers in the Zimunya community in response to the amusing and twinkling of *Chimaisiri* songs, tap their hips and buttocks to maintain the song's rhythmic patterns, at the same time producing the much desirable African percussive sounds. Rhythm therefore refers to strong patterns of sounds, words or musical notes that are used in music, poems and dance. Kaemmer (1993:98) suggests that:

Rhythm is patterned differently in many societies. Rhythm without a pattern of accent, stress, or rests present is called free rhythm as represented in the chant. Metric rhythms are basically duple, triple or asymmetrical. Duple rhythms are those in which two beats appear to belong together triple rhythms have three beats perceived as grouping.

I agree with the ideas recognized in the foregoing citation. When I was studying *Chimaisiri* dance and songs, I heard different strong and pronounced patterns of words that kept on recurring during song performance. These patterns were also visible when the *Chimaisiri* dancers were performing in different villagers during *Makasva* and *Humwe* rites. Aspaas (2004) highlights that rhythm is determined by the principles of augmentation and diminution. I concur because when a piece of music is being performed, such features are clearly heard in the rhythm of the music and these two principles do have a direct impact on the mood of the entire song. To supplement on the aspects of rhythm, Morris (2004) suggests that augmentation entails the use of notes with longer values. This seems to be true because when I heard different *Chimaisiri* songs, this feature was widely used in different songs particular when the lead singer led the song. I observed that when the lead singers were leading the songs, they could stretch words of some songs as the responding voices continued singing. I also observed that rhythmic augmentation in *Chimaisiri* songs is characterized by charming, graceful and fervent dispositions by the performers. Additionally, I noted that the rhythmic material in *Chimaisiri* songs is related to augmentation which is also associated with polyrhythm. Fowler (2004) confirms that use of notes with large note values, normally termed diminished rhythms; result in heavier, resolute, bold mood, whether fast or slow. Therefore, the concept of understanding these types of rhythms made my interpretation easier, as these rhythms set a certain temperament and calls for a certain tone in a song performance. I have also observed that some of *Chimaisiri* song rhythms had irregular beats; some started on off beats

(anacrusis) and some embraced syncopation. Hodges and Sebald (2011:20) acknowledge that “irregular beats and off beats evoke the mood of the dance”. I concur with the submissions by the foregoing scholars because through study I have discovered that some different songs employ a leaping beat in the beginning of the song, and some songs also have some hopping beats throughout the song this is typical in different Shona songs. In my analysis of *Chimaisiri* songs I have distinguished that songs with off beats keep the performers alive during the dance enactment and they also attract the ancestral spirits to preside over their performances. I also distinguished that off beats stimulate the performers when they perform because they induce the disposition and sensitivity of the *Chimaisiri* dance.

During my interaction with the different participants, they disclosed that they put special emphasis on song rhythm for them to enjoy the song and identify the song at ease. This is true because in my analyses of the different *Chimaisiri* songs I discovered that some of the *Chimaisiri* songs embrace complex rhythms and this make the songs to be stimulating and moving. Furthermore the performers will be able to freely express their emotions and culture through song and dance. I have also read and discovered that there are also some African musics which place much emphasis on rhythm and some also embrace complex rhythms which are also enjoyed by many, such as in the Zulu music, and the Venda music of South Africa, as well as in Ghanaian music. Some scholars such as Collins (2003) believe that in Ghanaian music, rhythm is an important aspect. Mugovhani (2010:69) concurs that mainly Zulu songs make “use of the Zulu rhythm ostinato, and the complex Zulu rhythm incorporated in the *Izinngoma zikaShaka*”. I concur with the views raised by the foregoing authors because rhythm is viewed as the core of music in different African traditions. Importantly, I also observed that the Jindwi people of place much emphasis on song’s rhythm because they believe it keeps them alive and they also believe that their ancestral spirits reside in live *Chimaisiri* dance enactments. During a focus group discussion in Chisamba village, I had a stimulating interview with headman Chisamba at Muhacha shrine; he narrated that “rhythm is the ‘heart’ of a song and without it any song will have no life, meaning and movement” (13 October 2019). Therefore, rhythm plays a very important role in the performance of every song that can be performed in every culture and for a specific reason.

Some *Chimaisiri* songs as distinguished by the researcher in this thesis embrace some African music elements and largely form the basic song rhythm. As stated by Morris (1959), the researcher

made a rhythmical analysis of *Chimaisiri* songs to determine the mood and feeling of the songs with the aim of finding out how the performers and the audience would respond to the music performance, and he discovered that all the participants responded merrily and with confidence during the different song enactments. I also encountered a mammoth task in transcribing *Chimaisiri* songs because of its rhythmic complexity in syncopated rhythms which involve an assortment of 16th notes, dotted 8th notes, accentuated quarter notes and in some songs, some articulated triplets. Through research I have discovered that most African songs have complex rhythms and they are sung in different ways, and as such, *Chimaisiri* songs emulate this characteristic of most African musics. It is interesting to note that this African rhythm feature is also embraced in other music styles. Gulyas (2014: 33) concedes that “this rhythmic complexity can be found in many American musical styles, such as jazz and hip pop”. I concur with Gulyas’ views because if you listen to some jazz and hip pop songs, you will hear some complex rhythms which are familiar with some African music rhythms.

When I was listening to some *Chimaisiri* songs, I realized that some songs embrace triple meter; astonishingly, different villagers were also able to identify and execute the exact rhythm required in the different songs. The idea of *Chimaisiri* songs embracing a triple measure rhythm is reinforced by Tracey (1988), who postulates that African rhythm particularly that of the Zimbabwean *Shona* people is triple in nature. In support of this viewpoint, Machingura (2014: 76) in her studies of “Evaluating *Shona* liturgical music in localized practices of Inculturation within the Catholic mass in Zimbabwe”. She also notes that “The *Shona* rhythm is predominantly based on a triple-meter and is cyclic”. This seems to be true because my analysis of *Chimaisiri* songs revealed that most of the songs embrace this meter and the rhythms follow the same meter as discussed in the previous paragraph. Tracey (1988:44) maintains that “some regions of Africa have duple rhythms but some are broadly triple, for example Zimbabwe”. This is true because it is prevalent to note that the rhythm of most of the traditional *Shona* songs and *Chimaisiri* songs resembles the idea of Tracey (1988). In attempt to explain the importance and dissimilar rhythms in African music, Kauffman (1969) in Kaemmer (1993:98) reveals that:

Asymmetrical or irregular rhythms are often used in African music. They consist of patterns combining groups of 2 and groups of 3 equal pulses. These rhythmic patterns have been called additive because they appear to be formed by adding small pulses together into different sized beats. When a song is sung by an individual or a group performing everything in unison there is no multipart music

system. When more than one phenomenon is occurring, we have the phenomenon of multipart music. The presence of multiple parts in Western music is called polyphony, but the term is closely connected with specific European features, so that the term multipart is preferable for purposes of cross-cultural study and comparison. The nature of multiple parts differs considerably from one society to another. A common type of multipart music occurs when various musical parts produce different pitches at the same time.

I agree with the submissions given by the foregoing authors because African music rhythms are very complex and they can only be understood by the people who will be performing the songs. During my focus group discussions and participant observations, I realized that some of the songs which are sung by the villagers had irregular rhythms and syncopated rhythms which were very difficult to comprehend. The most important aspect which I witnessed as the villagers perform their songs is that the lead singers and the responding voices were able to interrelate and synchronize as they articulate the rhythms of the songs, with commendable precision. Kauffman (1969) believes that these rhythms are not really fixed to the entire song but they are supplementary rhythms which may come on top of the main rhythm. One of the songs that I heard being performed which had an irregular beat was the song *Mudzimu wamuka* (Our ancestor has arisen). I heard this song being performed by the Mutinhimira weMapembe dance group during a *Makasva* rite on 09 October 2019. It was very difficult to comprehend the meter of this song because of the meter's irregularity and the performers also employed the meter to improvise the song. As postulated by Kauffman (1969), the other rhythms are basically used to improvise the music since African music has the tendency of embracing many rhythmic patterns which are called polyrhythmic variations.

I realized the polyrhythmic aspect in some of the *Chimaisiri* songs but it was the lead singer who was improvising this technique during a music piece performance and he could add his or her rhythms which were completely different from the main song rhythm. In my own analysis of *Chimaisiri* songs, I recognized that most of the songs' rhythms were unique in vocal arrangement and I also noted that the rhythmic patterns of the musical instruments and the dancers' movements were different. These rhythms were parallel with the vocal rhythm but fascinatingly, all these rhythms harmoniously blend when the entire music production was being presented. Holistically, all these different rhythms patterns produce a distinctive melodious sound density that is pleasurable to listen to. I was privileged to hear different *Chimaisiri* songs being performed and I was able to deduce the different rhythmic structure of the songs. Some of the song had complete

unique rhythms that were difficult to articulate and comprehend but the villagers were able to perform the songs at ease without encountering any problems as they present the songs. One of the *Chimaisiri* songs' which I experienced being performed with a unique rhythmic structure, is the song *Matsvaira* (The cleaner), presented in Figure 7.9 below. The rhythms of the song inclusive of dance movements, instruments and vocals were different. Presented below is the song.

Matsvaira

Transcribed by Caleb Mauwa Chimaisiri Traditional Song

Doh is G

: , s :- . s , s :- ^l , s :- , f | f : | : | . , s :- . s , s :- : s , m , s | : | :

Hoo Ma-tsva-i-ra-wo! Hoo Ma-tsva-i-ra-wo!

: | : . , f | f , - :- . m | r : d . , t | . , s :- | - : | . , d : . d ' d :- : l , d

E - me-ri - na wo t- ye. E-me-ri - na ho!

4

., s :- . s , s . l , s . - , f | f : | : | . , s :- . s , s . - : s , m , s
Hoo Ma-tsva-i-ra-wo! Hoo Ma-tsva-i-ra-wo!

., d : . d , d . - : l , d | : | : . , f | f , - : - . m | r : d . , t | . , s :- | - :
E-me-ri-na ho! E - me - ri - na wo - ye. t

8

., s :- . s , s . - : l , s . - , f | f : | : | :
Hoo Ma - tsva - i - ra - wo!

., d : . d , d . - : l , d | : | : . , f | f , - : - . m | r : d . , t
E - me - ri - na ho! E - me - ri - na wo - ye.

11

., s :- . s , s . - : s , m . , s | : | : | :
Hoo Ma - tsva - i - ra - wo!

t , . , s :- | - : | . , d : . d , d . - : l , d
E - me - ri - na ho!

Song 7.9: *Chimaisiri* song: Matsvaira

Song 5: Matsvaira (cf. Appendix 1, DVD 1. Time: 22:42-24:11)

Performed by: Chinyauhvera traditional dance group

Performance venue: Chief Zimunya's traditional court

Documented and transcribed by: Caleb Mauwa

Date: 31 August 2019

The literal meaning of the song

This is a Jindwi recreational and incidental humorous teaching song about a woman named Emerina, who does not have respect for other women's husbands. The name of the song is *Matsvaira*, meaning to clean derived from the Shona word *Mutsvairo* (sweeper), therefore Emerina

is being accused of snatching other women's husbands, taking away all their money as well as cleaning the hard-earned money and resources. *Matsvaira* means 'the cleaner', so the general populace is complaining that Emerina has destroyed people's marriages and she must find her own husband rather than snatch other women's husbands. In an interview with Mbuya Chesa, Photo 7.5, a village elder in Jaricha village, she disclosed that the song also encourages all the women, particular single women, to find their own love, at the same time warning the men as well to marry and get settled since it is permissible in the Jindwi culture to marry more than one wife (12 October 2019). Therefore, Emerina is being advised through the song to get married and desist from leaping from one man to the other because it is not healthy for society. In my analysis of this song, I realized that it is a Jindwi people's recreational song for unity and it encourages all community members to live together in peace and harmony and this song embraces the Social Cohesion Theory because it encourages people to be united.



Photo 7.5 Displaying Mbuya Chesa, a reputable villager elder and councilor in Jaricha village on 12 October 2019. Photo captured by Caleb Mauwa.

When this song was being sung in different villages, it had a completely different rhythm. The Zimunya community members embrace the *Jiti* drum playing style and the song would change unexpectedly from the $\frac{4}{4}$ to $\frac{12}{8}$ and at times it would sound as if it is now embracing the $\frac{2}{4}$ or $\frac{3}{4}$ meter. This effect in songs was basically necessitated by the lead singers and at times it would produce a discordant sound if not well executed. In an interview on 09 October 2019 with Tichaona Kasunzuma about the irregular meter in songs, he commented that "we perform as the ancestral

spirits lead, therefore we just follow the influence of the spirituals during the performance of the songs, that is why we are experiencing this irregularity on this piece of song”. It is true that the Jindwi people sang as the ancestral spirits lead because the change of meter and rhythm in some songs was just abrupt but the performers were contented. I have also noted that the song’s rhythm includes some irregularly distributed 8th and 16th notes. The song also involves some dotted notes which produce some syncopated bouncing rhythms that are pleasant to the ear.

7.3.9 Cyclic form (*Denderedzwa*)

Just like most of the different African songs, *Chimaisiri* songs follow a cyclic routine in all songs. This feature is enjoyed by many because the songs will take time to come to the end; therefore, the singers will sing for a prolonged time until the lead singer stops the performers. *Chimaisiri* songs allows the performers to create other harmonies and embrace vocables as well as groans to embellish the music then to keep on repeating the same lines concurrently in a cycle motion. As previously discussed in the foregoing chapter, *Chimaisiri* music is basically percussive therefore the use of cyclic form is successfully implemented with the accompaniment of percussion instruments and other percussive human sounds such as the *magupiti*¹¹⁴ and *makwa* or *manja*¹¹⁵. *Chimaisiri* songs are very different from English songs and orthodox hymnals which have a prescribed end; equally, most African musics do not come to the end due to their cyclic nature. Green (2018:4) concurs that “unlike Western music, a number of African percussion music is cyclic.

The cycle has a definite beginning and ending according to the spoken language of the people”. I concur with the foregoing author because most of the African musics I have heard embrace percussion music and it is cyclic in nature. Green (ibid) concurs that other African cultures use the same form in their music although differently. She acknowledges the use of African percussion music in its cyclic form, by stating that (2018:4) “the Yoruba people of Nigeria use the same cyclic rhythm, but in a different format from the Ewe people of Ghana”. Teffera (2006) in his six month-based African music studies from February to July 2005 in five east African countries, namely, Kenya, Tanzania, Ethiopia, Sudan and Uganda, observed that African music is basically performed

¹¹⁴ Body percussive sounds produces by women through tapping their buttocks and hips.

¹¹⁵ *Makwa* and *Manja* are rhythmic hand clap sounds.

in a cyclic form. The foregoing author expose that African music is performed in cyclic form, correspondingly *Chimaisiri* music is not left out. Detterbeck (2002:292) also observed the aspect of cyclic form in his studies of *makwaya* music and he confirms that “the circular or cyclic structure of *makwaya* wedding songs is responsible for the continuous repetition that characterizes this type of musical art form”. I have observed that when the Jindwi people performs their songs, the lead singer would start a motif then the responding voices will respond and finish the lead singer’s sentence. In the music sentence, *mutemi* (leader singer) will only develop ideas or themes then gives them to the responding voices who will in turn finish them as they respond. Haecker (2012:58) acknowledges that this form “thus the two forms of lead and response where the lead starts a thought then the response completes it as well as the overlap”. Kaemmer (1993:102) believes that the cyclic form is predominantly revealed in African music:

Cyclic form is the basis of music characterized by improvisation, in which a basic musical idea is repeated but varied with each repetition. African music has a cyclic form termed call and response, in which one person leads out with a phrase and the rest of the people join in with a reply. The call and response form can be repeated indefinitely, this form not only characterizes African music, but also spiritual songs of African-Americans.

I concur with the views of the foregoing authors because through research and I have noted that in different African song, one distinct character in the songs was the aspect of call and response. The song 7.10 below, *Chaminuka ndimambo* employs the call and response format. It is also a healing and cleansing song (*nziyo yekurapa nechenuro*) as well as a hunting song (*nziyo yekuvhima*) amongst the Jindwi people of the Zimunya community and in my analysis I realized that this song can be interpreted in the lense of the Therapeutic/ Medicinal Theory because it calls for healing to take place within the community.

Chaminuka NdiMambo

Transcribed by Caleb Mauwa Chimaisiri Traditional Song

Cha - mi - nu - ka ndi - Ma - mbo, Aa - hee! - ndi - Ma - mbo; Cha - mi - nu - ka ndi - Ma - mbo,

Aa - hee! - ndi - Ma - mbo;

4

Shu-mba i -no-ga-ra ye-ga mu-sa-ngo. Cha-mi-nu-ka ndi-Ma-mbo, Aa hee! ndi-Ma-mbo;

Shu-mba i -no-ga-ra ye-ga mu-sa-ngo. Aa hee! ndi-Ma-mbo;

7

Cha mi-nu-ka ndi-Ma-mbo, Shu-mba i -no-ga-ra ye-ga mu-sa-ngo. Cha mi-nu-ka ndi-Ma-mbo,

Shu-mba i -no-ga-ra ye-ga mu-sa-ngo.

10

Aa hee! ndi-Ma-mbo; Cha-mi-nu-ka ndi-Ma-mbo, Shu-mba i -no-ga-ra ye-ga mu-sa-ngo.

Aa hee! ndi-Ma-mbo; Shu-mba i -no-ga-ra ye-ga mu-sa-ngo.

Song 7.10: *Chimaishiri* song: Chaminuka ndimambo

Song 6: Chaminuka ndimambo (cf. Appendix 4, DVD 4:A. Time: 0930-1436)

Performed by: Chisamba villagers on a *Makasva* ritual

Performance venue: Headman Chisamba home shrine

Documented and transcribed by: Caleb Mauwa

Date: 13 October 2019

The literal meaning of the song

This is a powerful and stimulating praise song of Chaminuka¹¹⁶ who was a one of the great male spirit mediums of Zimbabwe but the song is used for hunting, healing and cleansing purposes. Chaminuka lived during the period of the Zimbabwe first *Chimurenga*¹¹⁷ war around 1890. When the first white settlers arrived in Zimbabwe in 1890, he played an instrumental role of resisting the white colonial rule. Therefore, this song talks about the great wonders which were executed by Chaminuka to help liberate Zimbabwe from colonial rule. Most importantly, he helped the Zimbabwe early fighters through his spiritual, healing powers and revealing all the secrets of the colonial settlers because he could correctly predict all plans of the enemy. Mutsvairo (1983) supplement that Chaminuka could predict anything correctly because he was a great spiritual prophet of the old times. It is alleged that Chaminuka would also change into any form and perform mystical miracles as well as magical tricks because he had excessive spiritual powers due to his unrestrained use of powerful charms which the Jindwi people takes pride in their application.

The song lyrics and contextual meaning

Mutemi:	<i>Chaminuka ndimambo</i> (Chaminuka is the king)
Vadairi:	<i>Aheee ndimambo</i> (Oh yes he is the king)
Mutemi:	<i>Chaminuka ndimambo</i> (Chaminuka is the king)
Vadairi:	<i>Shumba inogara yega musango</i> (The lion which lives alone in the forest)
Mutemi:	<i>Hona Chaminuka wakapenga iwe</i> (Chaminuka you are unbeatable)
Vadairi:	<i>Ahee ndimambo</i> (Oh yes, he is the King)

This is why the Jindwi people sing praise songs about *Chaminuka* because they believe in the use of powerful charms in their culture. According to Matiure (2013:66) “This is a praise song for *Chaminuka* who is a territorial spirit for the Shona”. I concur with Matiure because the song *Chaminuka* is used to praise this great hero of the Zimbabwe Shona tradition. The Jindwi people also use the song *Chaminuka ndimambo* as well as other songs in the healing and cleansing ceremonies as indicated in the song *Tora gona tiende* (Grab your charm, let’s go), shown in Song 7.5. These song messages answer research questions on healing. The other song which impresses on the use of charms is *Uya ndikutaurire* (Come let me inform you the secrets which upholds this

¹¹⁶ Chaminuka was the 19th century spirit medium of the Shona people and he was one of the earliest elders possessed by a spirit that guided Shona people during times of war, hunger and disease outbreaks (Pfukwa 2007: 127).

¹¹⁷ Shona word for liberation war movement.

home), signified in Song 3.3. Ncube (1988) concurs that Chaminuka could turn into a pool of water, or nail a wooden peg on a rock and his prophecies have come true. Pfukwa (2007:127) alludes that “Chaminuka was one of the earliest elders possessed by a spirit that guided Shona people during times of war, hunger and disease outbreaks”. It is true that *Chaminuka* directed the liberation fighters in Zimbabwe and help the people in times of trouble and even upto date he is valued in the Zimbabwean culture. Because of all the mystical powers he possessed, the colonialists tried by all means to kill and capture him but it failed. Hence the praise song *Chaminuka ndimambo* (Chaminuka is the King) is principally performed by the Jindwi people to praise and celebrate the great works accomplished by Chaminuka, who is regarded as the Great Spirit medium of the Shona people of Zimbabwe. This song is also used in healing ceremonies by the Jindwi people when they perform the *Chimaisiri* dance because they believe that the spirit of *Chaminuka* has the healing potency.

Due to these testimonies of the good works that were executed by Chaminuka in the history of Zimbabwe independence, the praise song *Chaminuka ndimambo* is also sung by different ethnic groups in Zimbabwe in remembrance of his good works as well as inviting his spiritual influence for healing as well as to embody the people so that they could similarly perform some powerful and mystical wonders. This song is also played by different *mbira* players and there is a *Mbira* mode¹¹⁸ that had been imitated and adapted by some popular musicians in Zimbabwe such as Chiwoniso Maraire (deceased), and even recorded some songs embracing this mode. Chamisa (2014: 53) concurs that “the popular song, ‘Ancient Voices’ on *Ancient Voices* (1998) by Chiwoniso only adapts the *kudeketera mbira* (poetic) text of the traditional *mbira* song called “*Chaminuka Ndimambo*”. The song *Chaminuka ndimambo* embraces a $\frac{4}{4}$ meter. The leading melody line rhythm mostly uses some leaping 8th notes and compacted triplets at the end of the leading phrase. But the responding voices use few 8th notes in the beginning of the phrase, then similarly uses some compacted triplets, some quavers and quarter notes at the end of the sentence. When the song is being sung, the lead singer will chant some standard basics of the song, but the responding voices will inversely spruce the responding line to add variety to it and make it captivating. This will cause the music to prolong because there will be unlimited improvisations and the adding on of some voice lines and some distinct rhythms in the responding voices. Both

¹¹⁸ An *Mbira* playing style known as *Chaminuka ndimambo*.

men and women will improvise and superimpose without any limitation and the song performance would go round and round continuously. The performance of the song would be prolonged even for an hour until the leader is instructed to stop leading the song. I observed the obsession of this song when it was performed by Chisamba villagers on 13 October 2019 during a *Makasva* rite. The villagers sang merrily for a very long time until they were instructed to stop.

Another interesting song which is presented in this chapter which demonstrates the cyclic form of *Chimaisiri* music is the song *Vachabvuma chete* (They shall be satisfied). The song was splendidly performed by the Chisamba villagers during a *Makasva* rite which was held at village head Chisamba homestead. The villagers sang this song with so much passion and commitment. The lead singer was able to create good melodies and she also encompassed some folklore and some jocular sentiments as she led the song. All these virtuous leading skills made the song sound so good and enabled the song to be prolonged and be sung in a cyclic mode. The responding voices equally did a sterling job by adding some different voices lines while embracing some African musical elegances as well as ‘salting’ the song; all these enabled the song to be sung in a circle motion and the song took a while to come to an end. This song is sung using $\frac{2}{2}$ meter and its rhythm basically uses some 16th notes, 8th notes and some exception of quarter notes. It is a song with a common tempo which is easy to manage, although the song’s rhythm is very complicated to articulate. The two drums the *hwariva* and *pfuredzinde* play some harmonizing polyrhythmic patterns which are full of 16th and 8th notes that are compacted at the end of the phrases as well as in the leading voice. Presented in 7.11 below is the song *Vachabvuma chete* (They shall be satisfied).

Vachabvuma Chete

Transcribed by Caleb Mauwa

Chimaisiri Traditional Song

Doh is F# **Moderato** ♩ = 120

CALL

Ho - na va cha bvu - ma.

RESPONSE 1

Va - cha - bvu ma he -

RESPONSE 2

Va - cha - bvu ma he -

RESPONSE 3

Va - cha - bvu ma he -

Drum 1

Drum 2

Moderato ♩ = 120

Ho - na vachabvu mache - te. Ho - na

re.

rema Changa na. Va - cha - bvu mahe - rema ji - ndwi.

rema Changa na. Va - cha - bvu mahe - rema ji - ndwi.

Song 7.11: *Chimaisiri* song: Vachabvuma chete

Song 1: Vachabvuma chete (cf. Appendix 4, DVD 4: A. Time: 0000-0110)

Performed by: Chisamba villagers on a *Makasva* ritual

Performance venue: Headman Chisamba's homestead shrine

Documented and transcribed by: Caleb Mauwa

Date: 13 October 2019

The literal meaning of the song

This is an encouraging song to the community to keep on doing the good works they have been doing. The message in the song indicates that some people, when they hear about the developments that are taking place in our community, shall consent. The singer in the song is encouraging the community members that they should not regret doing well; however, they should continue doing the good work which they always do for positive results will surely speak for them and that other people shall hear of the good works happening in their proximity.

The song lyrics and contextual meaning

- | | |
|----------|---|
| Mutemi: | <i>Hona vachabvuma</i> (They are going to be satisfied) |
| Vadairi: | <i>Vachabvuma here</i> (They are going to be satisfied) |
| Mutemi: | <i>Hona vachabvuma chete</i> (Honestly, they are going to be satisfied) |
| Vadairi: | <i>Vachabvuma here maJindwi</i> (The Jindwi people shall be satisfied) |
| Mutemi: | <i>Vana vaZimunya vachabvuma chete</i> (Zimunya community members shall be satisfied) |
| Vadairi: | <i>Vachabvuma here maChangana</i> (Will the Changana people be Satisfied) |

7.3.10 Repetition (*Dzokororo*)

During field work in the Zimunya community, I observed that *Chimaisiri* music embraces the repetition aspect. I observed that nearly all the song lyrics in any song are continuously repeated regularly during a song performance. Through research I have also learnt that ‘repetition’ is a very pronounced aspect in most African musics. When I was studying *Chimaisiri* music, I noticed that the repetition aspect is implemented within the song leader melody lines and within the responding voices melody lines. I also observed that in *Chimaisiri* music, the repetition aspect is also present and dexterously applied in the musical instruments’ rhythms. Chernoff (1979: 55) in his study of study of Pedi music, acknowledges that “most verbal music builds itself around ‘repetition’ in African music and is developed from a dominant conversation with a clearly defined alternation, a swinging back and forth from solo to chorus or from solo to an emphatic instrumental”. Chernoff’s viewpoints seem to resonate with O’Brien (1994: 300), who postulates that “a characteristic of African music is basic ‘repetition’ or slight variation of a musical idea”. I concur with the foregoing authors because I have experienced and heard different African songs which embrace the repetition aspects, and correspondingly, *Chimaisiri* music also follows suit. The song *Mudzimu uchauya wega* (Our ancestor you shall come uninvited), shown in Song 7.12, is an example of a song which embraces repetition and it is a healing song (*nziyo yekurapa*) and it embraces the Therapeutic/ Medicinal Theory. During field work in different villages in Zimunya community, I heard many songs being sung in different villages and they were repeatedly sung by both men and women. Of particular interest on 12 October 2019 in Chisamba village during a *Makasva* rite, the song *Mudzimu uchauya wega* was sung repetitively by the Chinyauhwea traditional dance group. The performers sang this song more than once and at different times the lead singers would also sing interchangeably when the song was being performed. When the song was being sung, several lyrics in the song were uttered harmoniously by the responding voices to give a true African sound density. The participants’ voices repetitively chant “*Mudzimu wedu baba woye*” (Our ancestor, our father), while the responding voices would utter “*uchauya wega baba*” (Father, you shall come uninvited) and they sang these words repeatedly on nearly every bar of the music, bringing in few new variations.

When the performers were singing this song, they sang it with so much passion and composure as if they were saying a communal prayer and it also indicated that they were singing and talking

directly to their ancestors. When I inquired from sub-head Tonganai Zimunya, he disclosed that through this song they would be venerating their ancestors. Zimunya added that most Africans value their traditional worship system, therefore singing this song shows that they value their ancestors as well as their traditional worship system. The song *Mudzimu uchauya wega* exhibits the symbolic values and fundamental realities about the Jindwi people and it also displays that they respect their ancestors and they need them to heal them as well as to cleanse to community. This corresponds with Tracey and Uzoigwe's (2003:75) observation that "African music seems to express basic truths about what Africans consider important in life". I resonate with the foregoing authors view because information which I gathered when I was doing field work in different villages in the Zimunya community made me to believe that there are certain things which are considered as basic truths by Africans and they are also revealed by how the Africans venerate their ancestors.

There were very few new melody lines which were added on top of the song by the responding voices, but the same lyrics were sung continuously and repeatedly and this sounded distinctive. The song was sung with a moderate beat which was very easy to comprehend and the singers were very comfortable with the song's tempo, which was moderate. The song also embraces some metric modulation, firstly when beginning the song, it would start with $\frac{2}{4}$ meter then it will eventually change to follow a $\frac{6}{8}$ meter. When the song begins, it is sung at an average tempo, but it changes the meter, and will adopt a fast tempo. When the song *Mudzimu wedu uchauya* changes to $\frac{6}{8}$ meter, it will also automatically embrace the *Mhande* drumming which was discussed in the preceding paragraphs of this chapter. When singing this song, the rhythm embraces some well distributed three-quarter beats and quavers in all the melody lines. The *hosho* rhythm is very composed and easy because it will only be articulated in some quarter notes, but when the song changes meter, the *hosho* articulates the $\frac{6}{8}$ compacted 8th notes beat in a bar until the end of the song. Similarly, the *pfuredzinde* would play mixed beats in a bar that is a combination of triplets and some 8th notes; however, during the first part of the song, the *ngoma* will predominantly play some compacted triplets, and when the song changes the meter to $\frac{6}{8}$, the *ngoma* will play the obligatory *Mhande* drumming pattern which has been illustrated in the preceding sections of this chapter. Presented below is the song *Mudzimu uchauya wega*.

Mudzimu uchauya wega

Transcribed by Caleb Mauwa

Chimaisiri Traditional Song

Doh is Eb
Moderato ♩ = 126

CALL

s :*s* ,*s*- | *f* :- ,*r*- | *d* :*r* | *d* : | *m* :*f* ,*m* | *r* ,*r*-*r* ,*d* | *t*₁ ,*l*₁ :- ,*s*₁ | : | *m* :*m* ,*n*-
 Mu-dzi-mu we - du ba - ba wee, Wa - ka - ti - si - ya ti - chi - ta - mbu - ra. Mu - dzi - mu

RESPONSE 1

| : | : | : | *d* .*d* :- .*d* | *s*₁ :*s*₁ | *t*₁ :- | : | *d* .*d* :- .*d* | *s*₁ :*s*₁ -
 U'chau ya_ we - ga Ba - ba, U'chau ya_ we - ga Ba -

RESPONSE 2

| : | : | : | *d* .*d* :- .*d* | *d*₁ :*d*₁ | *s*₁ :- | : | *d* .*d* :- .*d* | *d*₁ :*d*₁ -
 U'chau ya_ we - ga Ba - ba, U'chau ya_ we - ga Ba -

Moderato ♩ = 126

HOSHO

Moderato ♩ = 126

DRUM

m :*m* ,*m* - | *f* :- ,*r* - | *d* :*r* | *d* : | *m* :*f* ,*m* -
 Mu - dzi - mu we - du ba - ba wee, Wa - ka - ti -

| *s*₁ :*s*₁ | *l*₁ :- | : | *d* .*d* :- .*d* | *s*₁ :*s*₁ -
 ga Ba - ba. U'chau - ya_ we - ga Ba -

| *d*₁ :*d*₁ | *f* :- | : | *d* .*d* :- .*d* | *d*₁ :*d*₁ -
 ga Ba - ba. U'chau - ya_ we - ga Ba -

si - ya ti - chi - ta - mbu - ra.

ba, U'chau - ya we - ga Ba - ba.

ba, U'chau - ya we - ga Ba - ba.

Song 7.12: *Chimaisiri* song: Mudzimu uchauya wega

Song 7: Mudzimu uchauya wega (cf. Appendix 3, DVD 3. Time: 2506-3006)

Performed by: Chinyauhvera traditional dance group on a *Makasva* ritual

Performance venue: Village head Tonganai Zimunya homestead shrine

Documented and transcribed by: Caleb Mauwa

Date: 12 October 2019

The literal meaning of the song

This is an appealing song that is sung by the Jindwi people when they are venerating their ancestors. This song is sung to the ancestors informing them of what the community is experiencing. The community members will just speak out their petitions to the ancestors through song, telling them of their challenges, adventures, and successes and also requesting them to open the heaven to release blessings and rains to cleanse the society. It is believed that when the ancestors come, they will provide showers of blessing to the people. It is also the belief of the Jindwi people that the ancestors have a supernatural power to safeguard the living through this

song; the villagers will be telling the ancestors that they shall come and visit them and talk with them (the community) uninvited because they already know that they are supposed to oversee them in their spiritual world. The song also appeals to the ancestors to grant the community members their desires as well as release the spirit of togetherness and harmony amongst the community members.

The song lyrics and contextual meaning

Mutemi:	<i>Mudzimu wedu baba wee</i> (Our ancestor, our father)
Vadairi:	<i>Uchaya wega baba</i> (Father, you shall come uninvited)
Mutemi:	<i>Mudzimu wedu baba wee</i> (Father, you shall come uninvited)
Vadairi:	<i>Uchaya wega soko</i> (You shall come uninvited you of the monkey totem)

Another captivating *Chimaisiri* song which embraces good repetition aspect is the song *Chembere dzaungana* (The evil people have converged again), shown in Song 7.12. This song also embraces the *Jiti* drumming beat which has been discussed earlier in this chapter. The song also embraces some metric modulation; the first part of the song which is shown in the transcription below, starts with $\frac{4}{4}$ meter, then after some minutes the song changes to $\frac{6}{8}$ meter, then employs a *Mhande* drumming beat. The rhythm of both the leading melody as well as the responding voices is complicated to sing and articulate. The song's rhythm involves some condensed triplets, with 8th and 16th notes all compacted in one bar for both the leading melody and the responding voices. Seemingly, the *hosho* and the *pfuredzinde* rhythmic patterns also borrow the same notes and the rhythms were equally complicated to articulate throughout the song. The song's rhythm is performed in $\frac{4}{4}$ meter first and then the rhythm develops to be a little more intricate to articulate, particularly when the song adopts the $\frac{6}{8}$ meter which in turns appears to be faster due to the accentuated and bouncing 8th notes beats in a bar. The responding voices tried to create two distinct voice lines but they were irregular because the villagers could sing interchangeably following certain points of the melodies which would sound good to them. The song *Chembere dzaungana* is presented below.

|d' .r' :- ,d'.- |t ,l.- :s ,s.- | : | : | : | :
 - ndai_ va - koma - nawo.

|s_i :- | - : |t_i .,t_i:t_i .t_i |d ,d.- :d |s_i :- | - :
 ngu, 'sandi - to-re - renhuri ya - ngu.

|m :- | - : |s .,s :s ,-.s |s ,s.- :s |m :- | - :
 ngu, 'sandi - to-re - renhuri ya - ngu.

|d_i :- | - : |s_i .,s_i:s_i ,-.s_i |d ,d.- :d |d_i :- | - :
 ngu, 'sandi - to-re - renhuri ya - ngu.

3 3 3 3 3 3
 (Piano accompaniment with triplets)

Song 7.13: *Chimaisiri* song: Chembere dzaungana

Song 3: Chembere dzaungana (cf. Appendix 3, DVD 3. Time: 11:18-15:32)

Performed by: Chinyauhvera traditional dance group on a *Makasva* ritual

Performance venue: Village head Tonganai Zimunya homestead shrine

Documented and transcribed by: Caleb Mauwa

Date: 12 October 2019

The literal meaning of the song

The song talks about the evil people who gather to arrange and harm others. It is common practice that some people may converge to destroy someone's property, reputation or status. Some people are not happy to see others progressing; they make sure that they will find ways and methods to denigrate someone or to destroy someone using whatever means. The singer, after noticing this, is asking for his weapons so that that he can fight back and give an equal combat. He is asking for weapons such as an axe, a knife, a knobkerrie and a bow and arrow. The singer is even saying that if the battle is spiritual, then he is also going to use some spiritual force to defend his family and reputation.

The song lyrics and contextual meaning

Mutemi:	<i>Chemebere dziya dzaungana</i> (The evil people have assembled again)
Vadairi:	<i>Usanditorere mhuri</i> (Do not take away my family)
Mutemi:	<i>Endaiko vakomana</i> (Please my men go and find out)
Vadairi:	<i>Usanditorere mhuri</i> (Do not take away my family)
Mutemi:	<i>Chemebere dziya dzaunganazve</i> (The evil people have assembled again)
Vadairi:	<i>Usanditorere mhuri yangu</i> (Do not take away my family)

Participants I interviewed disclosed that this a symbolic song which exhibits the Jindwi peoples' culture and when this song is sung, the men are supposed to sing and dance while holding some fighting weapons such as knives (*bakatwa*), knobkerrie (*tsvimbo*), bows and arrows (*uta nemiseve*) to show that they are ready for combat. I observed that this is an upbeat song which requires performance liveliness, actions and movement from all the performers, that is, all the dancers, singers and the instrumentalists, as well as the participating audience.

7.3.11 Call and response (*kutema nekudaira*)

Different African musics are known for their unique feature which encompasses the 'call and response' form. Currently, some different music genres of the world also emulate the 'call and response' form from African music. Various music scholars have done some extensive study on African music and comprehend that African music embraces the call and response form. Some distinguished music authors such as Adedeji (2006), King (1999), Nettl (1983), Nketia (1974) and Rycroft (1991) concede that African music encompasses the call and response form. Fundamentally, most of *Chimaisiri* music also embraces the call and response form just as other different African music genres. Responses from the participants in different villages of the Zimunya community confirmed that their songs employ the call and response technique. It is important to mention that this aspect is also widely used by different African modern musicians in their music productions. The Jindwi people refer call and response as *kutema* (call or lead) and *kudaira* (response), while the performers who execute this form are known as *mutemi* (lead singer) and *vadairi* (responding voices). Steinert (2007:10) acknowledges that "Call and response form is very typical of African music". This confirms that the aspect and use of call and response form is very important in the creation and performance of African music, and as such our Shona songs are not left out in this category. Palmberg and Kirkegaard (2002:36) concur with this idea that "the basic structure for Shona music is based on the commonly used basic pattern of *kutanga* (leading)

and *kutsinhira* (following) ... together the two interlocking patterns form the basic structure of the song". I agree with the foregoing authors and as clarified previously in this paragraph, *kutsinhira* (*response*) is known as *kudaira*, while *kutanga* (call) is also known as *kutema* amongst the Jindwi people. This resonates with Haecker's (2012: 58-59) views on call and response. He recognizes seven aspects of call and response which are:

- a) The lead singing a line and the response repeating the same line.
- b) The lead sings a phrase and the response answering with a different phrase.
- c) The lead singing a phrase and the response finishing off the sentence.
- d) The lead singing and there is an overlap with the response.
- e) Usual vocal ostinato.
- f) Using narratives.
- g) Singing different lines together.

I concur with Haecker's views on call and response, because most of his ideas are present in different African music genres. Through research I have read and listened to different African musics then established that Haecker's views on call and response exists in different African musics and these aspects are also existent in *Chimaisiri* music. In an interview with headman Chisamba on 13 October 2019 in Chisamba village, he disclosed that *kutema nekudaira* (call and response) is a central characteristic in *Chimaisiri* music because it permits everyone to contribute and enjoy the musical production. He added that this characteristic is also executed in their song rhythms as well as in instrumental performance. During field work, I discovered that most of *Chimaisiri* songs embrace the call and response form. Most of the songs which are transcribed and presented in different chapters of this thesis, embrace the call and response form and they exhibit good complementary vocal lines of both the *mutemi* and *vadairi* . In these songs, the lead singer keeps on singing the leading line while alternating the lyrics intermittently, and consequentially, the responding voices also sing their lyrics alternatively answering the lead singers call phrases. In *Chimaisiri* songs, the call and response technique is repeatedly executed for a prolonged time such that the songs may last for a protracted period.

7.4 Summary

In this chapter, an analysis of the *Chimaisiri* songs has been done through focusing on melody, rhythm and form. Terminology used in analyzing the songs has been clearly expounded, and the purpose and significance of the songs has been exhibited. Song forms such as lead and responses, repetition and cyclic were also delineated and expounded. This chapter also illustrated the application of the IBSFS model through the use of the Sociological Aesthetic Theory, Therapeutic/Medicinal Theory and Social Cohesion Theory in the different songs presented as well as relating the different songs according to the Jindwi song classes. In song analysis the author employed the structural analysis reinforced by Agawu (2003, 2006), Nettl (2005) and Blacking (1976) and the philosophies of Nzewi (2003), Tracey and Uzoigwe (2003). The songs presented also illustrates how they answer the research questions. Different song transcriptions have been done and some of the songs that were recorded during community cultural rites were transcribed using two types of music software, namely, Sibelius 7 and Forte Free 2.0.14.1s.

CHAPTER 8 SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

8.0 Introduction

The research sought to establish the role of *Chimaisiri* dance on *Makasva* and *Humwe* rites in the Zimunya communal area of Zimbabwe. The study was informed by Interactive Behavioural Social Fibric Solace (IBSFS) model and integrated three theories, namely, the Sociological Aesthetic Theory, the Therapeutic/Medicinal Theory, and the Social Cohesion Theory. This chapter summarizes the findings and presents recommendations on how the role of *Chimaisiri* dance in *Makasva* and *Humwe* rites in the Zimunya community of Zimbabwe can be reinforced.

8.1 Summary of key findings

The purpose of the study was to assess the role of *Chimaisiri* dance in *Makasva* and *Humwe* rites in the Zimunya community of Zimbabwe. The research involved one hundred participants, which included Zimunya community traditional authorities such as Chief Zimunya, and the different sub-chiefs who are in charge of the different villages of Zimunya. The participants included the traditional dancers from three focus groups, namely, the Chinyauhvera traditional dance group, the Mutinhimira weMapembe dance group and the Chisamba villagers. The participants also included villagers from Chisamba, Chinyauhvera, and Mapembe villages.

As mentioned earlier, the Interactive Behavioural Social Fibric Solace (IBSFS) model and the Therapeutic/Medicinal Theory, the Social Cohesion Theory and the Sociological Aesthetic Theory were the three theories which were applied in this research. The model and the theories helped the researcher to establish and elucidate the role of *Chimaisiri* dance in *Makasva* and *Humwe* rites in the Zimunya community of Zimbabwe. The Therapeutic/Medicinal Theory (Cacioppo, Priester and Berntson, 1993; Chen and Bargh, 1999; Wells and Petyy, 1980) explicitly exhibited how *Chimaisiri* dance has been used as a societal healing medium to heal members of the entire Zimunya community and how its performance helped the society to relieve themselves of stress through dance. The Social Cohesion Theory (McPherson and Smith-Lovin, 2002) displayed how dance can be a powerful medium in facilitating social cohesion amongst a group of people who share the same beliefs and Indigenous Knowledge Systems. The Sociological Aesthetic theory according to (Uji, 2014) revealed how indigenous dance enactment is effective amongst

indigenous people in expressing their culture, feelings, ideas, and moods. In the study, the researcher employed the purposive and snowballing sampling to obtain the participants and embraced in-depth face-to-face interviews and focus group discussions to collect data.

8.2 The role of *Chimaisiri* dance and songs in *Makasva* and *Humwe* rites

The outcomes of the study show that the role of *Chimaisiri* dance in *Makasva* and *Humwe* rites is very important in the Jindwi philosophical domain. It was emphasized that its role includes being a healing medium for some societal ills and facilitates rains to fall. *Chimaisiri* Indigenous music has been mentioned as having a special role in facilitating social cohesion amongst the Jindwi people. It was also highlighted that *Chimaisiri* dance has a role of invoking the ancestral spirits to come and manifest in the physical and communicate with the community members through a medium called a *Homwe*, and that the dance has a role of helping the community members to symbolize their cultural values, Indigenous Knowledge Systems.

The research established that the Jindwi people place special value of the enactment of *Chimaisiri* dance and songs; unfortunately they are not supposed to be performed elsewhere because they cause one to get into a trance. It was disclosed that customarily *Chimaisiri* dance and the songs are a *Gokoro* (that which causes possession to take place), that is why they are discouraged to be performed outside context. Interestingly, the research unveiled that *Chimaisiri* dance and songs follow Blacking's (1976:89) concept of "soundly organized humanity" in the way they are sung and structured. Furthermore, the research disclosed that *Chimaisiri* dance and songs are performed while accompanied by rhythmic percussion instruments and the songs are a communal property. The research also disclosed that most of the *Chimaisiri* songs embrace the "seven forms" of Haecker (2012) call and response concept. Most of *Chimaisiri* songs employ different time signatures while some songs embrace metric modulation. Additionally, the majority of *Chimaisiri* songs embrace simple quadruple time, while some embrace compound duple time, as noted by Nzewi and Nzewi (2007:30), who confirm that "compound duple time is a characteristic in most African music". The research also established that some of *Chimaisiri* songs embrace a *Mhande* drumming pattern, while others embrace the *Jiti* drumming style.

8.3 Cultural policy implementation

The outcomes of the study evidently showed that cultural policies which are designed to promote arts are not being effectively implemented in Zimbabwe particularly to the indigenous artists. The various participants who informed this study highlighted that while they know that there are some cultural policies which are supposed to be followed, they are not being followed effectively and that their work is not being recognized and yet the National Cultural Policy of Zimbabwe (2007) stipulates that it supports people who are into the arts. The participants also disclosed that the Ministry of Youth, Sport, Arts and Recreation with its agencies which include the National Arts Council of Zimbabwe and Cultural Fund must effectively implement the Zimbabwe cultural policy for the indigenous cultural exponents who engage in cultural practices to effectively execute their work. In my analysis I deduced that the indigenous performers bemoaned the lack of support from the relevant ministry responsible for cultural performance. The cultural exponents feel their work is being neglected and yet it is very imperative in the development and advancement of the culture in Zimbabwe. The cultural exponents value in highest regard the work they are doing in their ritual contexts because it facilitates healing of the society, promotes peace and unity amongst the community, it is symbolic of their culture, and it exhibits their Indigenous Knowledge Systems. Therefore, the cultural exponents are appealing to the ministry responsible for arts promotion and development to channel some financial and material resources to them so that they can effectively do their work. The cultural exponents are requesting the Ministry of Youth, Sport, Arts and Recreation to emulate cultural policies of other countries such as South Africa and Nigeria whom they believe their cultural policies are superbly formulated, implemented and benefit all people who are into the different forms of art. The cultural policies must also give recognition to artists who reside out of towns and urban areas such that when there is funding it is also allocated to them. Furthermore, I suggest proper structures and systems must be set and adhered to so that all people who are into the arts benefit from funding and other opportunities designed for people who are into the arts.

8.4 Social aspects of *Chimaisiri* dance

Throughout my study in the Zimunya community, different participants highlighted various social aspects of *Chimaisiri* dance which resonate with some of the sociological and social psychological purposes of music and dance expounded by the different music scholars such Dontsa (2007),

Abeles, Hoffer and Klotman (1995), Nzewi (2003) and Blacking (1976), in their ethnomusicological studies of music and dances. The responses from different dance stakeholders revealed that their indigenous dance yields some special social aspects which are very valuable to the community at large. In my analysis I observed that the villagers perform the dance because of the numerous social aspects which are produced through the *Chimaisiri* dance enactment as well as its benefits to the community. Similarly to other indigenous dances which other performed in different ethnic groups in the African continent and the world at large, *Chimaisiri* dance is performed in two particular ritual contexts in the Zimunya community. In an interview with one village elder of Jaricha village, Tarisai Magumo, she stressed that the dance is continuously performed because it yields two special beneficial aspects to the community, which are social and healing aspects (17 July 2017). This is true because in different villages of the Zimunya community, the people attested to this, although they were articulated differently.

Most of the villagers interviewed strongly believe in the enactment of the dance on their cultural rites, and the traditional dancers boasted that the dance is very important in their lives because it yields social and therapeutic aspects to the entire community. The village elders from different Zimunya community villages supported that the enactment of their spiritual dance produces some special social functions amongst the community members. Observations during interviews and focus groups discussions which I conducted revealed that *Chimaisiri* dance possess some special social functions amongst the Jindwi people of the Zimunya community. Numerous villagers I interviewed share different views which they believed serve as the social functions of the dance. I have combined the views which were highlighted by the different participants as the social functions of the *Chimaisiri* dance. The succeeding sections reveal some social aspects of *Chimaisiri* dance as given by the participants who informed this research.

8. 4.1 Symbolic value representation (*Kutaridza tsika*)

Participants who informed this research reported that performing the *Chimaisiri* dance promotes their identity as the Jindwi people. Villagers narrated that the dance is a symbolic value of their culture and all the expressive actions and dance movements which are portrayed through the dance enactment signal their culture. Looking at the symbolic values of the *Chimaisiri* dance, I equate them with Charlmers' (1973) views that an indigenous dance symbolizes beliefs and values. Additionally, I relate the *Chimaisiri* dance symbolic values with Charles Sanders Peirce's (1839-

1914) Semiotic Theory or Semiotics, as well as Turino (2008) who both emphasis on signals which can be used in by different ethnic groupings to symbolize their cultures. The symbolic value of *Chimaisiri* dance links with other indigenous dances performed especially the *Vimbuza* healing dance performed by the Tumbuka people of Northern Malawi; the *Tshikona* and *Domba*¹¹⁹ dance of the Venda people of South Africa; the *Adumu*¹²⁰ of the Maasai people of Kenya; the *Atilogwu*¹²¹ of Nigeria, and many other dances are an emblem of the different peoples' way of life. The process of how indigenous dances can portray a people's culture is clearly outlined by Friedson (1996) in the book '*The dancing prophets: Musical experience in the Tumbuka healing*'. The same can be said of the Zulu reed dance performed by the Zulu people and it displays their musical taste and cultural emblem. This is also reinforced by Nettl (1990:4), who notes that "a piece of folk music must be in some way be representative of the musical taste and the aesthetic judgment of all those who know it". I concur with the foregoing authors because through study and through observations in different villages in the Zimunya community, I have discovered that the Jindwi people highly value their indigenous dance because it symbolizes their cultural heritage as well as their musical taste. I have also learnt that these aspects of dance are exhibited when the villagers are performing in their appropriate ritual contexts.

8.4.2 Contributes to social cohesion (*Kubatanidza vanhu*)

I have observed that amongst the people of the Zimunya community, *Chimaisiri* dance plays a very important role of contributing to social integration. Responses from the respondents disclosed that the dance contributes to the social bonding of the community. This feature of dance is very supreme and respected by the Zimunya community members. *Chimaisiri* dance has also been identified in this study as an irreplaceable component in the Zimunya community Indigenous Knowledge Systems and ensuing social cohesion. Giurchescu (2001) confirms that dance is in particular an essence of social interaction within a community. I concur with the foregoing author's view of dance in that when I was observing the *Chimaisiri* dance being performed in the different

¹¹⁹ Traditional dances of the Venda people of South Africa.

¹²⁰ *Adumu* is the world famous traditional jumping dance performed by the iconic Maasai tribe of Tanzania and Kenya. (adumusafaris.com › [what-is-adumu](http://adumusafaris.com/what-is-adumu)).

¹²¹ The *Atilogwu dance* is a traditional *dance* performed by the Igbo ethnic group of Nigeria; (www.gounesco.com › [atilogwu-dance](http://www.gounesco.com/atilogwu-dance)).

villages of the Zimunya community, I noticed that the use of dance on their cultural rites facilitates social interaction amongst the Jindwi people. I also observed that when the people perform the dance together as a community, there is a mutual force that binds them together.

8.4.3 Contributes to stability of culture (*Kudzikama kwetsika*)

Villagers and traditional authorities registered their appreciation of the performance of the *Chimaisiri* dance. They told me that the performance of the dance contributes to the continuity and stability of their culture. This seems to be true in that when people continuously perform their traditional dances, this will allow the continuation, preservation and stability of culture. Different indigenous cultures around the world have managed to maintain, preserve and stabilize their cultures through the performance of their indigenous dances. The capability of *Chimaisiri* dance to stabilize a people's culture resonates with Hanna (1973), who alludes that an African dance is cultural behaviour, determined by the values, attitudes and beliefs of the people. The traditional leaders and village elders also registered their appreciation of the enactment of the *Chimaisiri* dance in enabling continuity and stability of culture. They told me that the enactment of the dance contributes to the continuity and stability of their culture. From my assessment of the responses from the different informants in Zimunya village, different cultures that perform their indigenous dances are able to preserve, uphold and alleviate their cultures. This research together with Opara's (2012), agrees with Ronnie Graham's (1988) assertion:

Traditional African music has always functioned as a community unifier, the cement which holds society together a hidden form of consciousness which is at once both more pervasive and more important than the overt forms of resistance to the exigencies of everyday life. In short, music constitutes the bed-rock, the grass roots of popular consciousness...

I concur with the foregoing author's views because music and dance have the power to unite people. From my observation, the Zimunya community members stalwartly believe that the continuity and stability of their culture is necessitated by the enactment of their cultural dance. It is of paramount importance to note that the value that is placed on the performance of *Chimaisiri* dance has significant impact on the culture of the Jindwi people.

8.4.4 Communication and Expression (*Kufambisa mashoko*)

Revelations from informants showed that the enactment of the dance in community cultural rites enable communication and expression amongst the community members. Okafor (2005) acknowledges that dance is a ubiquitous medium of communication or expression in African cultures. By its nature it is the patterning of the human body in time and space in order to give expression to ideas and emotions. I concur with the previous authors opinions because participants interviewed revealed that the dance moves and variations convey a special message to the community at large and it allows them to express their ideas and emotions. I have observed that the dance moves showcase the Indigenous Knowledge Systems of the Zimunya community people as well as their cultural values. I have noted that the message in most of the songs that are sung when the dance is being performed to facilitate communication amongst the community members. When I analysed the *Chimaisiri* dance, I have noticed that it also work as a medium which provides communication amongst the Jindwi people. This belief resonates with Nketia's assertion in Oikelome (2013: 85), that "the importance attached to dance does not lie only in the scope it provides for the release of emotion stimulated by music, the dance is also a social and artistic medium of communication". I agree with Nketia's submissions because when I was doing field work in different villages , I obserbed that *Chimaisiri* dance was is a tool for broadcasting of messages and this indicates that *Chimaisiri* dance is a medium that enables community members to relate with ech other.

8.5 Healing aspects of the *Chimaisiri* dance

The outcomes of the study evidently showed that the role of *Chimaisiri* dance on *Makasva* and *Humwe* rites in the Zimunya community is therapeutic amongst the Jindwi people. Responses from the different participants disclosed that *Chimaisiri* dance has a great healing aspect amongst the Jindwi people. During my field work, I interviewed several respondents and they divulged that their indigenous dance is medicine to their souls and to the entire community. The *Chimaisiri* dance has been mentioned to have the healing effect which includes social, psychological, spiritual and physical healing amongst the Jindwi people. It was also highlighted that the healing effect of the dance is only achieved when the dance has been effectively performed in its appropriate context through following the required cultural procedures. It was also established the community is

yielding positive healing results through the enactment of *Chimaisiri* dance on community rites. Some respondents disclosed that *Chimaisiri* dance is an essential expression of healing tradition amongst the Jindwi people of the Zimunya community. Through observations during the communal cultural rites, I have observed that the healing process touches the entire community. Responses from the community elders and the traditional authorities emphasized the healing through *Chimaisiri* dance chiefly touches the whole community. Through observations and analysis, I noted that if the Jindwi people are experiencing catastrophes such as mysterious deaths, famine, conflicts, droughts and cryptic happenings, it means that the community is sick; therefore the enactment of the *Chimaisiri* dance is executed to heal such happenings. This indicates that the Jindwi people trust that their dance and surely heal them when are in trouble.

8.5.1 Physical benefits (*Kusimbisa muviri*)

Participants in various villages described *Chimaisiri* dance as a healing agent that promotes physical body fitness. The villagers disclosed that the enactment of the dance makes them physically strong. The participants narrated that most adults who rarely do physical exercises get an opportunity to participate during the performance of the dance enactment during the community rituals where they will all dance, and they strongly believe that this practice will make their bodies strong. The villager elders confirmed that dancing throughout the day makes them strong as they will be having good physical exercise. Some responses from the villagers disclosed that the community enjoys performing the dance together because it improves their physiological health through their active participation in dance where they express their choreographic dance moves. Nzewi (1999b) supports that dance improves people's fitness, physiological health marks choreographic vocabulary along the peculiarities of gender emotions and physiology. I concur with Nzewi's views point that dances shows some improvement in bodily health through the different dance movement sequences. Nzewi's viewpoints correspond with Onwuekwe (2006:182) views that "dance helps in no small way in the physical wellbeing of an individual. I concur with Onwuekwe's views because when one performs a every aspect of the human body is exercised. This contributes in no small way to the general good health of the dancer". In my analysis, I noted that the healing process through a *Chimaisiri* dance enactment appears to be similar with the *Vimbuza* dance healing performed by the Tumbuka people of northern Malawi. As postulated by Friedson (1996) on *Vimbuza* dance healing and Thram (1999) in a study of the therapeutic efficacy

of *Dandanda* traditional dance by the Korekore people of Zimbabwe, a similar healing expertise is exercised in *Chimaisiri* dance healing although in the Zimunya community healing involves the whole community. In different interviews I conducted, most of the respondents revealed the positive contribution of *Chimaisiri* dance to their physical fitness.

Revelations from key participants confirms that besides the spirituality aspect of the dance, it has the capacity to improve the physical body fitness of the Jindwi people. Different villagers told me that when they are about to have a spiritual, they will practise a lot well before the day they will present the dance in a community rite. Participants from the different traditional dance groups highlighted that while they conduct their practice sessions, they will have an opportunity to socialize as a community and the practice sessions makes them stronger physically because they demand physical effort from both male and female dancers. Uji (2014) confirms that the enactment of dance also provides important occasions for people to socialize, and above all, its physical benefits as a form of exercise enhance vitality and fitness. I agree with Uji's views because through dance people are able to mingle and in a way they will be exercising in an interesting way. Similarly, *Chimaisiri* dance seem to be similar with other healing dances which are practised in some indigenous cultures of Africa. The different healing aspects of dance are elaborated in the following paragraphs. The cultural owners added that the continuous performances of the dance are pure exercises to their body and this will naturally heal them. During my interaction with different villagers in the Zimunya community, I observed that *Chimaisiri* dance is a remedy to their souls and it also provides physical benefits, as explained by the foregoing author. I have also noticed this possibility when the community members, particularly the dancers, were performing on their rites

8.5.2 Expression of emotions (*kubudisa zvinetswa nenhunha*)

In the Zimunya community, I have also observed that the dance is constantly used to express the people's emotions. Cass (2001:222) in his book "*Music and Trance*", stipulates that "dancing assists people to express their emotions, desires and ideas. Many people love dancing because it satisfies an emotional or spiritual need and gives them a sense of inner fulfillment". This is true because when dancers perform any dance they will be able to express their emotions through the dance movements and body language; and they also express their emotions through the songs that are sung. In my observations, I observed that the lead singer in particular may start a song which

may have lyrics with emotional messages, then the responding voices answers powerfully is short phrases and one-word vocables, but with the same rhythm and tune. The responding voices may not be limited to sing exactly the same words, but some talented singers can superimpose and extemporize as well as calling out one-word vocables and other short phrases. This has had a great impact in the individual expression of emotions because an individual will be able to express his inner feelings through dance and songs. I have seen that most people enjoy performing *Chimaisiri* dance because it gives them an opportunity to express their emotions.

8.5.3 Exorcising evil spirits (*kufumha mhepo dzakaipa*)

In the African continent, there so many ways of exorcising evil spirits which affect the community and individuals. During my field work, I have observed the Zimunya community making use of their spiritual dance to necessitate healing and exorcising evil spirits that will be haunting the community. I have observed that during a *Makasva* ceremony, the community makes use of the dance to facilitate healing of the community by terminating the evil spirits. During the cleansing process which they call *kufumha mhepo* (exorcising the evil spirits), the spiritualist would come with the traditional beer and snuff, and then he will ask the patients to take them then the other snuff will be sprinkled around the patients. During this process, the traditional dancers will be stamping the ground, raising the dust to invoke the ancestral spirit responsible for healing to come and exorcise all evil spirits. Everyone in attendance during the healing process is obliged to participate. The performers during the healing process include the patients, drummers, and the traditional dancers. Similarly, with the Tumbuka people during a *Vumbuza* healing dance, in the Zimunya community the spiritualist through the influence of the songs and the drumming beat of the *Chimaisiri* dance, will fall into a divination trance for the healing process to take place. Friedson (1996) concedes this practice through stating that the Tumbuka healers diagnose diseases by enacting divination trances in which they "see" the causes of past events and their consequences for patients. This is true because in spiritual healing when gets into a trance he will see all the problems that will be distressing the people. He will be able to see all this through the aid of the ancestral spirits because they will submerge the *homwe* who will then communicate with the people.

8.6 Conclusions

The study revealed that different stakeholders, including traditional authorities, village elders, traditional dancers and villagers, are contributing to the promotion and advancement of the performance of *Chimaisiri* dance to uphold its role, through the performance in *Makasva* and *Humwe* rites, although they may face some challenges in doing so. The study disclosed that different community members are benefiting from the therapeutic influence of the dance because once the dance is superbly enacted, the community members are, as they say, healed and cleansed. Furthermore, the study revealed that *Chimaisiri* dance enactment is symbolic of the Jindwi people, their values, virtues and Indigenous Knowledge Systems, such as facilitating the rains to fall, and social cohesion amongst the entire Zimunya community. The study also disclosed the important relationship which exists amongst *Chimaisiri* dance, songs and the communal cultural rites, in facilitating social healing as well as upholding the Zimunya community's Indigenous Knowledge Systems. Furthermore, it concluded that the Zimunya community members place special value on the importance *Chimaisiri* dance in venerating their deity in their traditional worship system.

8.7 Recommendations

The research findings revealed that the cultural exponents in the Zimunya community are doing their best to promote their indigenous dance. However, it is recommended that the Zimunya community members continue to take a lead collectively towards the advancement of their indigenous dances and preservation of their Indigenous Knowledge Systems. Some people in different villages who do not participate on community cultural rites must be encouraged to promote their indigenous dance through performing it so that the mutual spirit of togetherness and cohesion is advanced. The traditional authorities and those villagers who are actively involved in the dance enactment must remain resolute in the preservation of the *Chimaisiri* dance, as virtuous testimonies of the dance enactment were heard and the dance is appreciated. The village elders and the traditional authorities should also make sure that all community members as well as other religious groups must be encouraged to collectively participate in cultural rites, to symbolize their culture through dance and song. In different villages, some village elders blamed the young and new, mushrooming religious groups which are against the *Chimaisiri* dance enactment, for its infrequent use. They should employ tolerable mechanisms to accommodate such people so that they can enthusiastically cooperate and participate in community cultural events. The village elders

and the different traditional dancers also highlighted different challenges which retard the efficacious enactment of the *Chimaisiri* dance in cultural rites as well as lack of support through effective cultural policy adherence. The traditional authorities must play a pivotal role in liaising with the government ministry related to culture as well as its agencies through cultural officers to effectively adhere to cultural policies for effective continuation of the *Chimaisiri* dance enactment. They must also liaise with different cultural officers and relevant ministry responsible for culture development and promotion to develop strategies to document the dance for reference and inference. The study therefore recommends that future studies should look into different means to contribute towards the enactment of the *Chimaisiri* dance by many people in the Zimunya community so as to increase the influence of this dance amongst the Jindwi people. To constantly advance the role of *Chimaisiri*, the study also recommends the following features.

8.7.1 Symbolic value and social cohesion through *Chimaisiri* dance

It has been established by the participants that *Chimaisiri* dance is a symbolic value of the Jindwi people's culture, something that they revere and point to as a cultural system different to other ethnic groups. It was also disclosed that dance is communicative and a form of communicative social interaction, and it is also a signature of identity to the Zimunya community members.

Some village elders lamented the growing worry of cultural infiltration and cross pollination due to western dominations remains a threat to the perpetuation of traditional dances as instruments of cultural symbolic value. Therefore, in order to guard against the possible annihilation of this value the National Cultural Policy of Zimbabwe must explicitly outline measures to protect indigenous dances in Zimbabwe, inclusive of the *Chimaisiri* dance. Furthermore, for the *Chimaisiri* dance to unceasingly exhibit the symbolic values as well as to facilitate social cohesion amongst the Jindwi people; it is recommended that the Zimunya community members should maintain their stance in taking a lead in the promotion and advancement of their indigenous dance and community rites. They should also collectively contribute towards the preservation of the dance and their Indigenous Music Knowledge and Indigenous Knowledge Systems.

Outcomes have exposed that the enactment of *Chimaisiri* dance is a symbolic value of the Jindwi people and it facilitates the promotion of social cohesion through the interactive nature it represents

amongst the Zimunya community members. All these features are very important because they help to cement the societal fibre and enabling unity amongst the Jindwi people. It is recommended that some people in other villages of the Zimunya community who are not performing the dance as well as participating in community cultural rites must be encouraged to promote the dance through performing it on their cultural rites. The village elders and the traditional authorities should also make sure that all community members must be encouraged to collectively participate with them on community cultural rites. It is recommended that the traditional authorities must formulate strategies to document the dance narratives for future use. In different villages some villages' elders blamed the young and some religions in the community have been blamed for not cooperating to resemble the community culture through *Chimaisiri* dance, this is actually promoted stagnation of the promotion of the *Chimaisiri* dance enactment. Therefore, the village elders are encouraged to collectively teach the young and those religious groups which blame the dance, to appreciate and value the importance of their indigenous dance.

8.7.2 Documentation of the *Chimaisiri* dance enactment

It has been established through this research that the *Chimaisiri* dance is passed by oral means and the practice of the dance is inherent amongst the Jindwi people thus passing from generation to the next as a form of inheritance. Though this is plausible, the various aspects of and components of the dance are likely to change over the years, notwithstanding the alterations in the songs performed too. The culture custodians who are predominantly old and integral in the enactment the *Chimaisiri* dance in ritual context may at some point fail to perform the dance due to old age or subsequent death. Therefore, it is recommended that relevant stakeholders in the culture and heritage fraternity formulate strategies and structures that will ensure documentation of the dance for posterity. The Ministry of Youth, Sport, Arts and Recreation, the Ministry of Home Affairs and Cultural Heritage, the National Arts Council of Zimbabwe, the Zimbabwe National Archives and Monuments, the Cultural Fund, tertiary institutions should develop historical repositories at district, provincial and national levels for reference and inference. If proper archiving of the dance is executed, it is guaranteed that the dance will be performed by the future generations some hundred years to come. The aforementioned institutions must identify professional experts in information and technology for specialized archiving.

8.7.3 Healing through *Chimaisiri* dance

The *Chimaisiri* dance as realized through engagements with stakeholders in the study impressed the essential significance of the *Chimaisiri* dance in the healing influence amongst the Zimunya community members. Healing is abstract but with concrete positive outcomes within the Zimunya community. It has been empirically proven that the *Chimaisiri* dance is an Indigenous Knowledge System that has the ability to heal community individuals and consequently sustain and maintain tranquility. As such it is recommended that further study be done to see if it works for non-practitioners or people outside of the community and document the findings for future use. Furthermore, such cultural practices be popularized and preserved through across the country and regionally as they are sustainable in instituting healing within communities through dance and traditional music(s). It is also recommended that the challenges which have been highlighted that are thwarting efforts by villagers to perform the dance be rectified harmoniously and collectively so that the effective *Chimaisiri* dance enactment is done for the healing of the community to be maintained. Furthermore the lessons learnt through *Chimaisiri* dance enactment which have been emphasized must be upheld resolutely through the efficacious enactment of the *Chimaisiri* dance. These lessons will inspire the villagers to continue performing thereby facilitating healing to take place within the community.

These dances must be included into the education curriculum at all levels in order to inculcate ownership and appreciation by the younger generation. Through the exploration of the *Chimaisiri* dance and its contribution to healing, it emerged that *Chimaisiri* dance plays a vital role in working as a form of therapy to the endemic socio, environmental challenges that bedevil local communities as such local remedies that communities resonate and identify with must be given prominence and priority. Furthermore, as proven in the study, the *Chimaisiri* dance and likeminded practices must be incorporated into the orthodox medical remedies for healing as an option or complement to western remedies for healing. It is recommended that the Zimbabwe Organ for National Healing, Reconciliation and Integration must also adopt the use of different Zimbabwe indigenous dances in their programs to help heal the nation. Furthermore, the government through its agencies must inject funding to support indigenous dance and ritual enactments and it must also capture the dances when they are performed in their ritual contexts and compile a historical repository of the dances' cultural narratives in all forms so that they can document them and educate other ethnic

groups on the importance of indigenous dance. If the dances are captured they can also be included in the school curriculum and also taught in universities and colleges. The government must give incentives to the cultural exponents so that they can continuously perform the dance in its ritual context for the betterment of the entire community. It is recommended that for healing through *Chimaisiri* dance enactment to be improved and maintained within the different villages of the Zimunya community, the Jindwi people must encourage each other to participate in their community rites and collectively contribute towards the preparation and execution of the rites. It is also recommended that the village elders should patiently teach the young generation on the importance of *Chimaisiri* dance in the healing of a society so that the young would appreciate and perceive the healing benefits of the dance, since observations and confirmations from cultural owners disclosed that dance is pivotal in healing of a society.

8.7.4 Cultural policy implementation

The thesis has outlined the growing threat to the existence of the *Chimaisiri* dance through a myriad of challenges which have been expansively relayed. The challenges that obstruct the performance as well as the negative perceptions towards the *Chimaisiri* dance enactment must be remedied with immediate attention through the appropriate adherence and support of the cultural policy. Suffice to say the UNESCO (2005) convention, and the African Charter for African Renaissance (2006) must be supported by a robust National Cultural Policy of Zimbabwe which will annul the 2007 policy framework with a more clear and succinct cultural policy. The major emphasis for a new Zimbabwe cultural policy will be to criminalize non-compliance to the mandatory support of cultural practices in order to curtail the possibilities of sinking into oblivion and subsequent extinction and documenting the different indigenous dances for posterity. The government must be obligated to ensure a guaranteed allocation to the promotion of preservation and practice of cultural activities whether ceremonial, ritual, social or recreational in order to retain interest and generational transfer as most of these practices are linked with sustainable Indigenous Knowledge Systems.

The National Cultural policy of Zimbabwe must be a regional prototype in supporting the sustenance and maintenance of Zimbabwean cultural practices as well as indigenous dances, through the establishment of centres in all districts and conduct functions to revitalize the importance of such in communities and national level respectively. The fact that the current

Zimbabwe Cultural Policy does not make it mandatory to ensure the unequivocal support to cultural institutions like the National Arts Council and respective ministry, nongovernmental organizations like the Culture Fund have been overwhelmed by the demand for support by the cultural owners. It is recommended that local cultural owners and the youths who are interested in indigenous dances and other forms of art are promoted through the adherence of the cultural policies so that the advancement of the arts in the Zimunya community and in Zimbabwe at large is realized. It is recommended that Ministry of Youth, Sport, Arts and Recreation and its agencies must fulfil its obligation of promoting the arts and cultural practices amongst the Zimunya community members, particularly the indigenous dance groups, through availability of funds and resources as enshrined in the National Cultural Policy of Zimbabwe 2007. This will help in mitigating the challenges and the negative perceptions towards the dance enactment which have been highlighted by the villagers. This will also encourage other villagers as well as the young in the Zimunya community to perform the *Chimaisiri* dance on community rites for the continuation and preservation of the dance, Indigenous Music Knowledge as well as the Indigenous Knowledge Systems of the Zimunya community. Furthermore it will inspire other ethnic groups in other communities in Zimbabwe to establish the advancement and the performance of indigenous cultural practices. The lessons learnt through *Chimaisiri* dance must be sustained with potency through effective cultural policy adherence for the betterment and advancement of the *Chimaisiri* dance enactment. Furthermore if these lessons are excellently maintained, eventually more people will develop some interests of taking part in the *Chimaisiri* dance enactment and community rites execution. Last but not list this will resonate with the United Nations Culture and Music Global Policies for Sustainable Development Goals (SDGs), which promote culture, music and dance as important mediums which promote SDGs.

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Personal Interviews

Chief Zimunya. Chief Zimunya Homestead, Dora village. 28 August, 2019.

Chigodora Simeon, Mutare District Administrators' office. 29 August, 2019.

Chimbwanda Errah. Mapembe village. 09 October, 2019.

Chinembiri, Willard. Chisamba village. 14 August, 2018.

Chipfatsura, Solomon. Mutare District Administrators' office. 29 August, 2019.

Chisamba, Eva. Chisamba village. 13 October, 2019.

Chisamba, Reginald. Chisamba villaga. 13 October, 2019.

Choto, Theresa. Jaricha village. 12 October, 2019.

Dharisi Chamunorwa, Chisamba village. 18 August, 2017.

Gombakomba, Shorai. Jaricha village. 12 October, 2019.

Kasunzuma, Tichaona. Mapembe village. 09 October 2019.

Madzivire, Trust. Mutare District Administrators' office. 03 August, 2018.

Maobe, Laizah. Mapembe village. 09 October 2019.

Mapudzi, Tabveyo. Chisamba village. 13 October 2019.

Matimba, Laizah. Chisamba village. 14 September, 2017.

Mbuya Makiwa. Chisamba village. 13 October, 2019.

Mbuya Ebho. Chisamba village. 13 October, 2019.

Mbuya Makiwa. Chisamba village. 13 October, 2019.

Mombeshora, Lorraine. Mapembe village. 09 September, 2018.

Mubango, Nyaradzai. Chisamba village. 13 October, 2019.

Muchena, Musa. Mapembe village. 09 September, 2019.

Mufudza, Esther. Mapembe village. 09 October, 2019.

Muradzikwa, Washington. Chisamba village. 09 October, 2019.

Mutasa, Andrew. Chisamba village. 13 October, 2019.

Mutombwa, Tanyaradzwa. Jaricha village. 03 July, 2019.

Mutsika, Portia. Jaricha village. 22 September, 2019.

Ndaramo, Nemaringa. Mapembe village. 09 October, 2019.

Nyakunu, Simon. Mutare District Administrators' office. 29 August, 2019.

Saungweme, Sarah. Chisamba village. 17 August, 2018.

Sekuru, Chochoricho. Jaricha village. 12 October, 2019.

Tinorwei, Talent. Jaricha village. 12 October, 2019.

Tomeke, Rudo. Mapembe village. 09 September, 2018.

Zimunya, Tambudzai. Jaricha village. 12 August, 2019.

Zimunya, Tonganai. Jaricha village. 12 October, 2019.

APPENDICES

Appendix I: Paper Edit 1, DVD 1 (Running time 28:08)

Function: *Humwe* rite conducted at Chief Zimunya's Traditional court on 31 August 2019.

Name and Surname: Caleb Mauwa

Student Number: 217078912

PhD THESIS AUDIOVISUAL SUPPLEMENT

Title: The role of *Chingondo/ Chimaisiri* dance on *Makasva* and *Humwe* rites in Zimunya communal area, Zimbabwe.

FEATURE/ EVENT	TIME
Author explaining the purpose of visit at chief Zimunya traditional court	00:01-01:25
Chinyauhvera dance group members execute a traditional hand clapping offering executed as well as greetings	01:33-02:19
Traditional snuff taking and sharing	02:19-02:29
Participants sing the song <i>Huya ndikutaurire</i>	02:31-07:12
Tonganai Zimunya explains purpose of dance and function	07:14-08:22
Author explains purpose of dance and enactment venue	08:23-08:51
Tonganai Zimunya explains role of dance	08:52-09:25
Participants sing the song <i>Ndoenda ndakadaro</i>	09:26-11:37
Tonganai Zimunya explains the impact of dance	11:39-12:52
Participants sing the song <i>Maisiri woye</i>	12:53-17:36
Author explains the events taking place	17:43-18:04
Tonganai Zimunya explains the spirit possession and the spirit if dead people invited back to come home through dance	18:06-18:55
Participants sing the song <i>Mudzimu uchauya wega</i>	19:00-21:19
Author explains on the songs being performed	21:29-21:43
Participants sing the song <i>Matsvaira</i>	22:42-24:11
Interview with headman Tonganai Zimunya	24:13-28:00

Appendix II: Paper Edit 2, DVD 2: (Running time 1hour 13:18)

Function: *Makasva* rite conducted on Mount Matanga in Mapembe village on 09 October 2019.

Name and Surname: Caleb Mauwa

Student Number: 217078912

PhD THESIS AUDIOVISUAL SUPPLEMENT

Title: The role of *Chingondo/ Chimaisiri* dance on *Makasva* and *Humwe* rites in Zimunya communal area, Zimbabwe.

FEATURE/ EVENT	TIME
<i>A Mapembe intro</i>	<i>03:04</i>
Villagers sing the song <i>Ndatadza kukwira gomo</i>	00:00-01:12
Villagers climb Mount Matanga going to the shrine while singing	01:15-02:12
Showing the Mount Matanga area and villages around	02:15-03:04
<i>B Mauwa Odzi A</i>	<i>08:13</i>
Villagers arrives at the shrine on top of Mount Matanga	00:00-00:59
Village head receiving villagers at the shrine	00:10-01:52
Participants celebrate on arrival in on the shrine	01:55-02:05
Participants perform the sing <i>Tora wuta hwako</i>	02:09-03:56
A woman elder gives the village head some beer, and then gives other participants	03:57-05:09
Tichaona Kasunzuma explains role of the dance as well as introducing the author to the participants.	05:11-07:39
Author given time to talk and greet villagers	07:40-07:51
Tichaona Kasunzuma lead the villagers to acknowledge the presence of the ancestral spirits	07:40-07:51
<i>C Mauwa Odzi A1</i>	<i>10:49</i>
Men execute a hand clap offering greeting the ancestral spirits	00:00-01:52
Tichaona Kasunzuma explains the dance enactment process, stage by stage	01:55-03:30

Participants perform the sing <i>Ndichairei ngoma</i>	03:31-05:44
Participants celebrate the presence of the ancestral spirits	05:44-05:58
Tichaona Kasunzuma explains the connection of dance and the rituals	05:59-06:51
Participants perform the sing <i>Mhondoro dzinomwa</i>	06:59-09:43
Author explains his experience at the shrine	09:44-10:49
D Mauwa Odzi A1	17:27
Tichaona Kasunzuma explains another stage of the ritual	00:00-00:07
Participants perform the sing <i>Maisiri woye</i>	00:10-02:57
Tichaona Kasunzuma explains the hunting process and the use of dance in hunting	02:58-03:38
Participants perform the song <i>Tora wuta hwako</i>	03:39-07:16
Tichaona Kasunzuma explains connection of dance and the spiritual process	07:23-08:43
Villagers celebrate as they enter into the sacred cave	08:43-09:22
Tichaona Kasunzuma elaborates why older people are only required on the shrine as well as to perform the dance	09:24-12:54
Participants make a celebratory noise to appreciate the ancestors buried in the cave	12:55-13:44
Beer sharing	13:42-14:02
Participants perform the sing <i>Mudzimu wamuka</i>	15:11-17:21
E Mauwa Odzi A	10:42
Showing Mount Matanga mountain range	00:00-00:25
Participants perform the sing <i>Mudzimu wamuka</i>	00:26-01:51
Tichaona Kasunzuma explains the importance of performing on a shrine	01:52-04:04
Tichaona Kasunzuma leads people to another sacred	06:19-06:58
Showing Mount Matanga range	07:40-08:21

Author explaining ritual being conducted	08:16-08:38
Author shown the entire shrine by Tichaona Kasunzuma	08:41-10:42
<i>F Mauwa Odzi A</i>	<i>05:59</i>
Tichaona Kasunzuma explains and demonstrates hunting skills and use of hunting weapons	00:00-01:20
Villagers disembark from Mount Matanga	01:21-03:20
Villagers celebrating and drinking	03:21-04:10
Participants perform the song <i>Mvura youya and Kashiri kamambo</i>	04:11- 05:59
<i>G Mauwa Odzi A</i>	<i>07:04</i>
The rest of the villagers drink traditional beer unfermented as they celebrate the enactment of the <i>Makasva</i> ritual	00:00-02:53
Villagers celebrate sings of rains about to fall	02:54-03:48
Authors briefly explains what transpired during the whole dance enactment and the ritual	03:49-04:31
A village elder leads the whole villager to than the author for coming to their village	04:36-05:44
Interview with Tichaona Kasunzuma	05:46-07:04

Appendix III: Paper Edit 3, DVD 3: (Running time 37:26)

Function: *Makasva* rite conducted in Jaricha village on 12 October 2019.

Name and Surname: Caleb Mauwa

Student Number: 217078912

PhD THESIS AUDIOVISUAL SUPPLEMENT

Title: The role of *Chingondo/ Chimaisiri* dance on *Makasva* and *Humwe* rites in Zimunya communal area, Zimbabwe.

FEATURE/ EVENT	TIME
Tonganai Jaricha explains the dance ritual	00:00-02:03
Women ululates	02:03-02:06
Assembling of props used in dance enactment	02:50-04:24
Participants perform the song <i>Ndoenda ndakadaro</i>	04:25-06:45
Participants moves out the traditional hut	06:58-07:54
Participants perform the song <i>Huya ndikutaurire</i>	07:55-10:54
Participants perform the song <i>Chembere dzaungana</i>	11:18-15:32
Possession taking place	15:35-18:30
Participants perform the song <i>Panorwe mukono</i>	18:35-20:40
Participants perform the song <i>Ndiwe unechikwerete</i>	20:41-23:56
Participants perform a Jangwa song, <i>Zvemakwayawee</i>	23:59-25:03
Participants perform the song <i>Mudzimu wedu uchauya wega</i>	25:06-30:06
Tonganai Zimunya shares snuff as participants sing the song <i>Huya ndikutaurire</i>	30:12-33:27
Participants perform the song <i>Torarirei kusarima</i>	33:29-35:12
Participants perform the song <i>Tora wuta hwako</i>	35:18-35:41
Participants perform the song <i>Usanditorere buwe rangu</i>	35:51-37:26

Appendix IV: Paper Edit 4, DVD 4 (Running time 1hour 08:05)Function: *Makasva* rite conducted in Chisamba village on 13 October 2019.

Name and Surname: Caleb Mauwa

Student Number: 217078912

PhD THESIS AUDIOVISUAL SUPPLEMENTTitle: The role of Chingondo/ *Chimaisiri* dance on *Makasva* and *Humwe* rites in Zimunya communal area, Zimbabwe.

FEATURE/ EVENT	TIME
<i>Chisamba A</i>	<i>14:36</i>
Participants sing the song <i>Vachavyuma chete</i> while outside village head Chisamba homestead shrine	00:00-01:10
Participants perform the song <i>Tora gona</i>	01:12-03:03
Participants perform the song <i>Maisiri woye</i>	03:04-05:15
Participants perform the song <i>Ndanzwa ngoma kurira</i> . Headman Chisamba brings beer to the dance floor and people celebrate	05:36-06:30
Participants perform the song <i>Wandiita kahuku ngei</i> while some drink traditional beer	06:31-07:35
A man climbs the tree and authenticate the ritual execution, then villagers make a celebratory noise	07:46-08:43
Author narrates the events taking place	08:59-09:26
Participants perform the song <i>Chaminuka ndimambo</i>	09:30-14:36
<i>Chisamba B1</i>	<i>25:42</i>
Participants assembly inside the traditional hut shrine singing the song <i>Wandiita kahuku ngei</i>	00:00-03:16
Participants perform the song <i>Tora wuta hwako</i>	03:18-09:30
Participants perform the song <i>Wandiita kahuku ngei</i>	09:54-15:50
Participants perform the song <i>Mhondoro dzinomwa</i>	19:18-20:04
Participants perform the song <i>Tora wuta hwako</i>	20:10-22:22
Participants perform the song <i>Maisiri woye</i>	22:30-24:19
Villagers celebrate and drink beer	24:20-25:42
<i>Chisamba C</i>	<i>0808</i>

Outside the traditional hut shrine drunkards asleep around the shade, while some men drink traditional beer sitting under the tree shade	0000-0150
Inside the shrine villagers execute a <i>mukonde-mukonde</i> (contributions) money to purchase a cow for beef to be eaten on the day	01:50-04:00
Participants chant vocables and dance	04:10-06:05
Participants offers a clap offering to thank everyone for the contributions made	06:06-06:19
Participants perform the song <i>Kubata kwasoko</i>	06:23-07:34
<i>Chisamba D</i>	<i>18:44</i>
Participants perform the song <i>Tora wuta hwako</i>	01:33-02:20
Interview between author and headman Tonganai Zimunya	02:38-03:05
Participants perform the song <i>Ndanzwa ngoma kurira</i>	03:30-05:16
Headman Tonganai Zimunya explains the events taking place	05:20-07:21
Author explains the purpose of the ritual and dance	07:31-10:38
Participants perform the song <i>Hwangu hwamera</i>	10:40-12:12
Participants perform the song <i>Ndiri murombo kamba iwe</i>	12:13-13:30
Interview between author and headman Tonganai Zimunya	13:40-14:58
Author being shown Muhacha shrine by the village elders	15:00-18:44

Appendix V: Ethical Clearance Approval University of KwaZulu Natal



10 September 2018

Mr Caleb Mauwa 217078912
School of Arts
Howard College Campus

Dear Mr Mauwa

Protocol reference number: HSS/1081/018D

Project title: The role of Chingondo/ Chimaisiri Dance on Makasva and Humwe Rites in Zimunya Communal area, Zimbabwe

Full Approval – Expedited Application

In response to your application received 9 July 2018, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application 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.

The ethical clearance certificate is only valid for a period of 3 years from the date of issue. Thereafter Recertification must be applied for on an annual basis.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully

.....
Professor Shenuka Singh (Chair)
Humanities & Social Sciences Research Ethics Committee

/pm

cc Supervisor: Dr Patricia Opondo
cc. Academic Leader Research: Dr Sandra Pitchers
cc. School Administrator: Christopher Eley

Humanities & Social Sciences Research Ethics Committee

Dr Shenuka Singh (Chair)

Westville Campus, Govan Mbeki Building

Postal Address: Private Bag X54001, Durban 4000

Telephone: +27 (0) 31 260 3587/8350/4557 Facsimile: +27 (0) 31 260 4609 Email: simbep@ukzn.ac.za / snymamom@ukzn.ac.za / mohupond@ukzn.ac.za

Website: www.ukzn.ac.za

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Appendix VI: Author’s application letter for clearance

House Number 5028 Area 3
Dangamvura, Mutare
Zimbabwe

12 October 2018

The Provincial Director
Ministry of Youth, Sport, Arts and Recreation
P.O Box Mutare
Zimbabwe

Dear Sir / Madam

**REF: APPLICATION FOR CLEARANCE TO CONDUCT RESEARCH
ACTIVITIES IN ZIMUNYA COMMUNAL AREA ON CHINGONDO/
CHIMASIRI DANCE**

I Caleb Mauwa, National ID No 75-324556 R-44, I am a PhD Ethnomusicology student at University of KwaZulu-Natal. My student number is 217078912 and my project supervisor is Doctor Patricia Achieng Opondo. I am requesting for your clearance to visit the Zimunya Communal area and conduct my research on *Chimaisiri/ Chingondo* dance. The topic of my research is “The role of *Chingondo / Chimaisiri* dance on *Makasva* and *Humwe* rites in Zimunya Communal area, Zimbabwe”.

On completion of my study, I will avail a report of my research findings to the ministry of Youth, Sport, Arts and Recreation.

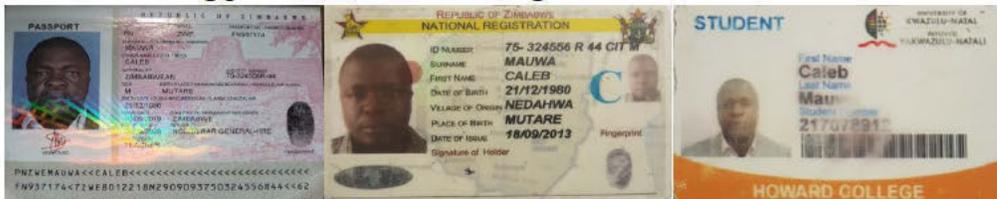
Attached are my documents: (a) Copy of passport, (b) National identity card, (c) School identity card and (d) Informed consent form and (e) Interview guide questions.

Yours Faithfully
Caleb Mauwa



Mobile No: [Redacted]

Email: [Redacted]



Appendix VII: Clearance letter Ministry of Youth, Sport, Arts and Recreation

All communications should be addressed to * The Secretary for Youth, Sport, Arts & Recreation
Telephone: 263-242-707741/2

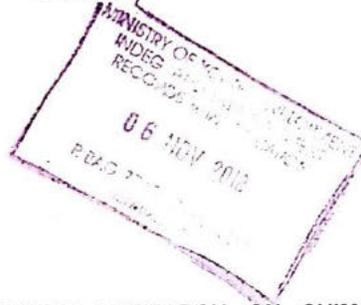


Ministry of Youth, Sport, Arts & Recreation
20th Floor, Mukwati Building
P. Bag 7762
Causeway
Zimbabwe

Ref: B/14/1

31 October 2018

Mr. Caleb Mauwa
House No. 5028 Area 3
Dangamvura
Mutare



**REQUEST FOR CLEARANCE TO CONDUCT RESEARCH ON CHIMAIIRA/
CHINGONDO DANCE IN ZIMUNYA AND SURROUNDING AREAS OF MUTARE:
MANICALAND PROVINCE: MINISTRY OF YOUTH, SPORT, ARTS AND
RECREATION**

The above subject matter refers.

Reference is made to your letter dated 12 October 2018 requesting for clearance to conduct a research on Chimaisira/Chingondo Dance in Zimunya and surrounding areas of Mutare.

Please be advised that you have been granted clearance to conduct research on the above mentioned topic and you are required to avail the study report to the Ministry after completing your research.

[Redacted signature]

T. Chitepo (Dr)
SECRETARY FOR YOUTH, SPORT, ARTS AND RECREATION

Cc: File

Appendix VIII: Clearance letter National Arts Council of Zimbabwe



Championing Arts Development

NATIONAL ARTS COUNCIL OF ZIMBABWE

Manicaland Provincial Office
43 Tembwe Street
P.O. 513
MUTARE

Tel/fax: 263-020-67653
E-Mail: natartsinfo@gmail.com
Website: www.natartszim.org.zw

21 August 2017

The Dean
Faculty of Social Sciences and Humanities
University of Kwazulu Natal
Republic of South Africa

Dear Sir/Madam

Ref: RECOMENDATION OF CALEB MAUWA TO CONDUCT RESEARCH STUDIES ON MUSIC AND DANCES IN ZIMUNYA COMMUNITY

The above subject refers:

Permission is hereby granted by this office for Caleb Mauwa to conduct his research activities on Music and Dance in Zimunya Community. He is a recognized musical scholar and artist under the National Arts Council of Zimbabwe. In return the research activities are deemed relevant for further research studies for the benefit of current and future generations.

The Ministry of Rural Development Promotion and Preservation of National Culture and Heritage will make use of the project in developing arts, culture and heritage activities in the District.

With regards

A Tunzi
Acting Provincial Arts Manager-Manicaland



Appendix IX: Informed Consent letter

Howard Campus, School of Music, College of Humanities
Howard College
University of KwaZulu- Natal
Durban
South Africa

Dear Participant

INFORMED CONSENT LETTER

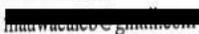
My name is CALEB MAUWA, I am a music PhD candidate studying at the University of KwaZulu-Natal, Howard campus, South Africa. I am conducting a research on the role of Chingondo/ Chimaisiri dance on Humwe and Makasva rites in Zimunya community. To gather the information, I am interested in asking you some questions.

Please note that:

- Your confidentiality is guaranteed as your inputs will not be attributed to you in person, but reported only as a population member opinion.
- The interview may last for about 1 hour and may be split depending on your preference.
- Any information given by you cannot be used against you, and the collected data will be used for purposes of this research only.
- Data will be stored in secure storage and destroyed after 5 years.
- You have a choice to participate, not participate or stop participating in the research and you will not be penalized for taking such an action.
- The research aims at knowing the role of Chingondo/ Chimaisiri dance on Makasva and Humwe rites in Zimunya Community.
- Your involvement is purely for academic purposes only, and there are no financial benefits involved.
- If you are willing to be interviewed, please indicate (by ticking as applicable) whether or not you are willing to allow the interview to be recorded by the following equipment:

	willing	Not willing
Audio equipment	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Video equipment	<input checked="" type="checkbox"/>	<input type="checkbox"/>

I can be contacted at:

Email: 

Cell: 



My supervisor is Dr. Patricia Opondo who is located at the School of Music, College of Humanities, Howard College campus of the University of KwaZulu-Natal.

Contact details: email: opondop@ukzn.ac.za Phone number: +27312601045.

You may also contact the Research Office through:

P. Mohun

HSSREC Research Office,

Tel: 031 260 4557 E-mail: hr@ukzn.ac.za

Thank you for your contribution to this research.

DECLARATION

I, Chasf Zuma Nya (Full names of participant) hereby confirm that I understand the contents of this document and the nature of the research project, and I consent to participate in the research project.

I understand that I am at liberty to withdraw from the project at any time, should I so desire.

SIGNATURE OF PARTICIPANT

DATE





Appendix X: Interview Schedule for the Traditional Authorities

Pseudonym of Interviewee:

Age:

Sex:

Name of Village:

Date:

Time:

1. How does the *Chimaisiri* dance symbolize, your beliefs, norms and cultural values in the Jindwi community on the performance of *Makasva* and *Humwe* rites?
2. What is the role and influence of *Chimaisiri* dance in the Zimunya communal area on the performance of *Makasva* and *Humwe*?
3. What are the perceptions underlying the performance of *Chimaisiri* dance in the Jindwi culture on *Makasva* and *Humwe*?
4. How does performance of the *Chimaisiri* dance influence the *Makasva* and *Humwe* rituals in Jindwi culture? Explain.
5. How do you mobilize your community to perform *Chimaisiri* dance on *Makasva* and *Humwe*?
6. Are there any challenges that hinder you in the performance of *Chimaisiri* dance on *Makasva* and *Humwe*? If so what are they and how do you rectify them?
7. What are the lessons that are taught in the performance of *Chimaisiri* dance on *Makasva* and *Humwe*? Explain?
8. Are there any insinuations of performance criticisms that you get from other ethnic groups and which approaches do you use to circumvent offensive confrontation?

Appendix XI: Interview Schedule for the Villagers/ *Chimaisiri* traditional dancers

Pseudonym of Interviewee:

Age:

Sex:

Name of Village:

Date:

Time:

1. How does the *Chimaisiri* dance symbolize, your beliefs, norms and cultural values in the Jindwi?
2. What is the role of *Chimaisiri* dance in your community on the performance of *Makasva* and *Humwe* rites?
3. To what extent does *Chimaisiri* dance influence the Jindwi tribe of Zimunya communal area on the performance of *Makasva* and *Humwe*?
4. What are the perceptions underlying the performance of *Chimaisiri* dance in the Jindwi culture on *Makasva* and *Humwe*?
5. How does performance of the *Chimaisiri* dance influence the *Makasva* and *Humwe* rituals in Jindwi culture? Explain.
6. How do you mobilize your community to perform *Chimaisiri* dance on *Makasva* and *Humwe*?
7. Are there any challenges that hinder you in the performance of *Chimaisiri* dance on *Makasva* and *Humwe*? If so what are they and how do you rectify them?
8. What are the lessons that are taught in the performance of *Chimaisiri* dance on *Makasva* and *Humwe*? Explain?
9. How does your communal background influence your participation in the performance of *Chimaisiri* dance on *Makasva* and *Humwe* rites?

Appendix XII: Interview Schedule for the Community Elders

Pseudonym of Interviewee:

Age:

Sex:

Name of Village:

Date:

Time:

1. How effective has been the performance of *Chimaisiri* dance on *Humwe* and *Makasva* rites in addressing social challenges in Zimunya communal area?
2. What is the role and influence of the *Chimaisiri* dance on the performance of the *Makasva* and *Humwe* rites?
3. Explain how the performances of *Chimaisiri* dance symbolize values, beliefs and cultural dimensions of the Jindwi Culture on *Makasva* and *Humwe* rites.
4. How does *Chimaisiri* dance facilitate healing and social cohesion in your culture?
5. How do you mobilize your community to perform *Chimaisiri* dance on *Makasva* and *Humwe* rites?
6. Are there any challenges that hinder you on the performance of *Chimaisiri* dance on *Makasva* and *Humwe* rites? If so what are they and how do you rectify them?
7. Are there any implications of performance condemnations to the custom of *Chimaisiri* dance on *Makasva* and *Humwe* rites and how do you evade such belligerent hostility?
8. Does the performance of *Chimaisiri* dance on *Makasva* and *Humwe* rites has a role in modeling the person you are and the whole Zimunya community?