

**A CRITICAL AND INTERCULTURAL ANALYSIS OF SELECTED ISIXHOSA OPERAS IN THE EAST
CAPE OPERA COMPANY'S REPERTORY**

THESIS

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BY

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Declaration

I declare that **A Critical and Intercultural analysis of selected isiXhosa Operas in the East Cape Opera Company's Repertory** is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

12 December 2012

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Signed: H. W. Kunju

.....

Date

Dedication

Dedicated to my wife and children

It is also dedicated to my parents Joe, Namhla and my Grandmother for the educational opportunities that they provided for me.

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Abstract

The East Cape Opera Company was founded by Gwyneth Lloyd in 1995 and has performed in various Eastern Cape venues and festivals as well as conducting a tour of the Netherlands. The Company has performed well known operas and operettas such as Mozart's *The Magic Flute*, Gilbert and Sullivan's *The Mikado* as well as their own original isiXhosa operas such as *Temba and Seliba*, *The Moon Prince - Inkosana Yenyanga* and *The Clay Flute*.

This thesis is situated within the context of apartheid and post-apartheid, and an emerging post-1994 South African's operatic culture that embraces multiculturalism. The aim of this research is to explore and raise awareness regarding intercultural communication in relation to isiXhosa operas and examine the linguistic and dramatic characteristics of the construction of these operas. This involves an analysis of the integration of African cultural practices (dramatic and musical) within an essentially western art form.

The thesis makes use of intercultural and literary theory as a point of departure to analyse not only the literary qualities of the isiXhosa operas performed by the East Cape Opera Company, but it also seeks to show how these operas reflect an emerging intercultural reality within the South African context. The thesis explores the mixing of genres, including African genres such as the folktale and oral poetry as part of Opera, which has previously been seen as a Western domain. It is argued that this mixing of genres and languages allows for the success of African Opera.

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CHAPTER 1

INTRODUCTION

1.1 Background of the Study

My role as an opera singer in the East Cape Opera Company, chorister, choral and orchestral conductor, as well as my role as a music and drama teacher, have greatly influenced my desire to conduct this research. Therefore, in terms of ethnomusicology I will approach this research from an insider's or emic perspective, as an isiXhosa mother-tongue speaker embedded in amaXhosa cultural practices (Bauman 1993; Nketia 1995; Kubik 1996). Moreover, as a former member of the East Cape Opera Company I use the emic approach when analyzing some operas that I took part in and use the etic approach (outsider's point of view) in operas that I did not take part as a performer.

The East Cape Opera Company was founded in 1995 to serve the aspirations of singers in the Eastern Cape. The first performance was *Amahl and the Night Visitors* by the American/Italian Menotti. The erstwhile premier of the Eastern Cape, Nosimo Balindlela, encouraged and supported the company, suggesting that operas should be written about themes and music emanating from the Eastern Cape. As a result, the first isiXhosa opera *Temba and Seliba* toured the Eastern Cape in 1997.

Thus began the process of incorporating southern African cultural/linguistic expression within this western operatic genre (<http://starways.org/opera.html>). Through my research, I hope to encourage and analyze the use of African languages in opera, particularly isiXhosa, and raise awareness regarding intercultural communication, especially in relation to isiXhosa operas where the dramatic and musical aspects straddle the western and African expressive paradigms.

In my research I will take into account intercultural differences and cultural/semantic voids, a process commonly known as “asynchrony” (Carbaugh 1990: 151). Dagut (1981: 48-69) points out that there are two types of semantic voids, namely, referential and linguistic voids which can be transferred by means of denotational and connotational equivalence. In relation to referential voids he identifies two types: voids where the environment in which speech communities live contributes to unique forms of expression, and cultural voids, which denote customs peculiar to specific language communities. It is suggested that these voids do come into play when indigenous thought underpins opera that is adapted from an essentially western paradigm.

When intercultural communication takes place, situations can arise where there is miscommunication and misunderstandings, which create negative stereotypes based on cultural differences. Carbaugh (1990: 151) states that: “Whether, if, and how one can come to co-ordinate conduct in particular situations of intercultural contact is of course a fundamental practical problem ... cultural preferences for speaking do exist in contexts, where some patterns are valued, others are rendered somehow problematic, with translations from one into another being difficult at best.”

My research will explore these interactional dynamics of “asynchrony” in two isiXhosa operas performed by the East Cape Opera Company: *The Moon Prince - Inkosana Yenyanga* (Anthony Caplan), as well as *The Clay Flute* (Bruce Cassidy and Gwyneth Lloyd). However, other operas within the East Cape Opera Company’s repertory will also be referred to where necessary.

Intercultural or cross-cultural communication can be defined as “...communication between a native speaker and a non-native speaker, but more precisely, cross-cultural communication is communication between people whose cultural perceptions and symbol systems are distinct enough to alter the communication event” (Carbaugh 1990: 151). These operas in isiXhosa can raise awareness of “the other culture” and build bridges among different cultures (Zhang 2005: 48). This is especially true given that this emerging African operatic genre encourages cultural diversity within the audience.

People from different cultures have their own cultural perceptions, beliefs, values and social customs, which greatly determine their ways of communication, performance and reception interpretation. These cultural differences may give rise to various elements of miscommunication (Zhang 2005: 48). This emerging operatic genre is therefore a tool towards developing greater awareness and understanding and there is not much research around this topic, particularly in South Africa.

My analyses of the two operas mentioned above will investigate the elements of intercultural and cross-cultural communication within these operas. I will also scrutinize, to what extent African as well as western cultural relevance is portrayed, considering that these works emanate structurally from a western paradigm.

1.2 Research Objectives

This section sets out the research questions, what the research intends to achieve and the intended final deliverable.

With my focus being on isiXhosa, I hope to achieve the following goals:

- To contextualize the history, vision and mission of the East Cape Opera Company with particular reference to their repertory;
- To raise awareness regarding intercultural communication in relation to operas using isiXhosa, with specific reference to the East Cape Opera Company;
- Furthermore, I will examine the linguistic and dramatic characteristics of the construction of the two operas. This will involve an analysis of the integration of African cultural practices (dramatic and musical) within an essentially western art form.

1.3 Methodology

This section describes the manner in which the research will be undertaken.

My research focus will be The East Cape Opera Company, of which I was a member for four years, focusing on their production of two operas in isiXhosa: *The Moon Prince Inkosana Yenyanga* (Anthony Caplan), *The Clay Flute* (Bruce Cassidy and Gwyneth Lloyd). This company has performed both within South Africa and abroad and its members and leadership were more than willing to assist me with this research through answering questions and providing access to empirical data and production ephemera. Open-ended interviews were also conducted with members of the East Cape Opera Company. Some of their points of view form part of this research.

The composers of these operas and the music scores as well as librettos were fairly accessible. The relationship within the East Cape Opera Members and texts are analyzed to support the goal of assessing asynchrony. This forms part of an ethnomethodological and musicological approach. Ethnomethodology (Gumperz 1972) aims at presenting a detailed analysis of conversational interaction/dialogue as represented in the two operas.

In analyzing the dramatic and linguistic characteristics of the construction of these operas, I used video recordings of productions and assessed the tripartite relationship between music, set construction, and dramatic intent (Abbate 2004). Furthermore, in order to test reception, the video recordings are used to assess audience participation, alongside reviews in newspapers and other published material regarding the performances, including on-line material. The use of a video camera and voice recorder for the recording of interviews were used, and then form part of my methodology. Selected videos of the two productions (*The Moon Prince - Inkosana Yenyanga* and *The Clay Flute*) are contained in the Appendix B and C of this study, with the principal aspects interwoven within the text.

1.4 Overview of Chapters

The study consists of six chapters.

Chapter 1: Introduction

This chapter provides the reader with background information on what influenced me in doing this research; that is my background as an educator and musician, the founding of the East Cape Opera and its repertoire as well as intercultural communication in post-apartheid South Africa including intercultural and cross-cultural elements explored in the East Cape Opera Company's Repertory. The objectives of this study have been identified and justified in this chapter as well as the methodology explicated.

Chapter 2

Intercultural Communication and Music: Theoretical Framework

This chapter explores culture by using a number of definitions as well as tracing the origin of the word culture. Purpose and functions of culture with reference to the East Cape Opera Company have been discussed. This permits the introduction, discussion and investigation of intercultural and cross-cultural communication in relation to East Cape Opera Company. Finally, the relationship between music and culture has been examined. The emic approach has been used when exploring music in the amaXhosa cultures while the etic approach has been used when exploring this relationship in other cultures that I have observed and experienced.

Chapter 3

East Cape Opera Company in its Historical Context

This chapter defines the term opera and investigates its history from both the history of western music and African music, particularly in South Africa. Comparative comments on South African Opera have been made. The last part of this chapter outlines the founding of the East Cape Opera Company and highlights traceable intercultural communication within the company.

Chapter 4

Analysis of the Intercultural aspects within *The Moon Prince - Inkosana Yenyanga*

This chapter focuses on the company's repertoire, and its appropriation of intercultural aspects, mainly through an analysis of the East Cape Opera Company's production of *The Moon Prince – Inkosana Yenyanga*. My analysis includes background details of the composer, and traces the origin of *The Moon Prince - Inkosana Yenyanga* – particularly from an oral literary perspective – while providing an analysis of the opera. This analysis examines the opera's structure, relationship between text and music, interculturalism, the plot, characterization, main theme and the opera's impact. Textual Analysis through examining Code-Switching and Code-Mixing – tools for Intercultural Communication – is also explored.

Chapter 5

Analysing Intercultural aspects in *The Clay Flute*

The focal point in this chapter is more on the context or theme of the opera itself but still making use of intercultural theory as a point of departure. It analyses mainly the amaXhosa culture, and explores the relationship between the African and western culture by looking mainly at the heart of the story; the theme in *The Clay Flute*. This covers the relationship of the amaXhosa people with their ancestors as depicted in the opera. The composer's biographical information has been examined. The theme of *The Clay Flute* is analysed as well as a brief analysis on the language and costumes.

Chapter 6

Conclusion

The concluding chapter revisits the overall aim and specific objectives of this research study. I have used general remarks to complete this study.

Bibliography

The bibliography contains an alphabetical listing of the sources referred to in this research study. The Harvard system of referencing has been used. There are four appendices at the end of this research study: the first is the full musical score of *The Moon Prince - Inkosana Yenyanga*, second is the 2005 production of *The Moon Prince - Inkosana Yenyanga*, third is the 2008 production of *The Clay Flute* and fourth is the list of interviews conducted for this study.

Chapter 2

Intercultural Communication and Music: Theoretical Framework

2.1 Introducing Culture

For a proper understanding of intercultural communication to develop it is best practice to first define the concept of “culture” before considering issues surrounding intercultural communication as culture has an influence on communication. This leads to an appreciation of intercultural communication, as that which takes place between people with different backgrounds (Dodds 1998: 36) and from various cultural standpoints so that research on “...intercultural communication often relates to cultural groups... (Bowe and Martin 2007: 2); a view amplified by Liu, Volcic & Gallois (2011: 56) when they state that “...studying intercultural communication without exploring culture is like studying physics without exploring matter”.

2.2 Defining Culture in Relation to the East Cape Opera Company

The word “culture” comes from the Latin word *cultura*, which in turn is taken from the verb *colere*, meaning to cultivate (Liu, Volcic & Gallois 2011: 2 & 55). In its original meaning, therefore, culture is a process related to the phenomenon of nurturing (ibid). This is corroborated by Freilich (1989: 2) who states that the term culture is derived from the Latin word *cultura* or *cultus* (as in “*agriculture*”) and was transformed into a state of being cultivated. This is then the underlying notion behind Liu, Volcic & Gallois (2011: 2) asserting that:

“[o]ur language, customs, expectations, behaviours, habits - our way of thinking, doing, and being – have been and continue to be formed over a long period of cultivation within the specific physical environment and social context in which we were born, with which we have grown up, and in which we presently live.

Hence, it can be argued that when people from disparate backgrounds come together to form a consolidated group such as the East Cape Opera Company they are “cultivating” both the style and culture of the music as well as the Opera Company’s music culture. They have to perform (“speak”) within the cultural practice of the performed work, speak the same language of music, behave in accordance with these practices and develop the customs and traditions of the group.

In agreement with Liu, Volcic & Gallois (2011: 2) cited earlier on, Bowe and Martin’s findings (2007: 2-3) also provide the earliest English uses of the word “culture”. They further state that “*culture* was a noun of process” which referred to the nurturing of crops or animals, this leads to the meaning being found in words such as *agriculture*, *horticulture* as well as *viticulture*.

According to Bowe and Martin (2007: 2-3) “[i]n the sixteenth century culture began to be used to refer to ‘cultivating’ the human body through training, and later concerned ‘cultivating’ the non-physical aspects of a person.” Furthermore, they state (ibid) that later on during the nineteenth century “...the meaning was broadened to include the general state of human intellectual, spiritual and aesthetic development [...] giving rise to the ‘artistic works and practices’, meaning that which is associated with music, literature, painting, theatre and film” (Bowe and Martin 2007: 2).

Harris (1997: 88) argues that “[c]ulture refers to the learned, socially acquired traditions of thought and behaviour found in human societies. Moreover, Fries (2002: 3) elaborates that culture “...is not in one’s blood, but learned through interaction and also shared by the people who are interacting, therefore culture is an on-going process.” It is a “...state or process of human perfection, in terms of certain absolute or universal values” (Storey 1998: 48). Taking into consideration Harris’s argument (1997: 88), the members of the company have to learn and acquire the traditions of the company.

In addition to the above, Storey (1998: 48), states that "...culture is the body of intellectual and imaginative work, in which, in a detailed way, human thought and experience are variously recorded." Storey (1998: 48) further argues that "...culture is a description of a particular way of life, which expresses certain meanings and values not only in art and learning but also in institutions and ordinary behaviour." Therefore, it can be considered as the record of creative human activity.

The last part of this chapter illustrates that music does not stand outside of culture but is embedded within culture. However, in relation to the East Cape Opera Company, I am of the opinion that this is the other way around. In other words culture based on definitions above and below, is embedded in music owing to the fact that the company is based on music, the company exists because of music and it exists to produce music. In addition, I argue that, music is a particular way of life which expresses certain meanings.

I often hear musicians saying that "Music is my life" and therefore music is a part of culture, or alternatively there is a bi-directional relationship between culture and music. This poses the following question: Does the East Cape Opera Company express certain meanings, motivations, interests and desires? What are those meanings, motivations, interests and desires? For now, I am making an attempt to define the term culture and prove that there is a relationship between culture and music in the East Cape Opera Company. Therefore, these questions will be fully explored in Chapter three of this study.

Culture is a complex phenomenon as can be seen from the above definitions. However, it is very important to stress that all human beings have culture regardless of their level of formal education (Fries 2002: 3). In agreement with Fries' argument, I would like to add that humans can have very different levels of education, class and be from different races and at some point share aspects of a similar culture due to interaction between them. This can be seen in The East Cape Opera Company as the members come from various different backgrounds.

The word culture "...defines a group of people, binds them to one another, and gives them a sense of shared identity" (Liu, Volcic & Gallois 2011: 2). It is the glue that keeps people together (Dodd 1998: 37). Culture contributes to how "...a society expresses its structure

and function, its views of the physical universe, and what it regards as the proper ways to live and treat each other” (Liu, Volcic & Gallois 2011: 2).

When people are learning and adapting to the environment, they learn distinctive ways to organize their world (Dodd 1998: 36). Therefore “...a group’s unique ways of doing and thinking become their beliefs, values, worldviews, and their cultural tradition” and thus their culture (Dodd 1998: 36). Dodd (1998: 37) further argues that “[c]ulture is like luggage we carry” and “...when we open each pocket of our cultural suitcase, we explore an interrelated set of group identities, beliefs, values, activities, rules and customs, institutions, and communication patterns arising from our daily needs” (Liu, Volcic & Gallois 2011: 56). In relation to the East Cape Opera Company, identities, beliefs, activities, communication patterns and so on, could be developed within the company as part of culture within the group.

According to Zhang (2005: 48) “...culture refers to a group or a community with which we share common experiences that shape the way we understand the world.” This is very similar to Aneas’s (2003: 120) definition of culture, which states that culture is “...the set of knowledge, values, emotional heritage, behaviour and artifacts which a social group share, and which enable them to functionally adapt to their surroundings.”

In light of this, I agree with Fries (2002: 2-3), as well as Aneas & Sandín (2009: 4) that numerous attempts have been made to define the meaning of the term culture. Almost all these definitions illustrate that culture is something that is shared by a group of people, even if it is “the set of knowledge” or an “iceberg” where much of it is hidden, the bottom line is that, culture is always shared by people.

Fries strongly disagrees with Ting-Toomey (1999: 10), who states that: “Culture is like an iceberg: the deeper layers (e.g., traditions, beliefs, values) are hidden from our view; we only see and hear the uppermost layers of cultural artefacts (e.g., fashion, trends, pop music) and of verbal and nonverbal symbols.” Fries (2002: 3) states that “[d]efinitions that compare culture to an iceberg...are somewhat misleading, despite their obvious pedagogical appeal.” Therefore culture is an on-going process not an iceberg (Fries 2002: 3). In my understanding, Ting-Toomey (1999: 10) is of the opinion that, there are cultural aspects that

cannot be revealed to people of a different culture and there are also cultural aspects that can be seen by everyone regardless of their culture. In addition, even within the culture there are certain things that are not revealed to everyone, or things that are revealed or known by older people, men only or women only.

For example, in the amaZulu culture, it is only women who know all the details of *ukuhlolwa* (virginity testing). Also in the amaXhosa culture, it is only men who have been to the mountain who know the full details of *ulwaluko* (circumcision and initiation of boys into manhood). This could also apply to the East Cape Opera Company, the music director knows techniques and certain ways to approach certain types of music that are perhaps not known by the general members of the company.

Fries (2002) and Zhang (2005) tend to agree with one another that culture is a difficult concept to explain, with many dissimilar definitions. It is also stated that scholars across the academic spectrum have tried to define the word culture for many decades (Liu, Volcic & Gallois 2011: 56) and Dodd (1998: 36).

Liu, Volcic and Gallois (2011: 56) and Dodd (1998: 36) argue that almost 200 definitions can be found, and each trying to delineate the borders of the concept by drawing upon such tantamount ideas as "...community, minorities, social groups, social class, nationalities, geographic units, societies, and so on" (Liu, Volcic & Gallois 2011: 56). Gudykunst and Ting-Toomey (1988: 27) argue that, "...no consensus has been achieved when it comes to formulating an interdisciplinary definition which can be accepted across the diverse fields of study."

In addition, Fries (2002: 2-3) states that the word culture has many definitions therefore it is important to leave out those that are not very relevant in the context of intercultural communication. However, the different meanings and reference, in the use of the term "culture", must be taken into account: "I am arguing, not only as a disadvantage, which prevents any kind of neat and exclusive definition, but as a genuine complexity, corresponding to real elements in experience" (Storey 1998: 48).

Culture is therefore seen as a complex entity related to people's different experiences and world views. Culture is not something that we are always aware about, which is why we do

not always realize that we have or belong to a culture (Fries 2002: 3). Many people speak more than one language and also many people share more than one culture due to interaction with different groups of people (Fries 2002: 6). There is a sense of shifting identities when it comes to culture as people can then share aspects of different cultures (Edwards 2009: 258).

One may ask, what happens when people do not share a language or culture, can communication still take place? Henry Longfellow (a professor and a poet) is usually quoted with having said that “[m]usic is a universal language of human kind.” Moreover, Fries (2002: 7) states that “...certain areas of human endeavor, because they transcend language, make communication possible even where languages and cultures differ: music and dance come to mind, whether they involve acceptance of one overriding musical code (e.g. people of many cultures in an orchestra playing a Mozart symphony) or the fusion of several traditions to create a new form.”

Fries talks about “people of many cultures” in one orchestra playing the same piece of music at the same time and according to the above definitions of culture this “...defines a group of people, binds them to one another, and gives them a sense of shared identity” (Liu, Volcic and Gallois 2011: 2). Culture then, in my opinion acts as a type of cement or glue that bonds people together and solidifies relationships within an organised group.

In the light of the definitions as stated above, I am arguing that music is the glue that keeps the members of the East Cape Opera Company together and that they share a common experience through music. It can be argued that music is a certain culture for certain people and people from many cultures can come together and share one culture. In addition to this, Zhang (2005: 48) states that “...culture refers to a group or a community with which we share common experiences that shape the way we understand the world.” In this case, I am arguing that the East Cape Opera Company is a group of people that share a common experience through music and therefore, again, it can be further argued that the members of the East Cape Opera Company share a culture. In that case, they have more than one culture owing to the fact that they have their own culture that they share at home and another culture that they share in the company.

It seems to me that all the different and similar definitions of culture discussed above show that the East Cape Opera Company has a culture of its own. However, Ting-Toomey (1999: 11) writes about “normative culture”. This is defined as a “...patterned way of living by a group of interacting individuals who share similar sets of traditions, beliefs, and norms.” This is very similar to other definitions discussed above. Ting-Toomey (1999: 11) argues that normative culture refers to a group of individuals.

In that case, the East Cape Opera Company would have normative culture due to the fact that it is a group of individuals. I personally do not think that it is necessary to go deeper into normative culture or to channel the East Cape Opera Company into normative culture. It is culture anyway, be it normative or subjective. For the purpose of this thesis, I rather evaluate the purposes or functions of culture in the East Cape Opera Company.

2.3 Identity: Purpose and Function of Culture

Culture serves as identity or identity maker, in other words humans get to know who they are, their beliefs, values and norms through culture (Ting-Toomey 1999: 12). In other words, culture “...provides the frame of reference to answer the most fundamental question of each human being: Who am I?” (Ting-Toomey 1999: 12). When a human being is able to answer the “who am I” question he or she will probably know his or her cultural beliefs, norms and values. When I talk to the members of the East Cape Opera Company, I often hear them saying “I am a singer, I am a baritone, I am a tenor or soprano”, and to me, that’s how they identify themselves.

They identify themselves outside of the parameters surrounding western and African repertoire, and position themselves according to their practical abilities. In other words, the company offers some form of identity for its members. Identity has become a very prominent word in various areas of cultural studies. The concept, identity can be defined as a self definition by groups or individuals and it draws upon many attributes such as class, religion, ethnicity, nation, region, gender, language, and so on, either single or in

combination (Edwards 2009: 16 & 258). It is stated that the word identity refers to “...an individual’s own subjective sense of self, to personal clarification ‘markers’ that appear as important, both to oneself and to others also to those makers that delineate group membership(s)” (Edwards 2009: 16).

This shows that identity also applies to personality and it signifies the sameness of an individual at all times and in all circumstances (Edwards 2009: 19). As mentioned above that the East Cape Opera Company offers some form of identity for its members, this shows that identity “...defines the uniqueness of each human being” (Edwards 2009: 19). However, according to Edwards (2009: 36), in groups there is always an interesting connection between the individual and the group. In other words, in most cases self descriptions imply those who are not part of the group are qualitatively different (Edwards 2009: 36). This also proves that, indeed, the East Cape Opera Company does offer some form of identity for its members.

In addition, Hammond’s findings (2004: 105) state that music provides a site for the articulation of identity or it can be a platform for identity construction. She also points out that there are three stages of identity construction; categorisation, identification and comparison (Hammond 2004: 105). Categorisation is whereby people assume certain things about others based on their behaviour and professed ideologies of the groups to which they belong (Hammond 2004: 105).

Furthermore, “...by categorising ourselves we are able to identify appropriate behaviours based on the groups to which we perceive ourselves as belonging” (Hammond 2004: 105). She adds that before this happens, we first have to identify the people who belong to the same group as us due to the fact that “...[t]his process of identification is based on notions of sameness.” It seems to me, that this process of categorisation could take place or took place in the members of the East Cape Opera Company before they went for auditions to join the company. In other words, they identified the company as a group that they could belong to by looking at the behaviours of the people in the company and they saw the sameness mentioned by Hammond (2004: 105).

In terms of beliefs, norms and values, they are expected to behave in a certain way in order to develop in the company. For example, they have to be on time for rehearsals and always attend; they have to take care of their voices by doing certain voice exercises and avoiding certain things such as smoking and so on. It is also stated that the identity meanings acquired within the culture are created and sustained through daily communication. For example, in the East Cape Opera Company, the meaning of voice and physical exercise is the Alexander technique that is the release of muscular tension while warming the voice by singing certain vowels with certain scales.

Voice and physical exercise would be anything from any book that talks about voice exercise for singing and any stretching of muscles, but in the East Cape Opera Company, it is strictly an application of the Alexander technique. It seems to me that, this again enables members of the East Cape Opera Company to identify or offer a form of identity for them.

According to Chernoff's findings (1975: 35) music is a formal institution which allows people to identify themselves from others. In other words, the use of the Alexander technique in order to warm up voice and body is a formal way that also identifies the East Cape Opera Company from other music groups and thus enabling its members to identify themselves from other people.

In addition, "[m]usicians, musicologists, anthropologists and other scholars have frequently noted that music can function as a tool for the articulation of identity....and...is used by subcultures to articulate their chosen identities" (Hammond 2004: 105). Similarly, Wiseman & Koester (1993: 76) is of the opinion that "...human beings in all cultures carry with them images of themselves that are both unarticulated and articulated."

He adds that on the one hand, "[t]he unarticulated images are the unconscious, taken-for-granted images that we carry around in our habituated, everyday interaction." On the other hand "...[t]he articulated images are the images, in contrast, that surface to our consciousness when they are called into question by others..." (Wiseman & Koester 1993: 76). One may ask how these articulations of conscious and unconscious images are relevant to music.

It is said that, in a way, music partly acts on images that we are conscious about as well as images that we are unconscious about and therefore music is a way for us to articulate “...those aspects of our character of which we are not consciously aware” (Hammond 2004: 105). These images or aspects could be “...self labels, adjectives, nouns, or visual metaphors that we associate with our self-identification. In the following chapters, the East Cape Opera Company members discuss these images or aspects.

Secondly, in regard to the purpose of culture, it “...serves the group *inclusion function*, satisfying our need for membership affiliation and belonging...” (Ting-Toomey 1999: 11). This scholar carries on and argues that “...culture creates a comfort zone in which we experience in-group inclusion and in-group/out-group differences” (Ting-Toomey 1999: 11). In my opinion, as a musician, you are never forced to do music or be part of it. According to my experience as a musician, I accept as true that, music is something that is inside of you, something that makes you want to make music or be part of music by being in a music group or play by yourself.

At times, as a musician, you will not be able to focus on other things when you feel you should be doing music and you cannot really explain that to non-musicians. When you do attempt to explain your music feelings to non-musicians, you feel like they do not understand as fellow musicians would. You will only feel at peace when you are among other musicians and making music together, speaking the music language and sharing the music culture. This takes us back to the concept of identity.

In order for us to be in a comfort zone “...we have to identify the people who belong to the same groups as us” (Hammond 2004: 105). Hammond (ibid) further states that we need to be in a place “...that fits our purposes at a particular moment, that we are identical to...[i]n this way we construct...imagined communities” (Hammond 2004: 105). In the light of this, members of the East Cape Opera Company can comfortably express their music feelings when either in the company or on notions of sameness, that is a group that is the same as the East Cape Opera Company or among other East Cape Opera Company.

In addition, in the light of Ting-Toomey’s argument (ibid), the East Cape Opera Company creates the comfort zone for its members owing to the fact that there is music culture in it.

There is a sense of belonging or inclusion for the members. It is the musicians that make the music; therefore they also feel a sense of ownership of the music and the culture that is within it. The members share a common fate or a sense of solidarity because they speak the same language of music and they share the same culture within the music. There is a sense of sameness.

Thirdly, culture serves as “...*intergroup boundary regulation*...” by shaping our “...in-group and out group attitudes...” when dealing with people who are culturally dissimilar (Ting-Toomey 1999: 13). In other words, culture helps or shapes the way people behave within the group as well as outside the group. The question posed to interviewees was then the following: Do members of the East Cape Opera Company behave differently when they are in their group and as individuals outside the company? The answers to this question will be explored in the chapters that follow.

Earlier on I argued relating to communicative competence that, as a musician, there are certain things that you cannot discuss with non-musicians and you can only be comfortable discussing or sharing those with other musicians. This forms a type of linguistic register which can be specific to musicians. For example, as a musician I cannot start singing out a tune that is ringing in my head when I am among non-musicians, I would probably be regarded as a weird person or even mentally disturbed.

This might look like a generalization; however Kaschula & Anthonissen (1995: 28) describe this as linguistic prejudice. It is written that, linguistic prejudice “...is not necessarily ethnically based; rather, it is determined socially, contextually or environmentally” (Kaschula & Anthonissen 1995: 28). They further argue that, “[p]eople may be regarded as intelligent, friendly, rude or stupid because of the expressions they use...” especially when they are amongst the people they do not identify with.

This also takes us to communicative competence, which is about saying the appropriate things in an appropriate way at an appropriate place. Communicative competence is defined as (Kaschula & Anthonissen 1995: 113), “[t]he ability not only to use grammatical sentences in a language but also to use these in the appropriate context, at the right time and place. It involves both grammatical as well as cultural competence.”

Lastly, and most importantly, "...culture serves the *cultural communication function*, which basically means the coordination between culture and communication..." (Ting-Toomey 1999: 14). She argues that, "...culture affects communication and communication affects culture..." In other words, culture and communication depend on each other (Ting-Toomey 1999: 14-15). Culture is passed from one generation to another through communication and therefore communication is essential when defining cultural practices (Ting-Toomey 1999: 15).

In relation to the above, music also serves as a powerful platform for communication. For example, during apartheid in South Africa music played a major role in communicating with people. There are a number of artists whose songs were banned because of the message they carried. These include Dorothy Masuka's '*uDr. Malan Unomthetho Onzima*,' (Dr Malan has a harsh law), Miriam Makeba's '*Naants' indod' emnyama, Verwoerd bhasobha, naants' indod' emnyama*' (behold the advancing blacks, Verwoerd. Beware of the advancing blacks) and many other artists (Pieterse 1989: 126). These songs and many other songs were banned because of the anti-apartheid message they conveyed. Schumann (2008) describes these types of songs or music as "The Beat that Beat Apartheid..."

The above statement demonstrates the impact that music has especially when it reaches the audience, as a form of communication. The music of the East Cape Opera Company is inclusive of different types of people (race, class, culture, etc) as it is written for and performed by performers from different backgrounds. This leads us to intercultural communication.

Before I explore the notion of intercultural communication, I will take into account the definitions of culture above, in order to provide a brief summary of the characteristics of culture. According to the argument above, in general terms, the first characteristic of culture is that, culture is learnt, it is passed from one person to another through communication. Furthermore, it changes constantly; it is selective due to the fact that the group selects its own behavioural patterns (Cleary *et. al.* 2000: 30-31).

2.4 Intercultural and Cross-Cultural Communication

Intercultural communication is a fairly new area of research and its origin is traced to Edward T. Hall's book titled *The Silent Language*, which was published in 1959 (Gudykunst 2003: viii). According to Gudykunst's findings (2003: viii) it was only during the 1970s that intercultural communication started to be offered as a course in Universities and also publications in this area took place. The state of theory and research in the field of intercultural communication has made an incredible expansion since the 1970s and the 1980s (Gudykunst 2003: viii).

During my research, each time I looked for intercultural communication the term cross-cultural communication also came up. This shows that these two terms cannot be entirely separated from each other. Some authors really distinguish between these terms while others use them interchangeably. It is said that intercultural communication implies interaction while cross-cultural applies to something which covers more than one culture (Fries 2002: 2). In my opinion, these concepts could also change in relation to the context in which they are used. For example, South Africans could be more involved in inter and cross cultural communication in 2012 than they were in the 1990s when democracy was in its infancy.

Bowe and Martin (2007: 3) state that cross cultural communication is communication practices of one language or one cultural group with another, while intercultural communication is the communication between speakers from different language and cultural backgrounds. I would think that 'cross' as in cross dressing refers to a group that practices more than one culture or a person who practice a culture that is not originally theirs. According to Horton (2000: 31) cross dressing is when someone "...dresses in the clothes of the opposite sex." Therefore, indeed cross cultural refers to an individual or a group that practices a culture that is not originally theirs.

For example, a person who is from the rural areas and stays in urban areas due to work reasons or any other reason would experience the culture that is practiced in urban areas. Culture practiced in urban areas is different from that of the rural areas and a person from

the rural areas can practice or experience both rural and urban areas culture, and thus cross cultural communication because the person keeps crossing over to the other side.

In agreement with the above statement, Kaschula & Anthonissen (1995: 37), wrote that “[i]t is...possible to identify ourselves with more than one group, although we may feel more closely in touch with one of the variety of groups in which we move.” It seems to me, looking at all the arguments above, that there is a very thin line between these two terms (cross cultural communication and intercultural communication) and that is why they are sometimes used interchangeably, as mentioned above.

I think that as much as there is a thin line between these two terms, using them interchangeably might be misleading owing to the fact that, I am arguing, we do not use, “Inter-dressing” when we refer to cross dressing or “Cross-action” when we refer to interaction, I am arguing that there is a difference between the two regardless of their similarities. Gudykunst (2003: 1) states that “I draw a distinction between cross cultural and intercultural...” communication. Therefore, there is a distinction between intercultural and cross cultural communication. This study focuses mainly on intercultural communication in the East Cape Opera Company. However, according to Gudykunst (2003: vii) cross cultural communication is within intercultural communication and therefore they cannot be completely separated from each other.

2.5 Defining Inter and Cross-cultural Communication in relation to the East Cape Opera Company

Dodd (1998: 4) defines intercultural communication as the “...influence of cultural variability and diversity in interpersonally oriented communication outcomes...” Dodd argues that, “...intercultural communication involves building a common culture in order to be effective in tasks, relationships, and adaptation to a new culture...” (Dodd 1998: 4).

In the light of Dodd’s argument, in the East Cape Opera Company there is intercultural communication due to different types of members or races interacting or coming together

with one goal of making music and thus “...building a common culture...” of music. In other words the East Cape Opera Company has culture in it and is underpinned by a set of norms. Zhang (2005: 48) mentioned that culture “...refers to a group of people who share common experiences...” Therefore, the intercultural interaction in the company led to a culture in the company due to the fact that the company’s “...unique ways of doing and thinking become their beliefs, values, worldviews, and their cultural tradition...” and thus their culture (Dodd 1998: 36).

The question is, are the members of the Company aware of this culture that they share, and if so, how do they benefit from it? This has already been argued above that culture is not something that we are always aware about, which is why we do not always realize that we have or belong to a culture and we can belong to many cultures without even being aware of that (Fries 2002: 3). This leads us to shifting identities. It can be argued that when we practice more than one culture, “[t]he sense of identity changes constantly in relation to new social dynamics...” (Kaschula 2007: 10). One may argue that, it is quite evident that members of the East Cape Opera Company do not only experience the different cultures but also experience shifting identities. –Edwards (2009: 259) defines shifting identities as “...the process undergone by speech and language communities who move from one language to another...”

2.6 Cross Cultural Communication

Zhang (2005: 48) states that cross-cultural communication “...is used when referring to communication between people from different cultures...” The East Cape Opera Company is made up of people from different cultures as well as completely different backgrounds. Zhang (2005: 48) continues to point out that “[p]eople have differences in cultural backgrounds, living patterns, educational, political and economical conditions, even hobbies and characters, so there exist all kinds of problems and difficulties...” How does this relate to the East Cape Opera Company? Does the company encounter these “kinds of problems and difficulties?” These questions will be fully explored in the following chapters.

The East Cape Opera Company consists of students and professional singers from Grahamstown (from Rhodes University and from Grahamstown and East London), Alice (from Fort Hare University), and also from other countries such as Spain, Finland, Philippines and Zimbabwe. In the light of this, the East Cape Opera Company members definitely have differences in their "...cultural backgrounds, living patterns, educational, political and economical conditions, even hobbies and characters..." (Zhang 2005: 48).

This implies that there can be challenges and difficulties in the East Cape Opera Company due to [cross-cultural communication] intercultural communication. In chapter 1, this is referred to as "asynchrony" (Carbaugh 1990: 151). Examples of these kinds of difficulties or challenges are clearly illustrated in chapter three. How can one or the company itself deal with these challenges? It is suggested that a "...good knowledge of cultural differences first is vital..." in cross-cultural communication Zhang (2005: 49) therefore all members must have a sound understanding of each other's beliefs and living patterns and always be open minded and accommodative of each other.

This is referred to as being mindful. Wiseman & Koester (1993: 42) suggest that we need to be more outgoing in intercultural or cross-cultural communication. In addition, "...mindful involves making more, not fewer..." therefore, we must not worry about the outcomes of the communication rather focus on the process of communication. Being restricted to the normal or usual patterns of communication and not being aware of the communication leads to poor or even meaningless communication rather than effective communication and thus being 'mindless" (Wiseman & Koester 1993: 42-43). In other words, one has to be mindful in order to archive effective communication.

In agreement with Kaschula (2007: 83), Zhang, states that "[i]n order to achieve effective cross cultural communication, we have to learn to manage differences flexibly and mindfully." Is this how the East Cape Opera Company deals with the possible challenges mentioned above? In light of Kaschula and Zhang's arguments (supra), dealing with or avoiding challenges that arise during intercultural communication sounds very easy, that if you have a sound knowledge of the other cultures you can avoid certain challenges. Is it really possible to know the other? How much of the other can you know? And does that

guarantee that there will be no challenges if you know and understand the other culture? This is further revealed in chapter three with examples from the East Cape Opera Company.

Furthermore, the East Cape Opera Company uses a lot of code-switching in their operas, they do that even in operas that are originally written in English, they sing certain parts in isiXhosa. According to Kaschula (2007: 77) in his article *Identity in the Siyagruva Series of Novels: Toward an intercultural literary discourse* "...in this lies the key to a new type of reconciliation and intercultural South African Literature." He carries on and quotes Malan (2003) when he states that "...there is some cross-cultural-language switching and code-switching in the texts, which helps to make the text accessible to new or reluctant readers of English."

Is there a difference between code-mixing and code-switching? There might be a very thin line that separates these two concepts; however, it seems to me that there is a difference. In my understanding the word "mix" means to combine or blend one thing with another. On the other hand, the word "switch" means a sudden change from one thing to another. In the light of this, code mixing refers to the mix of two languages and in most cases the mixing happens in the same sentence. On the other hand, code-switching refers to a change from one language to another (Kaschula & Anthonissen 1995: 113).

It is mentioned that code-mixing and switching in the Siyagruva Series of Novels is done with an aim of making texts accessible to all readers of English. Could this be a reason of cross-cultural-language switching and code-switching in the operas by East Cape Opera Company? Or is it simply because the company consists of members who are isiXhosa speakers from townships? Kaschula (2007: 78) states that in the Siyagruva Series, characters do not appeal only to English speakers but also to other speakers such as isiZulu, isiXhosa and Afrikaans through cross-cultural communication. Does this mean that the East Cape Opera Company uses cross-cultural communication to capture not only the English speakers but also the isiXhosa speakers? An attempt to answer these questions has been made in chapter four.

2.1 Music and Culture

The relationship between music and culture has been briefly explored earlier on in this chapter; nevertheless, this section will entirely focus on examining this relationship. Growing up in South Africa and practicing African culture particularly as an umXhosa has taught me that music plays a very important role in the everyday life of human beings. In African culture, especially the amaXhosa culture, “[e]ach and every occasion is accompanied by singing (Dlepu 2009: 1).

AmaXhosa have *iingoma zamagqirha* (diviner’s songs), *iingoma zotywala* (drinking songs), *iingoma zokwaluka* (songs for boys’ initiation), *iingoma zentanjane* (songs for girls’ initiation), *iingoma zomngqungqo*, *zomtshotsho nentlombe yabafana* (songs for young men gatherings), *amagwijo* (songs for boys’ stick fighting), *iingoma zokuthwala intombi* (song for carrying off a girl for marriage), *iingoma zokusebenza* (working songs), *iingoma zokuzingela* (hunting songs), *iingoma zokuthuthuzela umntwana* (lullabies), *iingoma zecawe* (church songs/hymns), *iingoma zikaNtsikana* and many more. The majority of the songs listed above can also be found in the East Cape Opera Company’s music, in both African and western operas. Lullabies can be found in *The Clay Flute*, hunting songs can also be found in *The Magic flute* and many more.

The anger or pain, sorrow or joy of the amaXhosa people is reflected in their singing (Dlepu 2009: 1). For example, when there is a disagreement between an employer and the employees (the disagreements are often based on money issues) employees often go on strikes where they sing/chant and dance, thus expressing their anger towards their employer. The employees often go up and down the streets singing/chanting and dancing and thus expressing their anger through music. Similarly, Dlepu (2009: 9) states that music serves as a “...tool of communicating ideas on a variety of subjects including the economic, social life, cultural and historical dimensions of life.”

Having travelled to other African countries such as Botswana, Namibia, Uganda and Zimbabwe, I can say that there is a very strong connection between music and culture. Growing up, at school we would never start a day without a hymn and a matching song that

we would sing as we went to our class rooms, grade by grade starting with grade one up to the last grade. We did not sing only for assembly and in choir practices but also on the sports field to show support for our team and to motivate them.

What follows is an ethnography based on observations of my own experiences. In 2005 I was approached by the Department of Arts and Culture from Finland to conduct drama and music workshops in Botswana. The participants welcomed me with a Setswana song when I arrived at the venue in Gabarone, the capitol and the biggest city of Botswana. In Namibia I was not only welcomed with singing and prayer but a song was always sung each time we took a break during the workshops. This was when they should be relaxing but they would just sing and dance. In Uganda I was not only welcomed by a song, but also a special song was composed just to thank me. In these countries I stayed for a maximum of fourteen days. However, in Zimbabwe I stayed for a maximum of two years working as a drama and music teacher.

Music was really a big part of the human life, there was absolutely no day that went past without music. Besides singing in classrooms, chapel, sports fields and so on, young people and adults walk around with earphones listening to music. This shows that, music plays a huge role in the human life for both those who can make music and those who cannot. Music is always there, for bad and good times. For funerals there has to be music, for weddings there has to be music, for strikes there is music. For some people, there is singing before eating as a form of grace. There is music everywhere even on the sports field.

This is also shown in Madala's (1965: 62) *Amavo Amafutshane* (Short Essays, as discussed below). This thesis is based on the East Cape Opera Company and even though there is a detailed discussion of opera music in chapter three, I would like to give just a brief definition of operatic music. This is to help us see if there is a connection or similarities between operatic music and Madala's idea of music. Opera is an artistic reproduction of human speech, as external manifestation of thought and feeling become true and thus a representation of life (Schmidgall 1977: 9 & 14).

In agreement with Schmidgall (1977: 9 & 14) in the above paragraph, I mentioned that music plays a very important role in the human life. In relation to Madala's (1965: 62-65)

idea of music, he refers to music, whether traditional music, popular music, opera music, etc. He states that, “[i]ngoma yinto echukumisa zonke iindindi zabantu...[i]yathandwa ingoma ngabo bonke abantu...” This means that music touches everyone and everyone loves music. Madala (1965: 62-65) carries on and states that music touches everyone due to the fact that there are different types of music or singing for different types of people. Even those who cannot sing love to listen to music made by the musicians. To support his statement he gives a number of examples which follow below.

The first example is, “[n]antsi intwanazana ibeleke usana, lutyile lwahlutha kodwa luyalila aluvumi ukulala...[w]ofika le ntwanazana itsho kalusizi ngengonyana apha ephinda-phindayo lude lulale yoyi usana.” He later adds that, “[n]akwezinye izizwe ikho le ngoma ingulala-bhabha, le bathi eMangesini yiLullaby.” The above isiXhosa statement talks about a little girl who has a baby on her back, the baby has eaten and is satisfied but is still crying and refusing to sleep...the little girl gently starts singing a repetitive song till the baby falls asleep. He (ibid) later adds that even other nations have this type of song and that in English it is referred to as a Lullaby.

Secondly, “[n]antso inkosikazi yasempucukweni iphethwe sisithukuthezi, wofika ivuma ngeliphantsi iingoma ezithandayo, okanye ubone ivula unomathotholo...lidlule ixesha...” This is an example of a civilised woman who sings due to boredom or plays music from a radio just to kill time. Nowadays, there are iPods, MP3s, CDs and CD players, and many more gadgets that can be used to play music. According to Shepard (2010: 63) these gadgets, particularly iPods and MP3s offer a layer of privacy within the public space.

Thirdly, the following point is made:

Uthi umfazi wasemboleni akudliwa sisithukuthezi umbone equbula uhadi lwakhe olusisaphetha apha esigotywe ngojiko, kwabotshelelwa iselwana eligqojoziweyo aman’ukulibeka elisusa ebeleni lo gama abetha ngomcinga kolu jiko, eman’ukulibamba eliyeka ngobuchule obuvakalisa ingoma. Womva naye eyikhapha le ngoma ngelizwi elibubula kamnandi. Uthi wakumphosa amehlo uqonde ukuba ukhumbula kude.

In the above statement Madala (1965: 62) is saying that when an illiterate Xhosa woman is bored she takes her music bow made of a bent stick, fishing line and a calabash and starts playing music by hitting the bow with a light stick while putting the calabash against her chest to get more notes. She also sings beautifully and when you look at her you can tell that she is in deep memories.

I find the above statement very fascinating due to the fact that in the East Cape Opera Company's *Moon Prince - Inkosana Yenyanga* (Anthony Caplan), the uhadi bow was used. Bear in mind that the Opera was composed by an English speaking man; Anthony Caplan. Even though a full orchestra was playing, African instruments including the uhadi bow played by Caplan himself were used in this opera. It is stated that operatic music is of "...Western culture from ancient times to our own" (Barfoot, Headington & Westbrook 1991: 9).

However, in the East Cape Opera Company we do not only see both African and Western people participating in the same Opera but also both African and Western instruments are used. It seems to me, this takes us back to the concept of intercultural communication. It is also clear that intercultural communication is not just taking place in the company but it is also found in their works or their operas. For Example, *The Moon Prince - Inkosana Yenyanga*. The title is in both isiXhosa and English which is also symbolic of intercultural communication. A full analysis of this opera is undertaken in chapter four.

In terms of the uhadi instrument, according to Dargie (1988: 11) when playing the uhadi bow:

One hand holds the bow at its lower end; the stick is held with three fingers, leaving the thumb and the index finger free to hold or release the string. The string is held against the thumb- nail in order to raise the fundamental tone. The calabash is held to the player's breast, and is opened ...by moving it away from the breast. The more open the calabash, or the further it is from the breast, the higher are the audible overtones... [a]s the melody descends, the player draws the bow nearer or closes the aperture in the calabash, silencing the (higher) unwanted overtones. When the melody rises, the procedure is reversed.

As mentioned above, the playing of the uhadi bow within a western orchestra shows the intercultural communication in the East Cape Opera Company. Earlier on, it was also stated that intercultural communication has cross cultural communication in it (Gudykunst 2003: vii). Cross cultural refers to a person who practices a culture or who crosses over to a culture that is not his or hers. In this case, we see a white man playing an instrument that belongs to Xhosa people as Dargie (1988: 11) explains it. Therefore the above statement shows that, indeed, there is intercultural communication in the company.

In the fourth example it is stated that, “[k]ukho ingoma evunywa ngamadoda empi ekuthi xa imikhosi ijamelene, kumenyezela izikhali uweve amadoda eguya ngendumasi ephantsi yesidoda..., negwala lizive likhaliphile.” Madala (1965: 62) continues and mentions that, “[n]aseMlungwini ikho ingoma yasemfazweni, ingoma ehlahlambayo ibethwa ngamagubu nangamaxilongo, ethi yakuthiwa rhiphe uwabone amajoni exwaye imipu, ejiwuzis’iingalo, ebetha kunye ngonyawo...” In the above statement it is stated that there is music that is performed by men when they are facing their enemy with shining weapons. Even a coward will start to feel brave when the singing takes place. He carries on and mentions that also in the Western culture there is music that is played during the war. The music is normally played on drums and brass instruments and when it is played, the soldiers with their guns hanging from their shoulders start marching in unison.

The fifth example is as follows:

Ingoma iyawenza nomsebenzi ukuba bungavakali ubunzima bawo. Ithi imbali, phaya kulaa masimi omqhaphu aseAmerika, bungekatshatyalaliswa ubukhoboka, kwakuthuthwa abantu apha eAfrika bayokuthengiswa kwelo zwe basebenze umqhaphu bengamakhoboka. Babemana ukuzithuthuzela nokubulala ubunzima bomsebenzi ngokuthi bacule amaculo abathi abelungu zii*Negro Spirituals*, amaculo athetha ngomqhaphu, ngoYesu, nangezulu.

In the above statement it is stated that, music can make hard work feel easy. A long time ago in the American cotton fields, before the abolition of the slavery system, whereby African people would be sold as slaves to work in the cotton fields, they would console

themselves by singing and the singing would also make their work feel easier. Their songs were called Negro spirituals; they were about cotton, Jesus as well as heaven.

The final example that is given is the following:

Nasemitshatweni ingoma yolonwabo ithabatha indawo ebanzi. Umyeni nomtshakazi xa besuka eludulini besiza ekhaya bakhathwa ngengoma; isonka somtshato phambi kokuba singene etafileni sidlalelwa ebaleni ngengoma; lo gama abantu abakhulu batyayo ulutsha lwenza isangqa esikhulu apho kuvunywa iingoma zokhuphiswano, zityityimbe iintombi zinge ziintambanani, abafana bemana ukungena betshayeleva.

The above isiXhosa statement by Madala (1965: 62) states that at weddings happy songs play a big role. There has to be music when the bride and the groom walk down the aisle; there has to be music before the cutting of the cake; when the old people are eating the youth makes a huge circle and compete with their singing while doing vivacious dances.

This shows that there is a very strong connection between culture and music. I agree with Dlepu (2009: 5) that music has the power to convey messages and "...helps to express love, sorrow, anger, happiness and sadness ... a tool to communicate within a specific society..." and that it helps to educate generations. What about the music sung in the East Cape Opera Company? Can we identify the characters mentioned above by Madala (1965: 62-65) within the operas of the East Cape Opera Company? That is, characters singing lullabies, work songs, war songs, singing due to boredom and so on. Moreover, can we find characters singing to express love, sorrow, sadness, anger and so on with in the East Cape Opera Company? Does the East Cape Opera Company use Negro Spiritual songs? Can we see the connection between music and culture from the East Cape Opera Company? An attempt to answer these questions is made in the following chapters.

2.8 Conclusion

In this chapter a critique of inter and cross-cultural communication within and outside the East Cape Opera Company has been presented against the backdrop of the relationship between music and culture. At the core of this thesis is how this theoretical paradigm relates to the formation, the running and future of the East Cape Opera Company in a society which is becoming increasingly intercultural. It is shown that, when people come together to form one consolidated group such as East Cape Opera Company they are nurturing both music and the music culture of the company. This is due to a very strong connection between music, culture and communication.

If we look at the culture of amaXhosa we see that music plays a very important role as there is music for almost everything that they do. This culture, in this case music culture is passed from one person to the other, from one group to another and most importantly from one generation to the next generation and thus acts as a form of communication. This shows that music, culture and communication cannot be entirely separated from one another. In the light of the above it, it is argued that music itself is a language in a way that is used to communicate with people on a musical level.

It is a communication tool that the East Cape Opera Company uses music to communicate to the masses. The notion of “mindfulness” in intercultural communication is also discussed in this chapter. In addition it is suggested that the company’s use of language code switching and mixing has to be analysed if it is due to the East Cape Opera Company being mindful of its audience. This chapter also tries to define culture which is not a very easy task due to a wide range of definitions of culture. However the most common aspect in these definitions is that culture is always shared by people.

It is evident that people can belong to more than one culture at a time, owing to the fact that culture is not in one’s genes but it is learned. For this reason, people move from one culture to another and this could affect their identity. In other words, this leads to identity shifting which is briefly discussed in this chapter.

In this chapter, it is argued that in order to belong to a group one has to abide by the rules, norms and values of that group. In other words there has to be sameness. This sameness later on provides room for a comfort zone for those who belong to the group. This comfort zone allows members of a group to express themselves in a way that they cannot express themselves outside of the group.

In the following chapter the history and operations of the East Cape Opera Company are explored in context before an intercultural analysis of the respective operas is presented.

Chapter 3

The East Cape Opera Company in its historical Context

3.1 Defining the Term Opera and its History

In chapter two of this thesis, intercultural communication and music in the East Cape Opera Company were explored more generally. This chapter focuses on the East Cape Opera Company in context, a company founded by Gwyneth Lloyd in 1995, in the Eastern Cape. The first part provides a very brief history of Western music, looking mainly at the Baroque period when opera music developed, and traces the history of opera music. After defining the term opera, an attempt to investigate African links to opera music looking at Verdi's opera *Aida* (1870) as well as Mozart's *The Magic Flute* (1791) follows.

The final part of this chapter looks at the founding of the East Cape Opera Company and highlights traceable intercultural communication within the company. Towards the end of this chapter, a comparative analysis of current South African opera music used by the East Cape Opera Company and the Opera Africa Company (founded by Sandra de Villiers in 1994 in KwaZulu-Natal) is explored against the backdrop of Sibongile Khumalo's contribution to South African Opera music, bearing in mind that she is a former member of the Opera Africa Company.

The history of opera music can be traced within the history of Western music starting from the Middle Ages, Renaissance, Baroque, Classical, Romantic and twentieth century through to the present (Burkholder, Grout & Palisca 2010: 68-810 & Politoske 1988: 69-504). Opera music could have originated before the Baroque period, but it is regarded as one of the leading innovations of the Baroque period which was during 1600-1750 century (ibid). For this reason, this section will focus mainly on this period rather than all the western music periods mentioned above.

The Baroque period was given its name after the corresponding period of German and Austrian architecture, which was categorized by the highly structured and over-elaborate appearance of buildings (Isaacs & Martin 1990: 33-34).

During the 19th century the word Baroque had negative implications, since the music of this period was at that time regarded as signifying no more than a degeneration of Renaissance principals (Isaacs & Martin 1990: 34). The word Baroque was associated with bad taste, abnormal, bizarre, exaggerated, and in French it means a misshapen pearl (Burkholder, Grout & Palisca 2010: 292).

However, today the term only refers to this particular period during 1600 to around 1750 (Isaacs & Martin 1990: 34). Music composed during the Baroque period is mostly categorized by the use of the bass line and the harmonic accompaniments derived from it; this is also known as continuo (ibid).

Baroque music is further categorized by its:

...resultant establishment of major and minor tonality, which succeeded the modal system of the Renaissance; hence the former independence and equality of all the individual parts was replaced by two principal lines, the melody and the bass, with the inner parts caring the harmony and having much less importance. Nevertheless, true polyphony still continued, especially in Germany, and in the late Baroque reached the peak of its development. Many new forms came into being during this period, including opera, oratorio, cantata, concerto, and the suite and the output of instrumental music was greatly increased. The most important Baroque composers were Monteverdi, Corelli, and Vivaldi in Italy, Lully and Rameau in France, J.S. Bach in Germany, and Handel and Purcell in England (Isaacs & Martin 1990: 34).

As previously outlined, among other vocal forms that developed during the Baroque period, opera music is regarded as the highest vocal form of this period and has remained important to the present day (Burkholder, Grout & Palisca 2010: 307 & Politoske 1988: 129). What is opera? (Nicholas 1994: 12) answers this in a humorous and generalized way; “[o]pera is when a guy gets stabbed in the back and instead of bleeding, he sings.” I refer to

this as a generalization, due to the fact that even though it is the case in many operas it does not describe the two operas that are analysed in chapters three and four of this thesis.

An opera is an Italian word for work and it consists of a text known as *libretto* meaning a little book (Burkholder, Grout & Palisca 2010: 307). Opera is a dramatic work that combines or blends the existing genres such as theatrical spectacles or drama, music, dance, poetry, action, visual art as well as stagecraft (Isaacs & Martin 1990: 266-267 & Burkholder, Grout & Palisca 2010: 307). The combination of most of these genres can be traced to ancient times (Burkholder, Grout & Palisca 2010: 307).

In agreement with the above statement, Isaacs & Martin (1990: 266-267) also point out that opera's "...western origins have been traced to ancient Greece, where choruses and dances were an essential part in the productions of tragedies." According to Parker's findings (1996) opera is a music genre that has an extravagant appeal "...to both the senses and the intellect ... [i]t has been used as a demonstration of economic power, of cultural élitism, and as an elaborate social and political display." This cultural élitism, is mentioned as one of the reasons for the founding of the East Cape Opera Company, later in this chapter. In relation to the origin of opera, Beechman (1944: 179) argues that:

Opera was born in Venice in 1600. Which opera is credited with being 'first' depends largely on definitions, but Peri's *Euridice* of 1600 has a strong claim. Monteverdi's *Orfeo* (1607) is the first opera that remains in the modern repertory. By the end of the eighteenth century about two thousand operas had been mounted in Venice's eight opera houses, which had become the focus of the city's social and political life.

In agreement with Beechman, Grout (1965: 43) writes that "[t]he earliest opera of which the music has survived is *Euridice*..." which was first performed on 6th October 1600 at the Pitti Palace in Florence. Brook (1995: blurb) states that "[o]pera was an invention..." that sprung to life in Italy in the early seventeenth century and was immediately successful. Brook (1995: blurb) continues to state that "[n]ot only did it blend drama and music, but it gave the competitive courts of Europe an unmatched opportunity for lavish display."

Apart from ancient Greece, Isaacs & Martin states that (1990: 180), there are two important precursors of opera music that flourished in the sixteenth century in Italy. These precursors were ballet and intermezzo. It is important to define ballet and intermezzo so that we can see how they influenced the development of opera music. On the one hand ballet is a stylized performance, that is distinguished by its regular dance rhythm and it originated in the fourteenth century. On the other hand intermezzo, also known as intermedio is a performance of songs between speeches and dialogues (Isaacs & Martin 1990: 180).

In the light of this, it can be argued that opera music is the combination of both intermezzo and ballet. It is said that (Isaacs & Martin 1990: 266) dramatists, musicians, poets, dancers and philosophers laid the foundations of opera music during the sixteenth century. It was the invention of ¹recitative that provided a means of continuously unfolding and amplifying a drama through the medium of music. In simple terms, recitative is a part of an opera that is sung in the rhythm of ordinary speech, mostly with many words on the same note (Crowther *et. al.* 1995: 973).

In relation to ballet, intermezzo and recitative in Monteverdi's opera entitled *Orfeo*, composed in 1607 had recitatives, which were used with several established forms such as ballet, intermezzo and so on (Issacs & Martin 1990: 266). It can be argued that this later on resulted in the development of other types of operas such as:

- Opera ballet - this is fusion of opera and ballet started during the 17th and 18th centuries.
- Opera bouffe - this is a very light, humorous as well as satirical. It was derived from opera buffa during the 19th century.
- Opera buffa - this is an Italian comic opera, similar to opera buffe and it originated during the 18th century. It usually involves disguises, mistakes identities, intrigues and endings that are not likely (Nicholas 1994: 15).

¹ "[t]he Narrative and dialogue passage in an opera...sung in a way that reflects the rhythms of ordinary speech" (Soanes *et al* 2006: 855).

- Opera comique - this is a French opera with spoken dialogue. Even though it is called comique, it is not necessarily humorous.
- Opera-oratorio - this term was used by a Russian born composer, Igor Stravinsky to describe his *King Oedipus* (1927), which combined both forms of opera and an oratorio.
- Opera semi-seria - in Italian it means serious opera but not tragic or comic.
- Operetta - in Italian it means little opera. This is a short light opera and it is often less unified musically and usually requires performers to sing and dance simultaneously (Nicholas 1994: 15).

Grout (1965: 61-375) talks about Italian opera, German opera, English opera, French opera and so on, but African opera is not mentioned. Is it because African opera does not exist? Or is it likely for opera music to have some link in Africa as it is primarily regarded as a Western genre? According to Boekkooi's findings (2006: 42) "[a]part from Egypt in the North and South Africa in the South, there was historically never much positive operatic activity to be found on this 'dark' continent." However, "Mozart laid the scene of his second last opera, *The Magic Flute* (1791), in Egypt, where Freemasonry believes its rites to have originated" (Boekkooi 2006: 42). In addition, Boekkooi (ibid) states that "Verdi's *Aida* (1870) has always been, and continues to stay, one of the strongest African-themed operas in the Art form's history."

According to Isaacs & Martin's findings (1990: 13) *Aida* is a tragic opera in four acts composed by Verdi with libretto by Ghislanzoni. It is stated that (ibid) the opera was first performed in the Cairo Opera House in 1871. They (ibid) carry on and point out that this opera was commissioned by Ismail Pasha (Khedive or Viceroy of Egypt) with an aim of celebrating the opening of the Suez Canal. In total contrast, Nicholas (1994: 21) writes that Khedive Ismail Pasha only commissioned Verdi to write a new piece of music, therefore *Aida* was not produced for the opening of the Cairo Opera House or the 1869 opening of the Suez Canal "...as legend has it." According to Parker's findings (1996: 132) this opera "...shows Verdi's masterly assimilation of the international style, a human action highlighted against a

massively realized background, here tinted with exoticism suggestive of Pharaonic Egypt and incorporating balletic elements.”

Aida is based on a story that was suggested by a French Egyptologist Mariette Bey and it was drafted in French by Camille du Locle. This opera, as mentioned above, is “[s]et in ancient Egypt, it concerns the warrior Radames (tenor) and the two women who love him: the Egyptian princess Amneris (contralto) and her Ethiopian slave Aida (soprano), who willingly shares his death by entombment” (ibid). Boekkooi (2006: 42) writes that “[n]earer to our own time there is Samuel Barber’s Anthony and Cleopatra, the opera chosen to inaugurate the new Metropolitan Opera House in New York during 1966.” However, the East Cape Opera Company produces more African operas not ‘nearer’ to our time but during our time.

3.2 Further comparative comment on South African Opera

As much as African and Africanized operas developed much later (as stated below); there has always been a connection between opera music and Africa (as early as 1871). In addition, I argue, not only have isiXhosa operas been developed in the East Cape Opera Company but also innovative multicultural, intercultural as well as cross cultural operas are developed in the East Cape Opera Company. This is because, as argued in the previous chapter, the East Cape Opera Company consists of people from different backgrounds, with different cultures who speak different languages, located more broadly in a post-democratic multi-cultural South African society. Regardless of their mixture, they come together to form one music culture and speak one music language while sharing the same music identity. In the 2007 *The Magic Flute* programme notes, Lloyd states that (2007: 6):

Over the years the company has attracted a fascinating mixture of members from all ages and walks of life. Most interesting is the mixture of languages spoken at rehearsals – Pedro speaks Spanish to Neal and Juan, Puso speaks Tswana to Zwe, Chris and Natasja use Afrikaans occasionally, no one can understand the words Lotta

uses in Finnish or Daniel uses from Uganda, Mkhululi explains many ideas in Xhosa and we are all assisted by our Filipino accompanist Mariel with our understanding of German – the original language of “The Magic Flute”!

In the previous chapter, it is argued that language and culture cannot be entirely separated from one another. In this chapter it is also argued that even though there is a very small connection between opera and Africa; opera remains being that of Western origin owing to the fact that it did not originate from Africa. However, since the founding of companies such as the East Cape Opera Company and Opera Africa it can be argued that opera is now also an African genre.

The above statement emphasizes, I argue, that there is intercultural communication as well cross-cultural communication in the East Cape Opera Company owing to the fact that those who are non English speakers are crossing over to a foreign culture when performing operas of Western origin such as *The Magic Flute*. Those who are non isiXhosa speakers are also crossing over to a foreign culture when performing operas of African origin such as *Temba and Seliba*, also performed by the East London Opera Company.

The following question can arguably be posed: Is opera music a popular art form in South Africa? It seems to me, opera music is becoming more and more popular in South Africa. However, apart from Africanised operas in the East Cape Opera Company there are also some South African indigenous operas that did not get much exposure (Boekkooi 2006: 42). It is stated that (ibid) a number of these operas were never performed, others were intended to be performed but they were never completed, while a few of the more famous ones such as *Enoch, Prophet of God* (1995), *Sacred Bones* (1997) and *Buchuland* (1998) by Roelof Temmingh with Michael Williams as Librettist, as well as *The Fall of The House of Usher* (1987), by Hendrik Hofmeyr, written while he was in exile in Italy “...toured in some cases and/or enjoyed more than once off-season.”

This is also the case in the East Cape Opera Company especially in their production of *Ntsikana Xhosa Prophet*. The original plan was that Tandile Mandela (Nelson Rholihlahla Mandela’s granddaughter) would provide indigenous instruments from her orchestra at Fort Hare University (situated in Alice, Eastern Cape) and a CD would be recorded at the Miriam

Makeba Performing Arts Centre in East London, Eastern Cape, then a video, and then a touring stage show would follow (Lloyd 2007: 36).

The East Cape Opera Company conducted a workshop for this opera in 2006 after some years of research. However, it has not been performed yet due to a number of reasons (ibid). However, the main reason is that, "...Tandile Mandela and her orchestra are no more part of the Fort Hare University project" (Lloyd 2012: interview). According to Lloyd (ibid), the company has not forgotten about this opera, they are busy revising the script and they stand a chance to perform it in isiXhosa at the end of 2012 or early 2013.

In relation to opera music in South Africa, according to Boekkooi's findings (2006: 43), in some theatres and opera houses, audiences were not as segregated as they were in the 1960s and 1970s. This encouraged students of color to enroll at three opera schools namely, the then Technikon Natal and Technikon Pretoria Opera Schools, as well as the Cape Town Opera Studio. Boekkooi (ibid) states that:

It was with students of the Technikon Natal Opera School that their principal, Sandra de Villiers, staged an ambitious production of *The Magic Flute*. Looked at from a purely practical and artistic viewpoint, the undertaking bordered on a combination of madness and logic. In the category of madness de Villiers mentioned the fact that this opera demands 'seventeen soloists with especially outstanding voices and one 'freak' voice. We did it with an all-students cast'. Logic comes in when one thinks about the fact that 'opera is created specifically for voices', but that in this case they ignored the Egyptian setting and shifted it further South to include different African cultures.

The shifting of Mozart's opera *The Magic Flute* (1791) with an aim of accommodating different African cultures, I argue, that it could also be described as intercultural communication as defined in chapter two. That is communication between different cultures through the medium of opera music. Boekkooi (2006: 43) states that, "...de Villiers brought the same opera under the banner of her newly established Opera Africa company to Roodepoort's Pro Musica Theatre, the late Julius Eichbaum, editor of the arts magazine Scenaria, wrote the following: 'I have frequently stated my firm belief in these columns that,

given the right set of circumstances and the right artistic environment, South Africa can undoubtedly produce a finer crop of black opera singers than has ever come out of America and who would have the potential to take the international operatic world by storm’.”

Boekkooi’s findings (2006: 43) state that “[n]ow, ten years later, this truth has been proven over and over again.” Owing to the fact that, (ibid) “[a]part from many ²black singers from South Africa who make a living in overseas countries, Opera Africa took the lion’s share on themselves to provide the right kind of environment where young, aspiring soloists and choristers could be nurtured and coached to achieve their full potential.” Similarly to East Cape Opera Company, (ibid) Opera Africa Company’s “...aim was to ‘Africanise’ cornerstones in the operatic repertoire in the sense that it would have a stronger latter-day appeal by selectively connecting to certain African rituals, customs and beliefs.”

Boekkooi (2006: 43) also mentions that, the Opera Africa Company did not only achieve with *The Magic Flute*, “...but also in their productions of *Carmen* (1996), *Faust* (1999) in which it worked extremely well, Opera Africa’s groundbreaking idealism has proven to be very consistent since their rather humble beginnings in 1994. In Opera Africa’s 2006 company profile, “...filled with facts about their budget requirements and a listing of multilevel planned projects, it becomes obvious that funding is one of the only constant obstacles in achieving artistic continuity and growth (Boekkooi 2006: 43).

The funding seems to be an obstacle in the East Cape Opera Company too. Gwyneth states (2012: interview) that:

[f]unding affects the repertoire all the time. If we have 1.8 million rand we can do three fully orchestrated shows/operas in three years. If we have R100, 000 per annum we can do concert performances with piano and minimal costumes and production. We do not ask directors, composers and teachers to collaborate with us for no pay.

²There are lots of them, just to name a few, there is Pretty Yande born in 1985, in Thandukukhanya, Piet Retief, Mpumalanga Province, and was the only African to compete in Domingo’s the Prestigious Operalia competition. She won R200 000 first prize for best female singer, R66 785 Pepita Embil Domingo Zarzuela prize and the audience favorite prize of a Rolex watch. She now lives in Northern Italy (Gerardy 2011). Pumeza Matshikiza born in the Eastern Cape, grew up in Cape Town now lives in London (Duchen 2011).

Boekkooi (2006: 43) carries on and points out that there are many valuable partnerships that help Opera Africa Company to develop its programs, however, it is stated very clearly in their Executive Summary that:

...it is the company's aim to develop the African Opera genre in South Africa and internationally so that it can rightfully take its place next to Italian, German, French and English opera. We seek to dispel the myth that opera is elitist and only for Western audiences as we gather and borrow from our own history and culture. It is high time that essence of life in South Africa is reflected in indigenous operas to capture its heritage, vibe, history and culture.

In relation to this, Lloyd (2008: 1) writes that, in 2003 the East Cape Opera Company performing *The Moon Prince – Inkosana Yenyanga* "...toured The Netherlands for Euro stage and received standing ovations at every performance." It seems to me that, Opera Africa and East Cape Opera Companies do not only share the genre (opera) and the birth year (1995) but also share visions and aims.

To prove that opera music is not elitist and only for Western audiences, Opera Africa Company borrowed from our own African history and culture in the first of their operas, *Princess Magogo kaDinuzulu*:

Princess Magogo kaDinuzulu, we meet a Zulu princess who long, long ago, was also a poet and singer with a three-octave range. A very young girl sat at her feet and listened with astonishment to her singing and poetry. At times the princess' much older son, whom she gave a nickname, Gatsha, was sitting with her, listening as if in a trance. This singer/poet was princess Magogo whose son is the current minister of the interior, Mangosuthu Buthelezi (Boekkooi 2006: 44).

It has been argued above that South Africa can produce fine black opera singers. Boekkooi (2006: 44) states that as seen in her role of *Princess Magogo*, Sibongile Khumalo can be regarded as South Africa's greatest mezzo-soprano. In agreement, Maylam (2009: 1) describes her as "one of the greatest mezzo soprano voices of all time... she has been called

South Africa's first lady of song." Maylam (ibid) carries on and points out that, "[i]n the past sixteen years she [Sibongile Khumalo] has performed in numerous concerts across the world: in London at the Royal Albert Hall, the Royal Festival Hall, the Barbican Centre, and Ronnie Scott's; concerts in the Netherlands, France and Norway, and a major European tour in 2007; performing with the Western Australian Symphony Orchestra in Perth; concerts in Chicago and Brooklyn, and a full US tour with Hugh Masekela [in 2008] ...not to mention the numerous South African performances."

Sibongile Khumalo is a very relevant persona to this study in terms of intercultural communication and music as argued in chapter two. Khumalo also crosses over from classical to jazz music. In addition, it is stated by Maylam (2009: 2) that:

In the post-apartheid era there has been a quest to build a new national culture that is syncretic, that transcends or bridges cultural divides. Perhaps more than any person Sibongile Khumalo embodies the fulfillment of that quest. Indeed, that quest has been very much a part of her own purpose. She sees herself as a cultural activist – and practised as such long before her rise to fame.

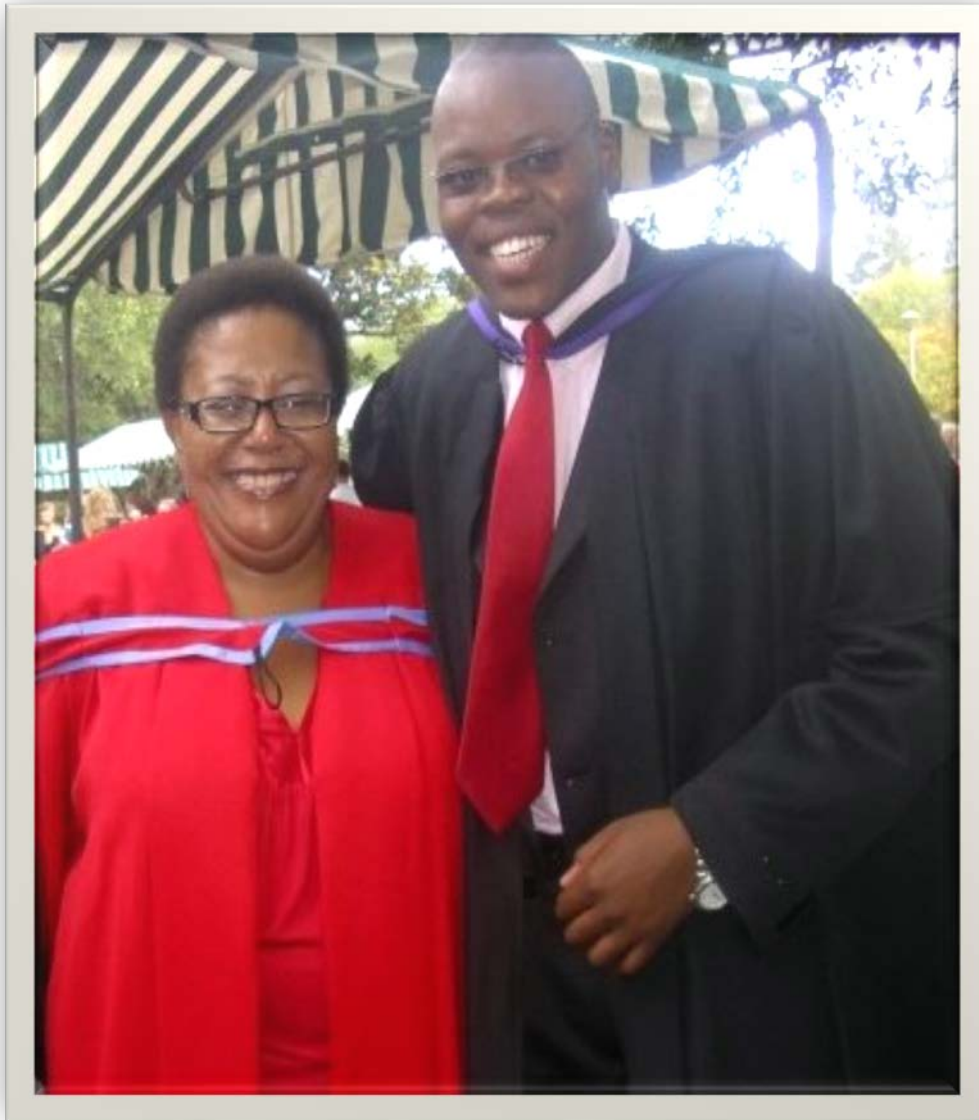
This is very evident especially in her involvement with Opera Africa Company. She played a lead role in Mzilikazi Khumalo's musical, *Princess Magogo*, which was staged not only in South Africa but also in the United States as well as in the Netherlands, she was also a soloist in another Professor Mzilikazi Khumalo musical, *UShaka KaSenzangakhona*, which was about the life of Shaka which was also staged in Europe and the United States (Maylan 2009: 2).

In the light of this, I argue, opera music can be seen as one of the tools for intercultural communication owing to the fact that people from the United States, Netherlands and so on, have a chance to observe African culture through opera music or African opera music. Also Africans who have watched Western operas have an idea of that culture, and it can be argued that Africans who get a chance to play a role in a Western opera actually get a chance to experience the Western culture. In chapter two, this is described as cross cultural communication. Also in chapter two it is argued that music is more than just entertainment,

music plays a huge rule in the human life. In addition to this, it seems to me Sibongile Khumalo's music has been playing a great role especially for all South Africans.

Maylan (2009: 2) quotes former South African president, Nelson Mandela, who once said this of Khumalo: "You are indeed our national treasure. Your achievement is the achievement of our country as a whole. Let your music be the ambassador that will shape the hearts and minds of people all over the world in a quest for peace, love and harmony."

Due to her tremendous contribution to opera music and to music generally as well as the impact of her music as described above, Sibongile Khumalo was awarded a degree of Doctor of Music, *honoris causa* by Rhodes University in 2009. I was also graduating with an Honours degree in music and African Languages and I had the pleasure to meet her, and to interview her as an inspirational research subject for this study.



Sibongile Khumalo [left] and Hleze Kunju [right] in 2009 at the Rhodes University Graduation Ceremony (Photo taken by Larissa Klazinga)

One would think that in order to have a career in opera music, one has to leave Africa and settle in Europe. However, this is not the case with Sibongile Khumalo. Maylam (2009: 2) adds that “[t]here might have been even greater stardom had she based herself in Europe or the US, but Sibongile is wholly committed to living in South Africa.”

Boekkooi (2006: 44) also mentions that “...in May 2002 Khumalo and Buthelezi’s paths crossed once again – at Durban’s Playhouse during the world première of Opera Africa’s first indigenously developed opera in which she sang the title role: that of Princess Magogo.” The music for *Princess Magogo kaDinuZulu* opera, as also mentioned above, was written by a

well known language academic and composer Mzilikazi Khumalo who is not related to the singer; Sibongile Khumalo, and the poetic libretto was written by Professor Themba Msimang, who also sang and played the role of the praise singer in the opera.

Boekkooi believes that (2006: 44), “African opera has, at last, established itself.” He adds that (ibid) “[t]he glittering varnish that still had to keep together the appearance of Africa in the past was no longer there. Now the spirit of Africa communicated in an authentic, historically captivating, proud and impassioned way.” One could question if the African operas are indeed pure opera music or just music from Africa similar to that of Western origin. It is argued by Boekkooi (2006: 44) that all the elements that Westerners could associate with opera music such as spectacle, choirs, dance, arias, duets and even ensemble pieces for the soloists are found in African operas. In other words, the skeletal framework is undeniably western but the content has a strong African flavour.

In relation to African opera being derived from our own culture Boekkooi (2006: 44) states that, in *Princess Magogo kaDinuZulu* there is a “...holy ground with the veneration of a departed mother of the Zulu nation, while the spirit of the ancestors are called by the rubbing of the hands and many other signs of superhuman signaling.” He also adds that (ibid) “[o]ne remembers it well that on the evening, after the final curtain had dropped, a praise singer within the audience started singing. This was not seen as being disrespectful or insensitive in anyway...” due to the fact that Msimang mentioned afterwards that spontaneity flows deeply in our culture therefore the appearance of the praise singer was actually a very touching gesture.

I argue that the development of African operas is not just a form of entertainment but also a great way to preserve the African heritage as well as culture (and that includes language) due to the fact that written music can be performed by many generations to come and thus teaching or showing those generations the African culture. For example, earlier on in this chapter I mentioned that Mozart’s *The Magic Flute* which was composed more than two centuries ago (in 1791) is still being performed by my generation.

The Opera Africa Company staged *The Magic Flute* in 1995 and in the East Cape Opera Company we staged the opera in 2007 and the music was sung in its original language,

German. In the light of this, the main aspect that makes it possible to be performed over and over again is that, unlike the African oral tradition discussed in chapter four, opera music is written down. I argue that this origin or history of opera music does not only give us the background of the music but also shows us that our African languages, heritage and culture can be preserved through opera music.

In the light of what has been discussed above, this genre is fairly new to Africans and it is growing at a very fast pace and young people are very interested in it and it has become a way of living or a career for some. There are South Africans who are now based overseas due to opera music. For me, this shows that it is not going to die anytime soon and there is more room for it to continue growing.

3.3 The Founding of an Eastern Cape Opera Company

Gwyneth Lloyd is the driving force behind the East Cape Opera Company. She founded the company in 1995 and has taken the singers to numerous Eastern Cape venues and festivals as well as a trip of the Netherlands (*Titipu Times* 2008: 4). The company has three main permanent people who are responsible for the productions within the company.

There is a Vocal Director (Gwyneth Lloyd) who deals mainly with the singing technique and a Musical Director (Mkhululi Milisi) who deals mainly with the teaching of the music as well as an Artistic Director. An Artistic Director (Neil Boyle) has to get the members of the company to identify themselves with the various characters they must play and guide them to understand backgrounds and behaviors of those characters before they can act them out. There are other aspects that these people have to deal with and those will be fully explored in the following chapter.



The East Cape Opera Company's vocal director: Gwyneth Lloyd (Photo taken by Clea Schultz)

Lloyd was born in Alice, in the Eastern Cape and she studied singing in Zimbabwe, Salzburg, London, New York and Cape Town. She obtained her Masters Degree on singing technique from the University of Stellenbosch. Before starting the company, Lloyd (2012: interview) states that "...I was, and still am, a professional singer and singing teacher – opera, oratorio, concerts, SATV, SABC. I was living in Johannesburg and in 1992 I settled in Hogsback. From there I continued my performing nationwide and was offered a singing teaching part-time post at Rhodes University." Lloyd is currently lecturing Singing at Fort Hare University, in Alice.

In the course of her directing and coaching the company she was awarded the Premier's Arts and Culture Award and nominated for the National Arts and Culture Trust Best Practice

Project. She also received the Nederburg Opera Prize for her first two roles on the SA opera stage. In addition to opera, “Gwyneth has recorded many solo and ensemble recitals for SABC and SATV, performed concerts throughout the country and appeared with many choirs as an oratorio soloist.” (*Titipu Times* 2008: 8)

In 1999 Mkhululi Milisi, an educator by profession joined the East Cape Opera Company as a baritone singer in the opera *The Moon Prince – Inkosana Yenyanga* (ibid). In 2003 he became the musical director of the company. He arranged the music for the company’s “Black Easter” tour to the Netherlands. Milisi was not just a musical director but he also got involved in administration and management issues of the company and played a major role in recruiting talented young singers for the company, particularly from the East London Township, Mdantsane (*Titipu Times*: 2008). Milisi coached singers for music examinations and he has obtained piano and singing certificates up to licentiate level (Lloyd 2005: 6). The company has performed many of his arrangements in South Africa and abroad (ibid).



The East Cape Opera Company's Musical Director: Mkhululi Milisi (Photo taken by Clea Schultz)

His role in the company includes teaching of songs to chorus and soloists, recruiting, conducting, organisational, and behavioral as well as some production duties. He has ploughed the experience back to the community as he played a vital role in school, church and adult choir competitions as conductor, adjudicator, tutor, pianist and music workshop facilitator.

It is stated that (*Titipu Times* 2008: 4) "Neil Boyle began his artistic career as ballet dancer with the UCT Ballet Company in 1964." He became a principal dancer and within the next ten years, he danced many roles including Siegfried in *Swan Lake* (ibid). Boyle became the director of the Durban City Ballet in 1972. In 1977 he began his career in London as a dancer in London's West End and became a performer in several musicals and choreographer for several overseas ballet companies as well as I.T.V. Boyle also worked in television and film

and the close harmony singing group 'Silk Limousine'. From 1983 to 1987, Boyle simultaneously worked for the Royal Opera and English National Opera and it was here that he had the "...privilege of rubbing shoulders with the world's greatest singers and gained the most experience with opera" (ibid). He also had a privilege to perform for Queen Elizabeth II on her sixtieth birthday in 1987. In that same year Boyle toured Korea and Japan with the Royal Opera Company. In 1991 he returned to South Africa and from 1995 to 2000 he worked with the East London Follies as a choreographer doing charity work (ibid).



The artistic director of the East Cape Opera Company: Neil Boyle (Photo taken by Clea Schultz)

Boyle has been the Artistic Director of the East Cape Opera Company since 2002 and also played the role of "Koko" (a cheap tailor) in the company's *The Mikado* in 2008 (*Titipu Times* 2008: 4).

The above mentioned people are the permanent staff of the East Cape Opera Company and the company does always collaborate or hire certain people for specific productions that need specific skills such as lighting or constructing a stage set (Lloyd 2012: interview). The East Cape Opera Company is a company that specializes mainly in opera music and it is based in the province of the Eastern Cape, hence it is named the East Cape Opera Company. According to Lloyd (2007: 32-36) who is the co-founder as well as the vocal director of the East Cape Opera Company, she states that the company was founded to “...serve the aspirations of solo singers in the Eastern Cape to perform opera.” The company started as the community project called ‘Co-Opera Ibali Lomculo’.

She (ibid) states that, “[t]here was a deputation of singers, including six students from Rhodes, who approached Gwyneth Lloyd and asked to be trained as opera performers. Until this date, fully staged operas had only been imported to the Eastern Cape.” *Amahl and the night visitors* composed by the American/Italian Menotti was the first opera that was performed by the East Cape Opera Company (Lloyd 2007: 32).

For this opera, the company had a full house and among the audience there was the MEC for Arts and Culture Mrs Nosimo Balindlela, who later became premier of the Eastern Cape before resigning from the ruling government. It is said that Balindlela suggested that the company should tackle operas that are about the themes and music of the Eastern Cape. For this reason, *Temba and Seliba* was composed by ³Bongani Ndodana who was a second year Rhodes University music student at the time.

The libretto was written by Gwyneth Lloyd, based on a Sotho Legend. The opera toured the Eastern Cape in 1997 and it is said that Ndodana later on won the Young Artists Award at the Grahamstown Festival. Lloyd (2007: 32) describes this as the beginning of the process of South African cultural expression within the opera genre. She carries on and mentions that “[de]spite any publicity to the contrary, this was the first isiXhosa opera!”

³ Bongani Ndodana, born in Queenstown in the Eastern Cape. He has written, instrumental and choral combinations, and his music has been performed widely in South Africa and abroad. He is the Artistic Director of the new music group Ensemble Noir, which is based in Toronto, Canada. Ensemble Noir places particular emphasis on the work of composers from Africa and its Diaspora (Muller 2005: 2).

The company was funded by the Department of Arts and Culture Trust of the State President.

Soon after this, the following opera was performed, *The Moon Prince – Inkosana Yenyanga* composed by an English speaking Rhodes graduate ⁴Anthony Caplan, who was also educated at the International Library of African Music under Professor Andrew Tracy.

It is said by Lloyd (2007: 33) that this opera attracted local singers who were studying music as well as others who were very interested in performing operas in isiXhosa as well as in English.

It played in Eastern Cape theatres such as The Opera House in Port Elizabeth, The Port Alfred Theatre and The Guild Theatre in East London. *The Moon Prince – Inkosana Yenyanga* was revived in 2005, it was seen in Hogsback and Stutterheim Festivals as well as a run at the Rhodes theatre. Furthermore, in 2002 the then Rand Afrikaans University performed this work most successfully within their faculty of Arts with a cast of over one hundred.

The Moon Prince – Inkosana Yenyanga was followed by a completely contrasting opera, *The Clay Flute*. *The Clay Flute* was commissioned from the international jazz trumpeter Bruce Cassidy, whose works with Pops Mohamed, the ethnic instrument virtuoso, placed him well to capture the different styles of music within the Eastern Cape. Unlike in the two African operas mentioned above, the libretto for *The Clay Flute* was devised by the singers within the company, "...taking in script the many urgent issues of understanding our roots as individuals of different cultures" (Lloyd 2007: 33). The music of *The Clay Flute* is drawn from the varying influences in the province – jazz, ethnic, rap, blues and lyric- and was performed at the 2006 Grahamstown Main Festival.

The company staged five performances, despite the out of town venue (Recreation Centre situated more than 3 kilometers away from town), it drew nearly seven hundred people to the show and people of varying cultures and ages responded very positively in the subsequent questionnaire (Lloyd 2007: 33). Lloyd states that (2007: 33) "[o]ver the years East Cape Opera Company has taken into account the needs of the cultural communities of the province; the aspirations of the singers; the financial needs of the singers; and the

⁴ Caplan's opera, *The Moon Prince – Inkosana Yenyanga* is analysed in the next chapter.

budget constraints necessitated by the total of grants.” Singers audition for the company due to the fact that they are motivated by their various interests, meanings and desires (as cited in chapter 2 of this study).

According to Lloyd (2007: 33) some of those meanings (what it means to be in the East Cape Opera Company) motivations and desires are:

1. Earn money and gain experience in performing
2. Gain education certificates in music
3. Learn arias and ensembles from recognized opera repertoires of all languages and cultures, as well as prepare for the many possible styles available in the professional singing world e.g. Mozart, Verdi, Lloyd Webber, Jazz, and Ethnic
4. Learn stage skills
5. Learn music skills such as sight singing of the staff notation as well as theory of music
6. Participate in backstage skills such as costume making, scenery construction
7. Learn leadership skills such as assisting with aspects of opera management and taking over responsibilities.

The East Cape Opera Company does not only have the responsibility to fulfill these desires but also to add the enjoyment of performing the operas written for the company by local musicians and thus making the members experience in the company much more meaningful. This is due to the fact that this repertoire has not existed until the East Cape Opera Company introduced these new works. Lloyd states that (ibid) this repertoire has not existed before until the East Cape Opera Company introduced it, therefore “...the singers need to experience one project of this kind per year to see the sense of creating our own cultural repertoire.” In addition, the singers have responded very positively to the new operas and have been able to shine in the solo roles well within their vocal expertise.

Even though Opera Africa has been briefly mentioned earlier on, the focus of this study is on these isiXhosa operas by the East Cape Opera Company, however it is vital to stress that the company does not only focus on these isiXhosa operas but also western operas with librettos in Italian, German as well as French. It seems to me, these western operas also relate to this study especially on culture (intercultural and cross cultural communication).

For example, Lloyd states that (ibid) "... the learning of Italian, German and French operas brings out an awareness of aspects of other cultures outside this country and singers are confronted with morals and customs of cultures unfamiliar to everyone. For example, *Cavaleria Rusticana* where Turiddu bites his opponent's ear as a challenge to a duel! Or Figaro singing *Se vuol ballare* seething over his employer's secret intention of exercising the *droit de seigneur* of Beaumarchais' play."

The members of the East Cape Opera Company are racially and culturally mixed but they share the same desire of opera music. Opera music is in different forms and in different languages. And this makes me wonder if it is possible for people from different cultures, who have different backgrounds to have the same preference and excel in every style or language chosen for the repertoire. In relation to this, Lloyd states that, (ibid) in the East Cape Opera Company the "...recruitment of members is that the isiXhosa speaking singers have a strong desire to perform the Italian, German and French operas, while English and Afrikaans speaking singers are attracted to the ethnic operas we create."

In agreement with what has been mentioned in chapter two and briefly in this chapter, the East Cape Opera Company indeed, has intercultural communication in it due to the fact that it "...has created a policy of recruiting as wide a variety of cultures as possible within the company" (Lloyd 2007: 33). Lloyd states that (ibid) not only the isiXhosa group has best quality voices but there have also been some excellent singers from the Afrikaans and Coloured groups. In addition, English speaking singers often have prior skills in music reading from their cultural background and contribute distinctively during the fast learning of repertoire.

In the previous chapter it is also argued that intercultural communication leads to challenges and difficulties and in order to deal with these challenges being mindful or having

a good knowledge of cultural differences is very important. In agreement, Lloyd (2007: 34) states that in the East Cape Opera Company there is indeed a "...challenging mix of young people from all backgrounds who have to exert understanding of others whose values are different and who have their own *modus Vivendi* (that is a practical arrangement by which people who are quarrelling can continue to live and work together while waiting for their dispute to be settled) challenged by interaction with the members of the company."

In relation to Carbaugh's "asynchrony" (1990: 151) as well as Dagut's ⁵semantic voids (1981: 48-69) discussed in chapter one, Clea Schultz (one of the English speakers in the East Cape Opera Company) shares her insight regarding this matter, when she says that, "[p]art of the reason I loved being in the Opera Company was precisely because I got an insight into Xhosa culture. I remember the guys being really offended when Neil, the artistic director called them "boys" because they had been to the mountain and were men (Schultz 2012: interview). This shows that in western culture it is acceptable to be called a boy regardless of age, however this seems to be a problem in the Xhosa culture.

The above further implies that, being called a boy while you have been circumcised and undergone initiation is an offence. It can be argued that this miscommunication is due to lack of cultural understanding or knowledge on both sides (African and western). In this case, on the one hand, the westerners should be mindful about the fact that using the word boy when referring to an African man could be provocative or taken as an offence. On the other hand, Africans should also understand or know that westerners do not mean to offend when they use the word boy when referring to African Xhosa man. Thus being mindful is important (Edwards 2009).

Furthermore on semantic voids or cultural differences:

Xhosa culture is also more patriarchal than I am used to, as it has clearly delineated roles for men and women. I remember some of the men would refuse to help with the cooking because they had a long day rehearsing and cooking was "women's work", even though they could not think of what "men's work" they could do instead (Schultz 2012: interview).

⁵ That is, "referential and linguistic voids" (see chapter one).

This is whereby language affects gender. It can be argued that in the above statement there is inequality which motivates linguistic prejudice whereby a person uses language and culture “...to manipulate speech within certain contexts and for specific purposes” (Anthonissen & Kaschula 2001: 30). In other words, in the above quotation men could be using language and culture to get away from duties that they have to do.

Lloyd (2012: interview) adds that:

“...it would be glossing over differences of opinion to say we had no clashes. But there were surprisingly few. They were not all cultural clashes. There was a general acceptance that we were all struggling to learn our roles in different ways. No one was regarded as superior in this endeavor. Often the directors were also learning roles and they too made mistakes.

This suggests that there needs to be awareness that being mindful is not an overnight process in a group such as the East Cape Opera Company. People need to spend time with each other in order to get to know each other. It can be argued that conflicts play a major in creating mindfulness, due to the fact that conflicts can be avoided if people involved know what is offensive to each other.

She goes on and adds that (Lloyd 2012: interview): “[a]nother time there was a complaint about male [Xhosas and Zulus] members loudly approaching females in the street and the female members complaining. An open debate ensued and the complainers had their say.” The Company had spent a week in ⁶Hogsback rehearsing *The Magic Flute*. It was rather a very sad morning, the females seemed to be very upset with what the males had done.

However, the Xhosa girls from townships (Mdantsane in East London and Joza in Grahamstown) were not involved at all while the white and black females from Rhodes University insisted that what the “boys” had done was degrading and disrespectful. The black male members argued that there was absolutely nothing wrong with what they were doing, besides the fact that the girls get very flattered when they are approached that way, it was also part of their African culture to loudly praise a beautiful girl.

⁶ Hogsback is 34, 2 km away from Alice where Fort Hare University is situated.

Were males using language and culture to manipulate the situation? Many isiXhosa novels and drama books do show males randomly praising or approaching girls on the way to the river. To name a few, this can be seen in R. F. Msimeli's drama (1992) *Intombi zinecebo*. Moreover, this can be seen in R. L. Peteni's novel *Kwazidenge* (Peteni 1990: 2). Chapter two argued that culture is repetitive patterns by a particular group of people. In the light of this, male members could have been correct that praising girls in the streets was part of their culture.

The other way to deal with these challenges and difficulties mentioned in chapter two by Zhang (2005: 48) is that directors are always very "...careful to respect the contribution to the works and shows made by all language groups: non isiXhosa speaking singers are coached by mother tongue speakers..." (Lloyd 2007: 32). She (ibid) carries on and points out that the "...isiXhosa speakers find Italian easy; Afrikaans speakers find German easy; everyone struggles with French; non music readers are asked to sit next to skilled readers; those capable with cross rhythms are asked to help those who learn from scratch; ethnic costumes are designed by those from that culture and so on." This always leads to "...a constantly creative group of singers, developing relationships on and off stage who hold up their own culture in the presence of others and who develop great interest in the futures of those who move on" (Lloyd 2007: 32-34).

In the light of the above, I argue that the East Cape Opera Company uses their differences to their advantage. In other words, they focus on the good things that the intercultural communication offers them. For example, it is mentioned that the English speaking singers, Afrikaans speaking singers, isiXhosa speaking singers and so on, all have certain areas that they excel in. Having all these people from different backgrounds and all contributing to the company, indeed can lead to an astonishing end result.

Due to the intercultural and cross cultural communication in the East Cape Opera Company, it attracted audiences who came from different cultural backgrounds (Lloyd 2007: 34-35). She adds that (ibid) it was always her (Lloyd's) intention to create operatic bridges between the cultures in this province and she wished to start the process even before the government changed, hence she started the company immediately after the democracy in 1995 as this was illegal during the apartheid era in South Africa.

In chapter two, creating bridges between cultures is defined as intercultural communication. She (ibid) carries on and points out that "...[o]ne of the most satisfying comments by an old lady from the audience in East London who has little contact with the Xhosa young people was: 'Well, if these youngsters can sing like that, there is hope for our country!'" I must clarify that, this was not a comparative statement between whites and blacks but a discovery and acknowledgement that the young generation can bring different cultures together in the new South Africa.

One may wonder what the singing has to do with the 'hope for our country.' In the above statement, it is mentioned that one of the East Cape Opera Company's intentions is to create operatic bridges between the cultures and it is also mentioned that they started this even before the change of government in South Africa.

This forces us to look briefly at the history of South Africa. In chapter two I argued that South Africans could be more involved in intercultural and cross cultural communication in 2012 than they were between 1948 and 1994 when the apartheid government was in power. During this period, laws separating blacks and whites were introduced (Parsons 1982: 291). To name a few, the Group Areas Act, Act No 41 of 1950 was one of the laws. Because of this law, races were physically forced to stay in separate residential areas (Ibid).

There was also the Bantu Education Act, Act No 47 of 1953 whereby Black Education Departments in the Department of Native Affairs compiled a curriculum specifically for black people with an aim of preventing Africans receiving an education that would lead them to qualify for positions they would not be allowed to hold in society (Parsons 1982: 292). The other law relevant to this study was The Extension of University Education Act of 1954 that prevented blacks to study undergraduate classes with whites; and tribal university colleges were created to accommodate blacks (Parsons 1982: 292).

In the light of the Group Areas Act, Bantu Education Act and Extension of University Education Act, having blacks and whites working together was a criminal offence; let alone studying the same subject in the same university. However, as mentioned above, it is clear that Lloyd (2007: 34) had this desire to start the process of intercultural communication in music before the government changed, due to the fact that she started the multicultural

opera company straight after the change of government in 1995, immediately when the opportunity arose. Remember the East Cape Opera Company also consists of music students from Fort Hare University as well as Rhodes University. Seeing young blacks and whites on stage, I argue, could be regarded as the sign of democracy, hence it is described above as “hope for our country.”

In chapter two the concept of identity has been mentioned and Lloyd (2007: 35) states that “[t]he singing part is an integral part of individual identity.” Lloyd (ibid) adds that, “[a] special feature of the singers from what is referred to as the ‘previously disadvantaged’ communities is the power and the quality of the singing voices.”

She states that these young people do not excel only in their genre but also in a genre that has originated from other cultures. In the light of Parsons’ findings (1982: 292), people from the ‘previously disadvantaged’ communities particularly in the Eastern Cape are black people and mostly the isiXhosa speakers due to the Bantu Education Act of 1953 which was put into operation in April 1955.

In the East Cape Opera Company we see black people excelling in what is referred to as a Western genre of the Western culture. They also excel in the Africanized opera music that they perform not only by themselves but alongside white people. In other words, I argue, as mentioned in chapter two that cross cultural communication is within intercultural communication; this shows black people crossing over to Western culture and thus cross cultural communication. During or within this cross cultural communication there is a mixture of African and western culture and thus intercultural communication as defined in chapter two.

From what I have observed as an orchestral and choir conductor, not only opera companies but local or community choirs and school choirs are very interested in performing opera repertoires, “...and the East Cape Opera Company is adding South African works to this popular genre. This is a great achievement” (Lloyd 2007: 35). It seems to me, I am arguing, the music and intercultural communication is going to stretch also into townships due to the fact that the East Cape Opera Company aims to “...develop audiences who will support their young singers and add opera-going to the accepted entertainment in their own

communities” (Lloyd 2007: 35). In this chapter as well as in the previous chapter, it is mentioned that there are also singers who are isiXhosa speakers from the townships and thus ‘own communities’ includes the townships.

3.4 Conclusion

This chapter has traced the history of now South African Opera music from the history of Western music, particularly the Baroque period. The East Cape Opera Company in Context has been explored. The first part provides a very brief history of Western music, looking mainly at the Baroque period when opera music developed, and traced the history of opera music. After defining the term opera, an attempt to trace African links to opera music looking at Verdi’s opera *Aida* (1870) as well as Mozart’s *The Magic Flute* (1791) follows.

The last part of this chapter looks at the founding of the East Cape Opera Company and highlights traceable intercultural communication within the company. Towards the end of this chapter, a comparative analysis of current South African opera music used by the East Cape Opera Company and the Opera Africa Company are explored against the backdrop of Sibongile Khumalo’s contribution to South African Opera music, bearing in mind that she is a former member of the Opera Africa Company. The chapter that follows looks specifically at the notion of intercultural communication within a specific opera.

CHAPTER 4

Analysis of the Intercultural aspects within an operatic production as this pertains to the East Cape Opera Company

“A Happy Marriage of Western and African Culture?” (Whisson 1999: 10)

4. 1 Introduction

In the previous chapters I have outlined the East Cape Opera Company's background and the nature of its operations. This chapter focuses on the company's repertoire, and its appropriation of intercultural aspects, mainly through an analysis of the East Cape Opera Company's production of *The Moon Prince – Inkosana Yenyanga*. This opera by Anthony Caplan (composer) is set to a libretto based on a Sotho legend written by Gwyneth Lloyd. My analysis includes background details of the composer, and traces the origin of *The Moon Prince- Inkosana Yenyanga* – particularly from an oral literary perspective – while providing an analysis the opera.

This analysis will examine the opera's structure, relationship between text and music, interculturalism, the plot, characterization, main theme and the opera's impact. The macro focus will examine Whisson's conclusion that here is 'A Happy Marriage of Western and African Culture' (Whisson 1999: 10). Textual Analysis through examining Code-Switching and Code-Mixing – tools for Intercultural Communication – will also be explored. Finally the East Cape Opera Company's diversity will be highlighted through focuses on the Inter-racial and Multicultural Cast list of Characters in the 2005 production of *The Moon Prince- Inkosana Yenyanga*.

4.2 The Composer of the Music: a historic-biographic analysis

To be able to write literature or compose music one has to have a number of things that influence and equip the author or a composer in this case. It can be a formal or informal training, being exposed to the type of music he or she wants to write, it could be the experience he or she has gained over the years. I argue that, there is no time frame for this, some people need years and years of experience while some can do it at a very young age. For example, Wolfgang Amadeus Mozart (Classical composer) started composing music at the age of five and composed his first opera at the age of eleven (Isaacs & Martin 1990: 249). What follows below is a biography of Anthony Caplan, from his early age up to date. This will establish the relationship between Caplan and the opera forming the basis of this chapter. The purpose of this is to investigate a connection between the composer's life, the social conditions of his time as well as his music. In other words the biography will attempt to determine to what extent Caplan's life experiences contributed to *The Moon Prince - Inkosana Yenyanga*. This can be explained as a historical-biographical approach in literary terms (Swanepoel 1990: 4).

Caplan was born in Johannesburg in 1971. He went to an all white English speaking school of mixed European racial background such as Anglo-Saxon, Greek, Portuguese, Italian, Russian and a small percentage of Jews of which he was one. Caplan states that:

...even though we [all] spoke English, some as a first and others as a second language, this did not mean that we "understood" one another and there [were] racisms even amongst us. We learnt Afrikaans as a second language and nearly all of us except those with perhaps a partial Afrikaans background, [of] which there were few at my school, hated learning the language and generally never learned to speak [it] very well.

We did a bit of Zulu/Sotho also with even less success. Music had no part really in my school education. So what did I learn of value at school? Very little of any importance to me ... I knew I enjoyed music as there was always music at home and

both my parents played instruments and they encouraged me to learn all that I wanted.

So I learned piano from ages three-thirteen, then left the piano and studied guitar and drums from thirteen. These were all private lessons.

(Caplan 2012: interview)

He (ibid) carried on to state that as he became older, rhythm was the most important of the music elements for him as rhythm had a more profound effect on what he chose to listen to. In his Bachelor of Music (BMus) thesis, (Does the African Drum Still Talk?) he makes the point that African music and culture have become an integral part of his self-conception (Caplan 1997: i). Responding to how, when, where and why, African music began to play such a central role in his life, he stated that:

[I'm] not really sure. Perhaps because the domestic servants who worked for us over the years always used to hum or sing to themselves and always looked like they enjoyed doing it ... I bought two of my first audio cassette tapes at the age of thirteen. One was Juluka "Fever", I think the album was called and the other a Duran Duran album [an English band, formed in Birmingham in 1978]. Well the next day I returned the one album after discovering that it really was not for me. Guess which one I kept? At home I grew up on a healthy dose of Jazz, [with] some classical some reggae and other 60s and 70s classics like [the] Beatles Abba Bob Dylan (ibid).

In relation to what has been discussed in chapter two; it is clear that music is a big part of human nature. When directly asked again why his choice of African music, Caplan replies (ibid), "[n]ot really sure. Perhaps because the domestic servants who worked for us over the years always used to hum or sing to themselves and always looked like they enjoyed doing it." This has been fully explored in chapter two under music and culture, and this is very similar if not the same as the second and third examples given by Madala (1965: 62-65) concerning the singing that is done to kill time and the singing that is done during work.

Caplan (2012: interview), adds that, "... I used to go and see them in their quarters, their radio was always on so I listened to the music of their choice, African music" (ibid). In

relation to chapter two, this is when or how Caplan discovered that “...the practice of African music or music among Africans was more fun than learning to read a whole lot of someone else’s mumbo jumbo on the printed page and spending hours if not days learning to play music on one’s own.”

Caplan (ibid) also mentions that:

Maybe I just never really enjoyed learning music on my own but preferred the group experience that I had incidentally when I was 3-6 years of age at the Yamaha school of music in Glenhazel Johannesburg. It no longer exists by the way. As I have grown older I am less drawn to any kind of music that is not only live but that passes on a mood of enjoyment for all and that one can feel a part of.

Caplan is now a composer, music director, and teacher who lives in Johannesburg, South Africa. He graduated from Rhodes University with a Bachelor of Arts in Music with a focus on Classical History and Theory of Western Music. As a student, he gained experience in traditional African and world music under the direction of Professor Andrew Tracey, while touring throughout South Africa playing in his steel band. These experiences led Caplan to enter the domain of Western-African music composition, and to be inspired to set *The Moon Prince - Inkosana Yenyanga* to music.

He began producing his own work in 1996, with his first show, *Guitarman Walking*. In addition to other works, he composed *Symphony Makuvatsine*, a four-movement piece scored for Western orchestra, African instruments, steel drums, and choir, which was performed at the National Arts Festival as part of the International Library of African Music’s 50th Anniversary Celebration. He has contributed to music publications and arranged music for touring shows – *Black Easter* with Co-Opera (East Cape Opera Company) in the Netherlands; *Drum Stick* for the Market Theatre in Vietnam and Broadway; *The Flying Circus* for Norwegians in Johannesburg and Mozambique; *Thuthula* for Janet Buckland at Grahamstown National Arts Festival.

He has also researched the traditional music of South Africa for a book and accompanying compact disc (CD) based on the indigenous music of South Africa. He conducted and arranged for a project orchestra called the Traditional African Orchestra. *The Moon Prince* –

Inkosana Yenyanga toured the Eastern Cape in 1998 and was successfully staged at the Rand Afrikaans University, now the University of Johannesburg in 2002.

In 2007 Caplan was awarded the New York Dance and performance award, known as the Bessies award “...for bringing indigenous South African instruments to vibrant life, and allowing audiences to experience rare traditions first-hand; for the courage to combine the traditional with the contemporary in new ways in 651 ARTS and Dance space Project's presentation of Vincent Mantsoe's *Men-Jaro*” (Johnson 2007: 1).



Anthony Caplan taken in his house in Johannesburg (from <http://www.anthonycaplan.com/>)

In the light of the above, I can now argue that as much as Caplan trained mainly as a classical musician, he is very much influenced by African music. Not only did he start buying African music recordings but also used to listen to African music played by the domestic workers at his home. Moreover, he mentions that there was some form of racism in his school. It can be argued that, merging African and Western music is a form of doing away

with racism, representing a form of inclusivity rather than exclusivity. In other words his life experiences such as listening to African music at an early age, taking music lessons at an early age, growing up in apartheid South Africa (discussed in chapter two) especially Johannesburg, has equipped him to be able to compose the music that he composes, particularly *The Moon Prince - Inkosana Yenyanga*. Most of this will become clearer as I analyse *The Moon Prince - Inkosana Yenyanga*.

4.3 Literary Perspective

There are two kinds of literature in African tradition, namely oral and written (Canonici 1993: 5). It is evident that both oral and written literatures have a tremendous ability to reciprocally influence each other for the reason that a legend may be created orally, and then recorded in writing, and then re-appear in oral form (ibid). For example, *The Moon Prince – Inkosana Yenyanga* originally a legend that was performed orally was later written down and then resurfaced in the form of this opera.

Oral literature is produced whilst being performed in front of an audience whereas written literature is created by an individual in his or her own time when he feels the need or when he or she gets the inspiration to do so (ibid). Furthermore, it is stated that (ibid) oral literature is communication through the sound waves and it is also witnessed with the human eye, owing to the fact that the performer may most of the time make use of his or her body to convey the message.

In the light of the above, both music and legends are parts of the African oral literature (Canonici 1993: 3 & 23). In chapter two the relationship between music and culture has been explored and this chapter emphasises that as music is part of culture it also relates to other parts of culture such as legends. The East Cape Opera Company's *The Moon Prince – Inkosana Yenyanga* is based on a legend and as mentioned above, a legend is part of African oral literature. I argue that transforming an African oral literature into written literature in a form of opera music could be one of the elements of 'A Happy Marriage of Western and

African Culture' if there is one. The question that arises is that, what makes the story of *The Moon Prince – Inkosana Yenyanga* a legend or have elements of a legend?

A legend is a prose narrative known as *intsomi* in isiXhosa or *nonwane* in Sotho, which is set in a period considered less remote (Canonici 1993: 61-62). It is "... a fantastic narrative of oral origin based on historical characters or events that lend it credibility. It amplifies these historical elements through the fanciful intervention of supernatural or preternatural beings, also adding folkloristic motifs" (ibid). The characters are a mixture of human beings and non humans with supernatural powers and humans are mainly the principal characters, they tell of migrations, wars and victories, deeds of past heroes, chiefs and kings (ibid).

If all these elements of a legend are found in *The Moon Prince – Inkosana Yenyanga* then the question of 'A Happy Marriage' could possibly be explored. *intsomi* can be subdivided into different categories such as legends of human beings alone, human beings with animals, human beings with ogres as well as human beings with fantastic elements (Canonici 1993: 72-79).

For the purpose of this study, I shall give a brief explanation of *intsomi* of human beings with animals only due to similarities between this type of *intsomi* and *The Moon Prince – Inkosana Yenyanga*. According to Canonici (1993: 188-193) an *intsomi* involves characters, plot, conflict and theme. This invites a more structural analytical literary approach to the study of the above-mentioned opera (Swanepoel 1990: 26).

Plot

The plot has a number of stages such as exposition, motorial moment, complication or rising action, climax or crisis stage, turning point or falling action as well as resolution also known as the dénouement stage (Cohen 1973: 69; Brooks 1975: 8; Shipley 1979: 77 and Cuddon 1982: 566). For the purpose of this study I will not go into detail about these phases, I shall simply deal with them as chronological sequences in the plot.

According to Abrams (1988: 139) literature to be specific is a reflection of life and society due to the fact that in a story, life events follow each other in a chronological sequence. Therefore, the concept of the story involves the representation of these events in the order

in which they supposedly happened, that is “...a mere synopsis of the temporal order of the events incorporated on a work of literature.”

Furthermore, when an author creates his fictional story he is able to stand back and distance himself from the events. He or she (author) looks at the events with a critical eye and to select the important ones and discard the irrelevant ones. He or she does not simply tell the story, but he or she orchestrates the events in such an order that they follow each other logically, as effect follows its cause, so as to involve the reader or audience emotionally and to produce a well-ordered narrative. In this way the author is able to create an appropriate plot (Canonici 1993: 141).

Abrams (1988: 139) further defines plot as “... a dramatic or narrative work is the structure of its actions as these are rendered and ordered towards achieving particular emotional and artistic effects.” In the light of this, plot is a structure in which characters act and grow, conflict develops and suspense is maintained, and theme which is the author’s message or point of view is revealed (Canonici 1993: 141).

Analysis and Brief Background of the Plot in *The Moon Prince – Inkosana Yenyanga*

Earlier on, it was mentioned that in literature, particularly in a story, there must be a chronological order of events (*ucwangciso lweziganeko*). *The Moon Prince – Inkosana Yenyanga* has twelve scenes, however for the purpose of this analysis; I shall break it down into eight main events before outlining the synopsis of the twelve scenes. In the light of this, I argue that the first event is when the King Sifubasinenyanga is told by the voice of the Moon that he will have ten sons from each of his wives (Lloyd 2005: 2). He (the King) celebrates his future with the people of his kingdom. The audience already begins to question if the birth of ten sons could lead to some conflict, as there should be only one Prince out of ten sons.

The above question is clarified in the second or following event, when the Moon reappears and says that the King’s sons will have moons and stars on their chests and that the one with the full moon will rule his kingdom in the future (ibid).

It is stated that (ibid) the other nine sons and their mothers must leave the kingdom and find their own lands to rule. With great sorrow the King obeys the voice of the Moon. An uncertainty and suspense is created in the audience as the son with the full moon is born to the King's favourite wife, Queen Nothembekile, but he is not the first born. This is a third event of the story and it reminds us that in African culture, it is only the first born who can assume the responsibilities of being an heir or a Prince in this case.

Furthermore, the first born is the son of the Crescent Moon whose mother is Nosekendi, the second wife. The story now involves the King and whether he is going to follow the root of the African culture, acknowledging the first born as Prince, thereby disobeying the voice of the Moon. Either way, this will strengthen the conflict due to the fact that, on the one hand, the second wife (Nosekendi) will argue that the culture gives her son a right to be the Prince, while on the other hand the first wife (Nothembekile) will argue that the voice of the Moon must be obeyed. This conflict gives rise to the events as Nosekendi becomes very jealous of the new infant and plans to destroy this moon child (ibid).

She (Nosekendi) is exposed in the forth event forcing the midwife to replace the baby with a puppy and that leads to Queen Nothembekile being publicly disgraced to discontinue being a queen and become a servant due to the fact that she has given birth to a dog. In the fifth event the baby is found by the Mice who take him away and supply him with food. However, Nosekendi suspects that this is happening and asks to burn down the hut where the Mice are looking after the Moon Prince (ibid). The audience is now in suspense; what will happen to the baby? Just before the destruction, the Mice take the child to Mother Cow who takes care of him till he is older. Nosekendi, again suspects that this is happening and she asks for the permission to destroy the cow shed and the Mice rescue the Moon Prince just in time to take him to the crabs at the lake (ibid).

He is still not safe from Nosekendi who makes up a story to the King about crab meat being the only cure for her stomach disease according to the *igqirha*. I argue that the taking of the baby from the Mice to Mother Cow and to the Crabs is one event with sub-events within it. In other words the audience is not really exposed to something new as the baby moves from animal to animal and Nosekendi fails each time she tries to destroy the baby.

The sixth event would be when the leader of the Mice, Spy Mouse, has been saving the prince throughout the story and now seeks out a Merchant in town to take over the Moon Prince. The Crabs and Mice enter the palace of the Merchant and tell the whole story. The Merchant agrees to bring up the prince and teaches him his trade (ibid). My argument is that finally the young Moon Prince is taken to a human being and surely he will be in contact with other human beings.

In the meantime King Sifubasinenyanga is getting more and more depressed as the years go by and his Advisor suggests that he tries the new beverage “tea” to lift up his spirits. The King also seeks out the same Merchant and finds the Moon Prince there, selling tea and healing. He is offered a bath in the rich man’s pool and sees the full moon on the young man’s chest (ibid). He rushes off to fetch the King and this is how the Father and son are united (ibid). This seventh event brings the story into a climax, father and son have reunited. The audience waits for the final event; what will happen to the evil wife and the good wife?

In the final scene Nosekendi’s evil deeds are exposed, but the Moon influences King Sifubasinenyanga to exercise mercy rather than death and she and her son are banished (ibid). The Moon Prince enters in full ceremonial dress and to everyone’s astonishment; his moon has become a sun (ibid). The final chorus is in praise of the sun, much like a poetic *izibongo*. This will be explored more fully in a later section.

This does not only show the chronological order of the events but also proves that, this indeed is literature or transformation of literature into opera music, for it has all the characteristics of literature mentioned earlier on. In the previous chapter, it was mentioned that opera involves dramatic elements and one of those elements is dialogue. In *The Moon Prince – Inkosana Yenyanga*, dialogue between characters is only presented in recitative form; there is no ordinary speech. In the light of this, I argue that legends and other folktales are already musical and poetic.

Therefore, as seen in *The Moon Prince – Inkosana Yenyanga*, there is actually no room for spoken ordinary speech as the rest of the story is in music and poetic form. The role of the music composer is to ‘decorate’ and enlarge this musical form by adding instruments and melodies. Some composers may be successful in transforming literature (particularly a

Legend) into a musical form "...whereas, for others a disparity of artistic sensibilities causes an unbridgeable chasm" (Schmidgall 1977: 5).

I argue that Caplan and Lloyd have succeeded not only in producing an original African opera but also in capturing the richness of the African oral literature.

Characterization

Canonici (1993: 148-149) states that both oral and written literatures are about people, whether they are real or fictitious, the result of the author's imagination, is simply represented by animals or even stock characters. He (ibid) carries on and mentions that:

[t]he success of the art of a literature work is judged by the author's ability to produce a good story (plot), to convey a clear message (theme) in a good style, and to create images of life like people who move and act like real people in real life.

In order to achieve this, the author or the narrator must know and have a sound understanding of human nature, so that the fictitious characters may come into sight believable, alive, and capable of representing real human beings with their good qualities and their faults. He (ibid) further argues that "[t]he more life-like a character is, the more easily can the spectators/readers identify with him or her."

There are two methods of characterisation; namely the direct or expository method and indirect or dramatic method (Canonici 1993: 149 & Satyo 1989: 95). On the one hand, in the direct or expository method, characters are described by the author or the narrator by telling the audience or reader how and what a character feels and thinks (ibid). At times a character describes in detail the mental and moral characteristics and qualities of another character, thus doing the job of the author, as his spokesman or mouth piece. Canonici (1993: 149) further states that "[t]he author may put such descriptions even on the character's lips. The so-called 'confession' of a person is normally carried out in monologues, or in front of a 'confidante'."

According to Satyo (ibid), the reason for direct or expository method of characterisation is to help the reader to discover without struggle the type of the character described by the use of direct method. Satyo (ibid), explains that, the author describes the character in great

detail and thus not giving the reader or audience a chance to use his or her own understanding to figure out the nature of the character. He (ibid) further argues that characters that are described through the use of direct or expository method have a tendency to be flat characters. In agreement with Satyo (1989: 95), Canonici (1993: 151) describes flat characters as characters that are immediately recognized by the audience and the audience is able to predict the course of events. They (ibid) further argue that the author would even use the characters' names to describe them; the characters would be described by their names.

Neethling (1990: 319) writes that, when using the indirect or dramatic method, characters are defined by their actions or their words or dialogues and this is also known as dramatic method, due to the fact that it is often used in drama. Different characters are compared and contrasted on the basis of the action patterns they follow and their names often describe the character itself. Satyo (1989: 95) further describes the indirect method or dramatic method as a method whereby the author only exposes the character's thoughts and ideas. In this method, the reader or audience uses their own intelligence to find out what type of a person a character is. He (ibid) states that events happen in front of our eyes rather than being told. What you see has more impact than what you have been told about.

The indirect method of characterization allows the reader or audience to see the character doing certain things and the reader or audience is able to figure out why the character is doing those certain things. They (reader and the audience) are able to hear him or her speak, see him or her think, see and hear other characters talking about him or her (Satyo 1989: 95). Lastly, concerning the indirect method, Satyo (ibid) further states that in this method everything lies in the hands of the reader or audience and therefore, they will not accept everything but will choose, balance, evaluate and scrutinize things before they can accept and conclude about the kind of a person a character is. These two methods of characterization will be used when analysing characterization in *The Moon Prince – Inkosana Yenyanga*.

In legends, characters are at times nameless especially animals as they represent the community rather than well defined individuals (Canonici 1993: 151). He (ibid) further argues that "[i]t is easier to identify with some aspects of the characters if they are

generalized.” Characters are often symbolic, as they represent ideals and values. They embody the two worlds which meet and mingle in a legend; the fantastic world superimposed on the world of human experience (ibid).

Furthermore, animals normally appear as servants and positive mediators while humans normally appear as kings, husbands, wives and children (Canoinci 1993: 149). Furthermore, it is stated by Jadezweni (1991: 17): “[w]omen are co-wives who clash over one man. There is dishonesty, jealousy, negligence, interference, or mere nagging in their behaviour.” This will be revealed in the story of *The Moon Prince – Inkosana Yenyanga*. The second wife (Nosekendi) is very jealous of the first wife (Queen Nothembekile). Children are often portrayed as being disadvantaged, weak, ambitious, poor, orphaned and also wise, at times and very helpful and often come out heroes (ibid). They are sometimes defended by animals.

Characterisation in *The Moon Prince - Inkosana Yenyanga*

As far as characterization is concerned, I argue that the expository method through the use of the naming technique has been used to construct the characters. For example, the King’s name is Sifubasinenyanga meaning Moon-in-the-Chest and he does not only have a moon in his chest but also gives birth to sons who also have moons in their chests. His source of guidance is the Moon, he gets directions from the Moon. He has to obey the voice of the Moon at all times even if he disagrees with what the Moon says. For example, the Moon told him to get rid of his nine wives as well as nine sons. His first reply is “[m]y mother’s ancestors will haunt me; my father’s spirit will chastise me...” This shows that he does not agree with the Moon, but he still does what the Moon tells him to do. This is also shown at the end, when his advisor tells him that the punishment is death for Nosekendi, the evil wife.

However the Moon tells him to have mercy and he obeys due to the fact that he is Sifubasinenyanga (Moon-in-the-Chest). He is unable to get out anything from his Chest that is against the Moon’s will; the only thing that is in his chest is the Moon. His role is capable of representing mankind in general with his social and spiritual responsibilities as well as

each individual man with his own inner “Kingdom” and its relationship to the social and spiritual worlds (Lloyd 2005: 2).

Queen Nothembekile is the King’s loyal wife. Her name means the one you can trust and the audience or reader expect her not to carry out any evil plans especially against the King. She represents fidelity and commitment to monogamous marriage, a recurring issue in both past and present cultures (Lloyd 2005: 2). She obeys the King at all times, she agrees to be a servant without questioning or defending herself even though she knows very well that she did not give birth to a dog. At the end Nosekendi’s evil is exposed and that shows everyone that she (Nothembekile) has always been faithful because she is indeed trustworthy. Hence the naming technique used her as part of the characterisation process is appropriate.

The evil wife Nosekendi’s name means the second one and she is the King’s second wife. However, she does not like the second place that she occupies and that is the root of her evilness. As a result she hates the first wife and that hatred provides the tension necessary to propel the story. Jealousy drives many of our anti-heroines and the evil wife has many real causes for resentment. However as scheming as she is, she is incapable of diverting the will of the spiritual world and in this message lays the seed of the King’s mercy for her wickedness.

The Merchant’s name means the seller. He is the biggest tea seller. He is the Diplomat of the old world. His merchandise is a front for selling communication between peoples and spiritual healing. He even facilitates communication between creatures and humans. The naming technique has been used to construct this character.

The other human being in the story is Nomzalisi (The Midwife). She is the one who delivers queen Nothembekile’s baby (The Moon Prince). The naming technique has been used to show that Nomzalisi’s role in the opera is to deliver babies and we indeed see her delivering the baby. There is also The King’s advisor. He is the King’s right hand man. He advises the king a number of times; he advised the King to get some tea and that resulted in finding the Moon Prince. Towards the end of the story he also advised the King to institute the death penalty as punishment for Nosekendi due to all the evil she has committed. However, the Moon was against that advice.

There is also Cebalenyanga the Crescent Prince and his name simply means that he has a crescent moon on his chest. He does not do much in the story. His mother Nosekendi tried everything, actually all the evil things she did throughout the story, she did them for Cebalenyanga so that he could be the Prince. Due to the fact that Cebalenyanga (Crescent moon) did not have a full moon on his chest, therefore there was no way he could have been the future prince. It can be argued that the naming technique has been used effectively once again in this instance.

Earlier on, it was mentioned that in *iintsomi*, characters are at times nameless especially animals as they present the community rather than well defined individuals. In *The Moon Prince - Inkosana Yenyanga* those characters can be found. Mother Cow is one of them, she does not have a specific name that indicates to the audience her role and personality like 'Spy mouse.' She takes up the theme of the surrogate parent common to so many cultures. The strongest elements of cow/bull symbolism is self-sacrifice and nourishment and the Moon Prince was taken through this process as part of his initiation as a wise ruler.

The Crabs also do not own specific names, they are just crabs. Crab is connected with Moon symbolism. It devours what is transitory and contributes to moral and physical regeneration. That is why the Moon influences the Spy Mouse to take the Moon Prince to the Crabs for the next stage of his learning.

I argue that as a reader or audience member, it is much more engaging when the narrator or author gives you a chance to figure out the nature of the character rather than describing the character. However, in the light of the above all the animal characters are not just animals but represent real characters from the human society. It is therefore the reader or audience who have to figure out what they represent. It can be argued that all the above-mentioned characters are flat characters. They are not real or true to life due to the fact that they are constructed around the single idea; they are either bad or good. They are very simple and straightforward, they carry out exactly what the audience expect them to carry out, and there are no surprises.

In chapter three, it is mentioned that opera music is not for everyone but the elitist due to its complexity. Lloyd (1999: interview) argues that, the aim of the East Cape Opera Company

is to change that image by making opera accessible to everyone including young school children. I argue that, the simplicity in creating characters or the reason for flat characters is a gentle way of ensuring the accessibility of the opera to everyone, particularly to people who have never seen opera before. In this regard the technique of appropriate characterisation, where the audience can identify with characters through the naming process, has been very effective.

Theme and Plot and the Impact of *The Moon Prince - Inkosana Yenyanga*

This section attempts to explore the central idea of the opera. The opera has quite a number of sub-themes or messages expressed through different characters, particularly animals. The most part of the story involves Mice orchestrating the safety, of a human being not from Aliens but from another fellow human being Nosekendi. Earlier on in this chapter, it was mentioned that animals represent people from another world. Could this have any reference to apartheid era as briefly cited in chapter three? In relation to this question, this opera was written shortly after South Africa gained independence from the apartheid government or should I say 'the evil wife?' The president at the time (former president Nelson Rholihlahla Mandela) exercised mercy and peace rather than punishment on leaders of the apartheid era. It was also mentioned that literature is not just only for entertainment and education but it is the reflection of life.

It can also be argued that the central idea or main message lies in obedience. The story is started by the Moon who tells the King about being a father of ten sons. The king obeys and believes and celebrates. Nothing happens in the story till the Moon comes back to inform the king about letting go of his nine sons and their mothers. The King is not happy but he agrees and obeys. He informs his kingdom and as sad as this news is they sing "...the King must obey the voice of the moon...*Inkosi mayithobel' ilizwi lenyanga...*" (Caplan and Lloyd 1997: 27-31). (In the score, this part is/ was originally written for the leaving wives only but in 2005 production the whole 'community' sang the part that says "...the King must obey the voice of the Moon...") therefore, it can be argued that this emphasises the theme of obedience. The King is in a way forced to obey, it is not his choice to let go of his wife but that of the Moon. There are no options for him besides obeying the voice of the Moon.

The Moon carries on guiding the Spy mouse to protect the son of the obeying king. Even though he's been depressed (King Sifubasinenyanga), his joy is restored when he re-unites with his heir and he has a happy ending because he obeys. Meanwhile, Nosekendi who undermines or disobeys the voice of the Moon does not really succeed in any of her evil strategies. The whole community is very unhappy about Nosekendi's actions, the King's advisor suggests that she must be killed. However, the King still obeys the voice of the Moon when she tells him to exercise mercy over her. I argue that this is the central idea owing to the fact that it is found throughout the play. The King obeys the Moon and the rest of the kingdom obeys the King and there is a happy ending for everyone except for Nosekendi who refused to obey both the King and the Moon. She is facing the death penalty due to her disobedient actions.

The eight wives obeyed when they were told to leave the kingdom without causing havoc. It can also be argued that the Mice obey their leader; 'Spy Mouse' they always did exactly what they were told, there's never a fight among them. This again emphasises the idea of obedience.

Conflict

Conflict is the foundation of narrative literature, owing to the fact that, it shows the connection between protagonist and antagonist and it gives rise to events or the characters' reactions to each other (Canonici 1993: 141). It moves the plot along through its various attempted solutions to its final climax and denouement. It gives rise to the plot due to the fact that the initial opposition aggravates conflict (ibid).

It is stated that (Abrams 1988: 140) expectations of the reader or audience about the future course of events and how characters will respond, are provoked by the progress of the plot. This also provokes suspense. Abrams (ibid) defines suspense as "[a] concerned uncertainty about what is going to happen, especially to those characters whose qualities are such that we have established a bond of sympathy with them." However, if something against or different from the audience or reader's expectations happens it will be described as surprise or a twist in the tale.

Abrams (1988: 140) argues that:

The interplay of suspense and surprise is a prime source of the vitality in a traditional plot. The order of a unified plot, Aristotle pointed out, is a continuous sequence of beginning, middle, and end. The beginning initiates the main action in a way which makes us look forward to something more; the middle presumes what has gone before and requires something to follow; and the end follows from what has gone before but requires nothing more; we are satisfied that the plot is complete.

Satyo (1989: 92) and Canonici (1993: 145) are of the same opinion that, there are two kinds of conflict; external conflict and internal conflict. There are also three different kinds of conflict within the external conflict. Firstly, there is a physical conflict whereby a man is against man, or animals, or nature, or even the environment. Secondly, there is social conflict due to social differences. This often happen with man against man, love stories in a love triangle as well as jealousy among co-wives, at times it is friction between father and son or mother and daughter and so on (Canonici 1993: 145). The last one is cultural conflict, especially important in modern South African literature. This often happens due to the influence of Western culture on African culture.

Internal conflict only happens when man is fighting against himself or against fate or God. Conflict is unveiled by a number of things such as actions and words of characters that disclose oppositions, description of actions by other characters, introducing characters of different backgrounds and the sharper the differences, the tenser the conflict, as the background may reveal division, external physiological comments, or author's comments on his characters, the meeting of the two characters, when they confront each other openly and reveal a clash of ideals. However, not all the phases identified above are expected to be present in each and every story (Canonici 1993: 145).

Conflict in *The Moon Prince - Inkosana Yenyanga*

The main conflict in this opera is external between Nosekendi and Nothembekile (the first and the second wife). Above it is defined as external social conflict due to the fact that it is between co-wives due to jealousy, Nosekendi says "...Nothembekile is always the king's favourite and I must always stand aside" (Caplan and Lloyd 1997: 43-47). I argue that,

besides the fact that Nosekendi is just an evil character, this jealousy is the root of conflict in this opera and it is what moves the opera along in terms of the theme.

The quoted line above shows that Nosekendi has always been jealous therefore the birth of the Moon Prince by the King's trustworthy wife, Nothembekile made the situation worse. Furthermore, the King had ten wives and nine of them (including Nosekendi) gave birth to sons with crescent moons on their chests. The eight wives left peacefully without causing any trouble, but Nosekendi because of her unshaken jealousy, tries to kill Nothembeikile's son (The Moon Prince).

On the one hand, one could argue that there is also an internal conflict between the King and fate (Moon). The King is totally against the idea of sending his sons and wives away. This is unveiled by his words that disclose conflict. He says, his ancestors from both his mother's and father's side will be very unhappy with him but the Moon leaves him with no choice [see Appendix A & B]. This could also be one of the reasons for his depression. On the other hand, I argue that this is not conflict owing to the fact that it does nothing to the story; it does not give rise to the plot, it does not really provoke suspense, even though the King is against the idea, he still sends his wives and their kids away; we do not see him fighting against the Moon, there is no tension or whatsoever. Therefore, I argue, this is not conflict.

4.4 Textual Analysis: Code-Switching and Code-Mixing; Tools for Intercultural Communication

This section will also explore the elements of poetry as highlighted in chapter three. In chapter two it is mentioned that, on one hand code-mixing refers to the mixing of two languages and in most cases the mixing happens in the same sentence. On the other hand, code-switching refers to a change from one language to another (Kaschula & Anthonissen 1995: 113). This is also mentioned in chapter two that code-mixing and switching in the Siyagruva Series of Novels is done with an aim of making texts accessible to all readers of English and other languages. Could this be a reason of cross-cultural-language switching

and code-switching in the operas by East Cape Opera Company? I argue that, South Africa has eleven official languages. If code-switching and code-mixing did not exist, it would have been very difficult or almost impossible for intercultural communication to take place.

Earlier on in this chapter, it was mentioned that the main aim of the East Cape Opera Company is to make opera accessible to people from different cultures, therefore code-switching and code-mixing are very important or are one of the main tools for intercultural communication. It can be argued that code-switching and code-mixing are not found only in spoken language, but also in the music language as far as instruments are concerned. African instruments are mixed with Western instruments.

This opera is made up of Arias composed in a Western style and most choruses are in isiXhosa traditional music and there is sometimes a Jazz feel as well as a rap feel to the music [see Appendix A & B]. These are all mixed together and the performers have to switch from one to another. This is done to reach as many cultures as possible. In other words this is not directed to classical lovers, traditional music lovers, Jazz music lovers or rap music lovers but to as many different cultures as possible.

The first scene (The Village Gathering) or the whole opera is introduced by the uhadi bow (cited in chapter two). The uhadi bow plays for eight bars and is joined by the cello on bar nine. The violin joins in bar thirteen; flute and clarinet join in bar seventeen. The uhadi bow player switches to igubu (an African drum) in bar twenty. According to the musical score [see Appendix A] in bar five the King's Advisor sings "Yizani! Yizani ngapha!" In bar twenty one, the villagers switch to English and sing "We have come to hear our King, our King... Sifubasinenyanga..." (Caplan and Lloyd 1997: 1-2).

The above description shows African and Western instruments, English and isiXhosa languages inter-acting and crossing over to each other's territory. On the one hand, all the instruments (African and Western) play in both the African and the Western style. On the other hand, the villagers are singing in both English and isiXhosa. In the light of this I argue that this can be referred to as intercultural and cross-cultural communication as defined in chapter two.

Furthermore, in this scene the King's advisor summons the villagers to hear the announcement of King Sifubasinenyanga's great dream ("Yizani, Yizani ngapha..."). The King tells his people that, he is to have ten sons, one from each of his ten wives. They sing songs of celebration "Ukubankulu kwentsikelelo eziphum' enyangeni..." (Great blessings from the Moon) "...ngoku silindel'ikamva lethu, itshilo yon' inkosi yethu (we await for our future, our King has spoken) (Caplan and Lloyd 1997: 10-17). This is also performed in both isiXhosa and English, using African and Western instruments as well as African and Western styles [see Appendix A B & C]. This further emphasises the notion of intercultural and cross-cultural communication.

In chapter three of this study, it is mentioned that opera is a dramatic work that combines or blends the existing genres. Poetry is listed as one of those genres. In the same chapter three, elements of African poetry (*izibongo*) have also been briefly mentioned. In the light of this, I argue that these elements can also be found within the text of this opera (*The Moon Prince - Inkosana Yenyanga*). Furthermore to the notion of the link between poetry and opera music, *Ntsikana The Xhosa prophet* is mentioned as one of the operas in the East Cape Opera Company's repertoire in chapter one and two of this study. In relation to poetry, Kaschula (1994) refers to Ntsikana as a poet:

Among the first Xhosa converts and writers, poets emerged who were producing poetry in honor of God. Among them was Ntsikana, who produced the first Xhosa hymn, drawing on the traditional Xhosa style of *izibongo* and song, and praising God in a similar way that a chief would have been praised.

In the light of the above, I argue that the text in this opera is sometimes used in the same way as the traditional isiXhosa style of *izibongo*. In addition, looking at the same song analysed above:

Ukubankulu kwentsikelelo eziphum' enyangeni,
Ukubankulu kwentsikelelo eziphum' enyangeni,
Ngoku silindel' ikamva lethu,
itshilo yon' inkosi yethu.

In the amaXhosa culture, *izibongo* are used for a number of things such as, important incidents, praising Kings, heroes, ancestors, and so on (Satyo 1989: 137). He (ibid) carries on and points out that the structure normally has repetition, rhymes, certain language or figures of speech, certain beginning and closing formulas, parallelism and many other characteristics. I further argue that the above text is also structured in the same way as a poem would have been structured. For example, the repetition of the first two lines, the rhymes of the third and forth lines (*ikamva lethu* and *inkosi yethu*), the personification of the Moon, as well as the imagery given by the word *ukubankulu* (the word allows the audience to imagine the enormous blessings from the Moon).

Furthermore, this text or song is about a very important incident (the fathering of ten sons by the King) and this is seen as the bright future by the villagers and the King. I argue that this is an incident that a poet would praise and sing about. With a great sense of gratitude, this song is directed to both the King and the Moon; the most important people in the village. Thus, it shows one of the elements of African poetry as mentioned above by Satyo (1989: 137). This will be further highlighted in the following songs.

In scene two (The Dream) the moon appears with her spirit voices to the King in another dream to tell him that he will have to send nine of his wives with their sons and leave his Kingdom to his son with the full moon on his chest (Lloyd 2005: 5). As far as language is concerned, in scene one only code-switching is used whereby characters use isiXhosa or English for the entire sentences. However in this scene there is also code-mixing whereby characters are mixing both isiXhosa and English in one sentence. King Sifubasinenyanga hears the Moon and replies “I am here Zwi lenyanga” and the Moon says “You have been blessed [with] unyana” [see Appendix A, pg 19 & Appendix B].

There are two languages used in one sentence; and this is explained as code-mixing as mentioned above.

First Part of the Sentence	Language Used	Second Part of the Sentence	Language Used
I am here (ndilapha)	English	zwi lenyanga (voice of the moon)	isiXhosa

You have been blessed with (Uliziwe)	English	Unyana (son)	isiXhosa
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It is shown below what these sentences would look like without code-mixing

Full sentence in isiXhosa	Full sentence in English
Ndilapha, zwi leNyanga	I am here, voice of the Moon
Ulizwe ngonyana	You have been blessed with a son

The language has been carefully used so to create rhymes. The King knows that he is talking to the Moon but still he does not refer to her (Moon) directly but refers to her as the voice of the Moon. I argue that if the language was not used in a poetic style the King could have easily said “*Ndilapha Nyanga*” (I’m here Moon) and the Moon could also easily say “*Uza kuba nonyana*” (You will have a son). I argue that, the above example would not have really captured the poetic style. The way the text is used makes the reader or audience see that the King really respects the Moon. It almost resembles a language of respect, a type of *hlonipha* language where respect is shown through metaphoric use of language (Kaschula & Anthonissen 1995).

The text does not only convey the message but also the mood and how the speakers view each other. As we can see from this text, the King is very respectful of the Moon, the same way a poet would be of his/her King. Once more there is personification of the Moon given by the word *zwi lenyanga* meaning voice of the Moon. In real life, the Moon does not have a human voice or human language that can be heard by humans; hence I see this as personification of the Moon. In scene three (The Wives Lament) there is more code-switching than code-mixing demonstrated above. The King is doing what the Moon had told him to do; he is sending away his nine wives with their sons. This is a very sad procession of wives with music effectively expressing the feeling of sadness. This scene is introduced by violin, clarinet and flute, then cello. From bar nine there are no more instruments and the

igubu (African drum) starts playing on bar twenty five. The wives sing “Siyabushiya ubukumkani bethu Woyo, (Inkosi mayithobel’ilizwi lenyanga)... we are leaving our Kingdom the place of our birth King King (The King must obey the Voice on the Moon)” (Caplan and Lloyd 1997: 26-32). The chorus switches between isiXhosa and English while instruments switch from Western to African instruments. In relation to poetry, the wives are lamenting but still use a certain language that shows respect to the King regardless of his decision to send them away.

They could simply say “We are leaving” (Siyahamba). However, I argue that they use a rich poetic language (*Siyabushiya ubukumkani bethu Woyo*) that helps the audience not only to see that they are leaving but also helps the audience to see how they feel and even share their pain due to the choice of language that goes beyond meaning and includes feelings. This is how a poet uses the language; he or she uses it in a way that would make the listener feel the way he or she feels.

Scene four (The Evil Wife) The first wife Nothembekile is seen with her new born son with the full moon on his chest. This causes problems for Nosekendi, owing to the fact that even though her son was born without the full moon on his chest, but her son is the first born and in African culture the first born is supposed to inherit the Kingdom. Nosekendi forces the midwife to replace the Moon Prince with a puppy. Spy Mouse has been listening. He calls the other mice and they rescue the baby Moon Prince from queen Nothembekile and Nomzalisi. The uhadi plays for the first twelve bars then Queen Nothembekile sings a lullaby, switching from both isiXhosa and English:

Song	Translation
Thulu thula mntwana, yo thula thula mntwana.	Hush hush baby, yo hush hush baby.
Lo mntwan’ ulele(kile), lo mntwan’ ulalekile.	This baby is sleeping, this baby is sleeping.
Thula mama, thula mama.	Hush mother, hush mother.
Sleep my little moon child and fly away in	Lala mntwanana wam wenyanga, undiz’

dreams. Bring back news to me child of spirits kings and queens.	emaphupheni. Undiphathel iindaba ngeekumkani neekumkanikazi zemimoya.
Smiling in your sleep with mine your heart I keep you've won me the king, you've brought me close to him.	Ulal' uncumile, intliziyo yakho ndiyigcina neyam. Undithandise ngenkosi, umsondeze kufutshane nam.
Thulu thula mntwana, yo thula thula mntwana.	Hush hush baby, yo hush hush baby.
Lo mntwan' ulalekile, lo mntwan' ulalekile.	This baby is sleeping, this baby is sleeping.
Thula mama, thula mama.	Hush mother, hush mother.

As far as poetry is concerned, anyone and anything under the sun can be praised through oral or written poetry. I argue that the above lullaby can also be treated as a poem due to the fact that it has all the elements of poetry; it is directed to a baby prince, it has repetition, rhyme, certain language and sometimes it is slightly figurative, the start or the opening is the same as the ending or the closing.

Following this, the midwife Nomzalisi uses code-mixing (Yes Nkosikazi) each time she talks to Nosekendi. Nosekendi also uses code-mixing in the recitative with Nomzalisi, she says "Unyana wam drew his father's gaze..." (Caplan and Lloyd 1999: 38-43):

Nosekendi's Recitative with Nomzalisi	
Recitative	Translation
Nosekendi: You were there at the birth, was it a full moon on his chest?	Nosekendi: Ubukhona xa ebezalwa, ebenayo inyanga enkulu esifubeni?
Nomzalisi: Yes <i>Nkosikazi</i> , right from his first	Nomzalisi: Ewe <i>Ma' am</i> , ebenayo esaqala nje

breath. Nosekendi: Remember when I helped your mother I gave her <i>muthi</i> when she was sick? Nomzalisi: Yes <i>Nkosikazi</i>. Nosekendi: Now you must help me! Nomzalisi: Yes <i>Nkosikazi</i>. Nosekendi: When Nothembekile is sound asleep. Fetch one of the puppies that belong to me. Put the little dog beside her breast and drop the little rascal in the basket outside and I'll take care of the rest! Do you understand Nomzalisi? Nomzalisi: Yes <i>Nkosikazi</i>.	ukuphefumla. Nosekendi: Uyakhumbula ndinced' umama wakho ndimnik' <i>imedicine</i> ngoku wayegula? Nomzalisi: Ewe <i>ma' am</i>. Nosekendi: Ngoku nceda mna! Nomzalisi: Ewe <i>ma' am</i>. Nosekendi: Xa uNothembekile elele rho, thatha enye yezaa njanana zam. Uyibek' ecaleni kwebele lakhe. Ulahle la ndlavinanyana emgqomeni pha phandle. Mna ke ndiza kuzigqibezelela! Siyevana Nomzalisi? Nomzalisi: Ewe <i>ma' am</i>.
Nothembekile is always the king's favourite and I must always stand aside. My son was the first born here in the kingdom and first born should wear the crown. My son was born with a crescent moon in his chest. <i>Unyana wam</i> drew his father's gaze for many many months. My son charmed the king's heart for many many moons. My hopes swelled with the seas in the spring	UNothembekile wasoloko enguyen' uthandwayo yinkosi, mna ndisoloko ndisecaleni. Unyana wam ngowokuqal' aph' ebukhosini kwaye unyana wokuqala nguy' omakathwal' isithsaba. Unyana wam wazalwa eneceba lenyanga esifubeni sakhe. <i>My son</i> wayejongana notate wakhe iinyanga ezininzi. Unyana wam wayonwabisa intliziyo yenkosi inyanga ezininzi. Ndakhukhumala lithemba okwamaz' olwandl' entwasahlobo. Intlizoyo yam

tide. My heart soared with the eagle in the sky. But now he's here the son of the first wife his full moon shines so bright. A shadow falls over my own son it's blacker than night. My heart is dark and heavy. I'll not lose this fight. My king must lose his moon child. So mine can claim his right, so mine can claim his right, his right, his right!	yabhabha noKhoz' esibhakabhakeni. Kodwa ngok' ulaph' unyana womfazi wokuqala, umenyezelisa inyang' enkulu. Intliziyo yam imnyama kwaye iyasinda. Angekhe ndoyiswe kulo mlo. Inkosi mayiphulukane nonyana wayo wenyanga. Ukuze owam abange ilungelo lakhe, abange ilungelo lakhe, abange ilungelo lakhe!
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The above table shows that there is code-mixing in this aria even though most of it is in English. All the words that are used as code-mixing are written in italics. Even though there is code-mixing in the lyrics, the aria remains in the Western style. It can be argued that, as far as vocal music is concerned arias are the ones that provide more Western style and English language to this 'marriage of Western and African' while choruses provide African style and isiXhosa.

Moreover, the music is not stuck only between Xhosa traditional and opera style but it also embraces small pieces of other music styles such as Jazz and Rap music. It switches from Western or opera style to a relaxed jazzy groove that sounds almost like hip hop music. The mice start singing "Uyez' uNosekendi ... lo mfazi yingozi" and they start rapping [see Appendix A, pg 43-47 and Appendix B]:

Rap song sung by the Mice	Translation
Uyez' uNosekend' uyeza. Lumkel' uNosekendi.	Nosekendi is coming. Watch out for Nosekendi.
Uyez' uNosekend' uyeza. Lumkel' uNosekendi.	Nosekendi is coming. Watch out for Nosekendi.
Uyez' uNosekend' uyeza. Lumkel' uNosekendi.	Nosekendi is coming. Watch out for Nosekendi.
Uyez' uNosekend' uyeza. Lumkel' uNosekendi.	Nosekendi is coming. Watch out for Nosekendi.
Lo mfaz' uyingozi. Lo mfaz' uyingozi. (Khawuleza-khawuleza)	This woman is dangerous. This woman is dangerous. (Hurry-hurry)
You so small and sweet, (Ola- come again).	Awusemncinci kwaye uyathandeka, (Ola-phinda).
And you look so frail and weak (Eta- come again).	Ukhangelek' ungenamandla (Eta-phinda).
We gonna give you something to eat (Ola- come again).	Siza kunik' into yokutya (Ola- phinda).
We wanna see you up on your feet (Eta- come again).	Sifun' uk' bon' ume ngenyawo (Eta- phinda).
A little umngqusho (Ola- come again),	Intwana ye-samp and beans (Ola- phinda).
A little of mphokoqo (Eta- come again)	Intwana yeAfrican salad (Eta- phinda).
Ewe nanku umqombothi,	Yes here's African bear,
Hay suka man usemncinci.	No man he's too young.

In this rap there's both code-mixing and code-switching. The first paragraph is in isiXhosa, and it switches into code-mixing of isiXhosa, English as well as ⁷'tsotsitaal' or perhaps 'isicamtho' expressions (Ola, Eta). It can be argued that the use of 'tsotsitaal' expressions is also a way of reaching out to people who identify with it. Thus, 'tsotsitaal' or perhaps more correctly known as 'isicamtho' can be one of the intercultural communication tools.

In relation to use of music and intercultural communication, *The Moon Prince – Inkosana Yenyanga's* "...catchy rhythms and its accessibility to school children, to students, to adults ..." make it communicate across cultures more easily (Lloyd 1999: interview). There is even room to improvise, something that is quite unusual in opera music. Caplan (1999: interview) states that "... I allow the orchestra to improvise although there are notes in there ... I say go for it, you guys can now come out and play and I think as far as hearing something live and happening right now instead of just notes, that is what I think is so interesting and so dynamic about the work. That's what I try to instil in the cast and in the orchestra, let's give it something a little bit different every time guys and we'll have a show ..."

Improvisation is used mostly in jazz music, it can be argued that this work does not only switch and mix languages and instruments but also music styles such as African Traditional choruses, Western (opera arias), and Jazz as well as rap music. This paragraph does not only show the use of different music styles but also reveals the major characteristic of *iintsomi* which is improvisation. *Iintsomi* are created in front of an audience while being performed (Canonici 1993: 5), and this opera has parts that are also created in front of the audience while being performed. In addition I argue that the isiXhosa oral poetry is also created in front of the audience without preparation. Furthermore, Kaschula's findings (2002: 15) also show that the praise singer sings praises spontaneously. This shows the link between opera, jazz music and oral literature (poetry). In scene five (Great Shame), the King announces with great shame that his wife has given birth to a dog. ("UNothembekile ubelekeinja"). The following table shows a little poetic element found in this sentence.

⁷ Tsotsitaal is a language that is made up of elements of South African Languages as means of verbal communication between people of different ethnic and racial backgrounds (Mulamo 1995: 139).

Original	Translation	Direct translation in English	Without a figure of speech in isiXhosa	English translation (same as original English translation)
UNothembekile ubelekeinja	Nothembekile has given birth to a dog	Nothembekile has a dog on her back	UNothembekile uzel'inja	Nothembekile has given birth to a dog

In the light of the above, an association or metonymy (*unxulumaniso*) has been used in this sentence (Mbadi & Gebeda 1978: 128). Having a baby on your back is associated with giving birth or vice versa. They (ibid: 18) further argue that the praise singers use a certain language that consists of mainly figures of speech.

The villagers are depressed and Nosekendi is very proud of her successful plan. The first four bars are played by the violin only. The cello joins in bar seven with resonating notes to paint the picture of shame of the wife who gave birth to a dog.

Great Shame	Translation
King: Great shame has come upon my house uNothembekile has given birth to a dog. Villagers: Usizi olukhulu uNothembekile ubelekeinja. King: She is to be a servant of uNosekend' to look after my heir the son of the crescent moon. Villagers: Usizi olukhulu uNothembekile sisicaka sikaNosekend'. King: Preparations for the celebration of the crown prince will start tomorrow. Villagers: Uzuko kwinkosi enobungangamsha, inkosi yethu Sifubasinenyanga.	Inkosi: Kwam kwenzeke ihlazo elikhulu uNothembekile ubelekeinja. Abantu belali: Grat shame Nothembekile has given birth to a dog. Inkosi: uza kubasisicaka sikaNosekendi akhulise indlalifa yam uCebalenyanga. Abantu belali: Grat shame Nothembekile is Nosekendi's servant. Inkosi: Amalungiselelo wombhiyozo wokuthwalisa inkosana isithsaba aza kuqala ngomso. Abantu belali: Glory to the king who is dauntless, our king Sifubasinenyanga.

In relation to the above text, code-switching has been used. The King uses English and the villagers use or switch into isiXhosa whenever they reply. The language or code-switching has been skilfully used in this song. In the first four lines, the villagers are repeating exactly the same thing that has been said by the King; however they are saying it in isiXhosa. Thus, both English and isiXhosa speakers are able to hear exactly the same text. The last line is the direct praise singing to the King, the villagers are praising him for announcing the crowning of the Prince in the fifth sentence. In relation to praise singing, the crowning of the prince is a very important occasion and therefore the King deserves to be praised. It was mentioned earlier on that praises are for very important incidents.

With the use of tables, I have shown how the code-switching and code-mixing have been used in this opera, as well as shown how elements of poetry or praise singing are introduced. The rest of the songs are very similar; each song has code-mixing or code-switching as well as the elements of praise singing. Therefore, I shall refer the reader to Appendices A & B only in this regard.

In scene six (Mother Cow Blues) Nosekendi's preparations for her sons crowning have resulted in the shocking slaughter of a baby calf. Its mother laments her loss. Spy Mouse hears her cry and offers her the Moon Prince baby to nurture because Nosekendi suspects that he is still alive.

The Mother Cow Blues is introduced by the clarinet to give it a fairly sad and jazzy feel in swing style. This is the part of the opera that crosses over to jazz style. Code-mixing is also used in this piece. Spy Mouse sings "Mankomo thula thula. Mother cow, mother cow, we need you mother cow..." [see Appendix A, pg 56 & Appendix B]. Code-switching is also used, Spy mouse sings; "...he is the son of *Inkosi* Sifubasinenyanga", he uses *Inkosi* as a substitute for King (ibid).

In scene seven (The Unhappy King) Nosekendi tries to flatter the King because she has spotted that Mother Cow is looking after something. She wishes to destroy the Cow's barn. The King says "Do as you wish *mfazi wam...*" and she replies "...thank you *nkosi yam...*". This is a good example of code-mixing. This sets Spy Mouse into a state of some confusion and he says "I must think. *Mandicinge*", and the Moon and her spirits guide him to seeking refuge for the child with the crabs (Lloyd 2005: 5). The chorus sings "*Wadidiyel' uNonkala ngasemlanjeni...*" [see Appendix A, pg 72- 73].

In scene eight (The Journey) the audience get to hear African and Western instruments wonderfully fused together. This is after the African chorus (*Wadidiyel' uNonkala*), the African drum opens in a very lively rhythm, then the cello, violin and other instruments polyphonically join in with the drum still playing. The orchestra plays as the Mice take the Moon Prince to the Crabs. The Moon spirits also come in half way through the song as they guide the animals through the Journey to the Crabs, but they disappear and the orchestra music carries on till the end of the Journey.

In scene nine (The Idea), once more Nosekendi tries to destroy the Moon Prince by explaining to the King that she needs to drain the crabs' lake because she needs crab meat. She says (In recitative) "*Inkosi yam, igqirha* told me that I have stomach diseases. I have been told that the only cure is crab meat" [see Appendix A, pg 80 & Appendix B]. In this recitative, code-mixing has been used (both isiXhosa and English in one sentence). This is followed by the King's Advisor advising the King to try the new brew called "tea", with the hope that the tea will help the King to relieve his stress. The King's advisor's speech also consists of language code-mixing. The advisor says, "*Inkosi* there is a Merchant in town and he is selling a wonderful brew he has found ... and it gives you *amandla!*" [see Appendix A, pg 82-83 & Appendix B].

Scene ten (The Merchant's House) The Mice and the Crabs take the Moon Prince Child to the Merchant's house, asking if he can shelter him because they can no longer feed him. The Merchant promises to teach him his trade. This scene is one of the scenes that have room for speech improvisation, which is making a speech spontaneously. The animals all have to explain the story of the Moon Prince to the Merchant. There are no written words for this (as it is improvised speech), they all quickly say what they know. After this they (Mice and Crabs) carry on explaining the whole story to the Merchant; they say, "Nosekend' she burned down Queen Nothembekile's *khaya*" [see Appendix A, pg 93]. In code-mixing language, the Merchant welcomes the Moon Prince; "*Wamkelekile unyana wam*, I will teach you my trade" (*You are welcome my son*, ndiza kufundisa indlela yam yokushishina) [see Appendix B].

In scene eleven (The Reunion) The King's advisor arrives at the Merchant's house to buy tea, only to find a young man with a full Moon on his chest. He is shocked and asks if he can fetch his "friend" to hear the young man's story. King Sifubasinenyanga arrives in disguise and asks to see this full moon. Father and son are then united [see Appendix A, pg 94-101]. The King's advisor and the Moon Prince use mainly code-switching, they finish each sentence in one language before switching to another language in the following sentence, except for when the Moon Prince says "are you alright *Mnumzana?*", thus the only part that has code-switching in this scene.

In scene twelve (The Celebration), The King is very happy, he announces their discovery of treachery and Nosekendi and her son are banished. However, the King's advisor had advised the King to exercise the death penalty over the evil Nosekendi. Before the announcement of the death penalty, the Moon and her spirits influence the King's decision to show mercy. The Moon Prince enters with a glowing sun behind him [see Appendix B] and the villagers celebrate and sing "Liphumile ilanga, liphumile ezintabeni" (The sun has risen, risen from the mountains) (Lloyd 2005: 5).

A figure of speech has been used; things have not been good since the disappearance of the Moon Prince baby. Nine wives and their sons were sent away, the King has been miserable, Queen Nothembekile had lost her son and had to be a servant, the Mice have been working very hard rescuing the Moon Prince baby from Nosekendi who has been very determined to destroy the Moon Prince. The singing of 'The sun has risen', I argue, implies that it has been darkness at the village due to the above-mentioned incidents. The discovery of the Moon Prince serves as what is known as *dénouement*, that is the resolution and conclusion of the story (Mbadi & Gebeda 1978: 128). I argue that this *dénouement* has been referred to as the transition from darkness to light; hence the rising of the sun is sung. In addition, it symbolises the end of darkness or end to Nosekendi's evil strategies and the beginning of new life with The Moon Prince. This is also the fulfilment of the voice of the Moon's prophecy.

In the light of the above, language and "music" code-mixing and code-switching play a very big role in this opera and make it more accessible to everyone especially young people. *The Moon Prince – Inkosana Yenyanga* "... can be performed by school children, there are very few parts that could not be managed by young people" (Lloyd 1999: interview).

4.5 Interculturalism and *The Moon Prince – Inkosana Yenyanga*

Caplan states that (1999: interview) “... all the themes are built up in a very simple musical structure. I don’t make too big ... monster out of a simple thing; I like to keep it simple or at least as far as vocal side is concerned and with instrumental side.” In the light of the above, even if language and music were mixed to include a wide range of cultures, making the music difficult could create a problem. Therefore, the music must also be easy with catchy tunes so that others can also perform it with no difficulty. In the light of the above, if there are more performances of this opera by other opera companies, universities and schools, this will create a larger platform for interculturalism.

Lloyd (1999: interview) comments on the issue of improvisation mentioned earlier in this chapter. She (ibid) states that due to improvisation:

...each show is very different from the last one. Nothing is static, and there is tremendous enjoyment in the movement, much more movement than you normally get in opera and all this can be shared by the cast and the audience. We have pulled the audience on to the stage in the final chorus and we do anticipate that if there are people who know the local songs that they would actually participate in certain areas, even in an opera house itself which is fairly formal certain people can participate from the audience.

This also emphasises the element of oral literature mentioned earlier on. In the light of the above quotation, *The Moon Prince – Inkosana Yenyanga* is performed as *iintsomi* are performed, it is not static and the audience is invited to take part. This allows the performers to merge their feelings with the feelings and the needs of the audience by showing artistic initiative that is appreciated by the audience (Canonici 1993: 5). During the celebration of the reunion of King and future King, audience members are invited to get on the stage and celebrate with the rest of the villagers by dancing to a familiar isiXhosa chorus “Liphumile ilinga” (the sun has risen) referring to the discovery of the future King.

The Moon Prince – Inkosana Yenyanga has been described as “[a] happy marriage of Western and African culture, the production embraces elements of both. The orchestra features violin, flute, cello, clarinet as well as the penny whistle, bongo drum, and uhadi” (Whisson 1999: 10). As seen in the synopsis of scenes, in most cases, an English aria receives an isiXhosa chorus and a traditional dance in response and this makes it even more “[a]ccessible and great fun, this is precisely the kind of positive cross-cultural arts initiative that deserves every shred of public support it gets – not only for its social credibility but for its unmistakable artistic merit and entertainment value which earns its standing ovation” (Whisson 1999: 10).

I argue that, Caplan and Lloyd’s *The Moon Prince – Inkosana Yenyanga* is the richest opera in terms of intercultural and cross-cultural communication in the East Cape Opera Company’s repertoire. Apart from the inter-racial and multicultural cast, the opera itself is based on a Sotho legend and it is performed in English and isiXhosa. The characters are characterised in a way that shows a universal symbolism which makes the legend significant to people of all cultures (Lloyd 2005: 2). The title itself is in both English and isiXhosa (*The Moon Prince – Inkosana Yenyanga*). This shows that the primary intention of the opera is intercultural and cross-cultural communication as explained in the previous chapters. Lloyd (1999: interview) states that “[t]he fundamentals of what we are trying to do, is to make opera accessible to areas which cannot or haven’t been able to afford opera as it exists at the moment.”

It can be argued that composing an opera based on a Sotho legend, using isiXhosa and English as well as universal symbolism is the best way for the East Cape Opera Company to reach out to societies that have not been able to see opera music before. In addition, according to Lloyd (1999: interview) *The Moon Prince – Inkosana Yenyanga*:

... is redolent with symbolism and the symbolism is very resonant with other cultures and so we felt it was extremely useful in terms of taking a story that is actually going to appeal to people at more than just a visual or a hearing level ... the important thing, we feel is that the music and the words apply to the society we are working in and we’ve been working with translations and foreign languages in opera for a very long time, and a little afraid that this might lead to certain parts of society not ever hearing it or relating to it.

In the light of the above, through operas especially *The Moon Prince – Inkosana Yenyanga*, the East Cape Opera Company is able to appeal to many different cultures and thus contains aspects of intercultural communication theory as presented in chapter two of this thesis. In agreement with what has been mentioned in chapter three, when tracing the origin of opera Lloyd (1999: interview) also states that "... [t]he image that opera has developed in certain sections of our society is that it is elitist, inaccessible because of the language and the expanse, and we are trying to break through that concept by making it economical and feasible." In the process, people get to share each other's cultures. She further (ibid) states that:

... we are hooking up what people know about their own culture, and what is fascinating about the people that work in the cast, is that the ones from one culture are fascinated by the rhythms and melodies of another culture, and there's a tremendous interest in Xhosa singers; my Xhosa singers have an interest for European opera, and the students that I teach who are doing classical music they love the Xhosa songs and rhythms, so we are having a wonderful time sharing each other's cultures in the audience and in the cast.

Schmidgall (1977: 9) states that opera is a play "... representing life in another world, whose inhabitants have no speech but song, no motions but gestures and no postures but attitudes." In other words, these are the characteristic features of an opera. Furthermore, Schmidgall (ibid) adds that "[t]he unreality of opera is an old complaint." In the light of the above, the use of unreality with Chest-Moons, Crabs, Mice, Cows and Moon as fosters of the Prince and so on is indeed a representation of another life and thus allowing *The Moon Prince – Inkosana Yenyanga* to have the expected characteristic features of an opera. This also ties in with mythical figures that are used in Xhosa *iintsomi* as indicated above.

Furthermore, one of *The Moon Prince – Inkosana Yenyanga*'s strong points for intercultural communication is that "... it is accessible, that it is local, and that it has a universal appeal. We are doing something that comes out of the hearts of the people, but it can be appreciated by anybody anywhere in the world. It does not have to only apply to a small section of the society that can afford to be there" (ibid).

The intercultural communication is sometimes highlighted by the:

“...use of western Leitmotif ... notably an ominous rumbling on the cello to indicate the presence of the evil stepmother... The Moon Prince offers many fascinating insights into African spirituality and affirms the inevitable triumph of the divine in the affairs of this kingdom, which will be ruled by the Moon Prince in his turn when evil is overcome” (Hartnack 1999: 9).

Caplan states that (1999: interview) “I used bits of music which, for instance the choruses are very lively, as are our African dances essentially, the orchestra is merely there to support what the dancers and what the singers are doing.” Having been part of the show, the chorus songs are African indeed, and they are originally Xhosa traditional songs.

The following question can arguably be posed: as shown in this chapter, the frame of this opera is the same as that of a Western opera and both English and isiXhosa have been equally used, so how can it be called an isiXhosa opera as cited in the title of this study? This now takes me to the role of the director. According to Swein (2011: 44), “[o]pera companies often contract a director...two years before the production...” this is to give the director sufficient time to research about the selected opera. Amongst many other things, the director must know beforehand about the culture or cultures involved in the opera.

This helps the director to pick relevant props, costumes, set, lighting and so on. From these props and costumes the audience is able to identify the culture that is represented. In *The Moon Prince - Inkosana Yenyanga*, women are wearing Xhosa clothes known as *imibhaco* [see Appendix B]. They are also carrying Xhosa grass brooms known as *imitshayelo*. Men are also wearing *imibhaco*, and they are carrying sticks (*iintonga*) as the Xhosas do. These are just the obvious examples. Furthermore, as evil as Nosekekndi is, she always shows respect when talking to the King. She always refers to him as ‘Inkosi yam’ (My King) and she always kneels down when talking to him as a sign of respect. Growing up practicing the amaXhosa culture, I argue that the Xhosa costumes and the props combined with the Xhosa music instruments, choruses, language and Xhosa expressions make this opera an isiXhosa opera.

We also hear that the King Sifubasinenyanga, strongly believes in ancestors when he is talking to the Moon [see Appendix B]. The slaughtering of the cow in scene six is also one of

the amaXhosa rituals (Pinnock 1994: 67). In scene nine, Nosekendi says "...lgqirha told me that I have stomach disease..." [See Appendix A, pg 80]. Consulting a diviner is also popular in the amaXhosa culture rather than a medical doctor (Hirst 2005: 19).

This all proves that the opera is indeed in isiXhosa, and the Western elements have been used to reach to as many cultures as possible. The names of the main characters are mainly in isiXhosa, as shown below. However, the Western culture is also represented not only by the instruments and the frame of the opera but also by The Merchant. In the 2005 production this character is played by Terence Marais and Brynley Coetzee as his understudy. The Merchant is the only one dressed in Western clothes and he speaks mainly in English. Thus, makes him represent the Western culture in a way. This has also briefly shown the role and importance of the director in representing cultures in this opera.

4.6 Conclusion

This chapter shows the link between music and culture and how a intercultural and multilingual society such as that of South Africa gives rise to musical and cultural innovation. This is described as a 'happy marriage of Western and African Culture' (Whisson 1999: 10). This 'happy marriage' has been facilitated by a number of aspects in this opera.

The language, music, instruments, props, costumes, cast, director and so on. I would also like to emphasise that, I would not call this interculturalism without all the above-mentioned elements. In chapter two, the notion of "mindfulness" has been dealt with. This notion of mindfulness has been shown in the director, composer and the librettist. In music the African choruses and Western arias have been used in context and relevance. The language used in the text is not just basic grammar but rich language with figures of speech. The director has also managed to put all this together without misleading information, thus producing what could be perceived as the happy marriage of African and Western Culture.

Chapter 5

Analysing Intercultural aspects in *The Clay Flute*

5.1 Introduction

The previous chapter established the link between opera music and African traditional literature as well as interculturalism. This is explored as ‘a happy marriage of Western and African cultures’ (Whisson 1999: 10). This was explored in the production of *The Moon Prince - Inkosana Yenyanga*. That is, the story, the characters, the music, the music instruments, the language and so on. However, *The Clay Flute* is analysed in a different way even though comparisons have been briefly made at times. The “happy marriage” in this instance may not be so happy. The focal point in this chapter is more on the context or theme of the opera itself but still making use of intercultural theory as a point of departure.

Unlike in *The Moon Prince - Inkosana Yenyanga* where I took part as a performer, I did not take part in *The Clay Flute*. Therefore I had the pleasure of watching the show more than once. Thus, I am looking at this chapter from an etic point of view as explained in chapter one while I looked at the previous chapter from an emic point of view. This chapter analyses mainly the amaXhosa culture, and explores the relationship between the African and western culture by looking mainly at the heart of the story; the theme in *The Clay Flute*. This covers the relationship of the amaXhosa people with their ancestors as depicted in *The Clay Flute*.

As explored in chapter four, the composer’s biographical information is important as it helps to trace and identify any influences from his personal experiences to his composition. This chapter gives the composer’s biography including his connection to South Africa. The theme of *The Clay Flute* is analysed as well as a brief analysis on the language and costumes.

5.2 The Composer of the Music: Bruce Cassidy

He was born in Fredericton in Canada in 1938 and schooled in Nova Scotia. Around the age of twelve Cassidy made the leap into jazz, getting his start in Montreal in the company of trumpeters. After a period of study at Berklee College of Music in Boston he moved to Toronto and was soon performing at Toronto's main jazz venues and in studios. He also played in the first seven albums released by Rob McConnell's Boss Brass.



Bruce Cassidy playing the Trumpet (from <http://www.brucecassidymusic.com/>)

Cassidy started out with trumpet as his first performance instrument. However, today he is also one of the world's leading performers on the Electronic Valve Instrument, a wind synthesizer. Cassidy wrote and recorded the first orchestral concerto for this instrument. Furthermore, Cassidy has performed the Ondes Martenot solo part in Olivier Messiaen's *Turangulila* Symphony with the Cape Town Symphony Orchestra.

"I am interested in many types of music" (Cassidy 2012: interview). Cassidy's interest in many types of music led to extended playing, recording and touring with Doug Riley's Dr. Music, Lighthouse and, the fusion band Blood, Sweat and Tears for which Cassidy composed and arranged some songs for their last two albums. He has appeared in concert with Duke Ellington, Quincy Jones, Dionne Warwick, Anne Murray, Marvin Gaye, Chucho Valdez, and various symphony orchestras, as well as the Toronto Symphony Orchestra (Cassidy 2007).

Cassidy (2012: interview) states that, “I had no exposure to African music before coming to South Africa except for my interest in jazz music which is infused with the African spirit.” In 1980 Cassidy moved to South Africa and immersed himself in the African music. In chapter four it is mentioned that Anthony Caplan (the composer of *The Moon Prince - Inkosana Yenyanga*) was taught by the famous South African ethnomusicologist, Professor Andrew Tracy. Similarly, Cassidy (2012: interview) states that, “I have had a few meetings with Andrew Tracy and his insights have been inspiring.”

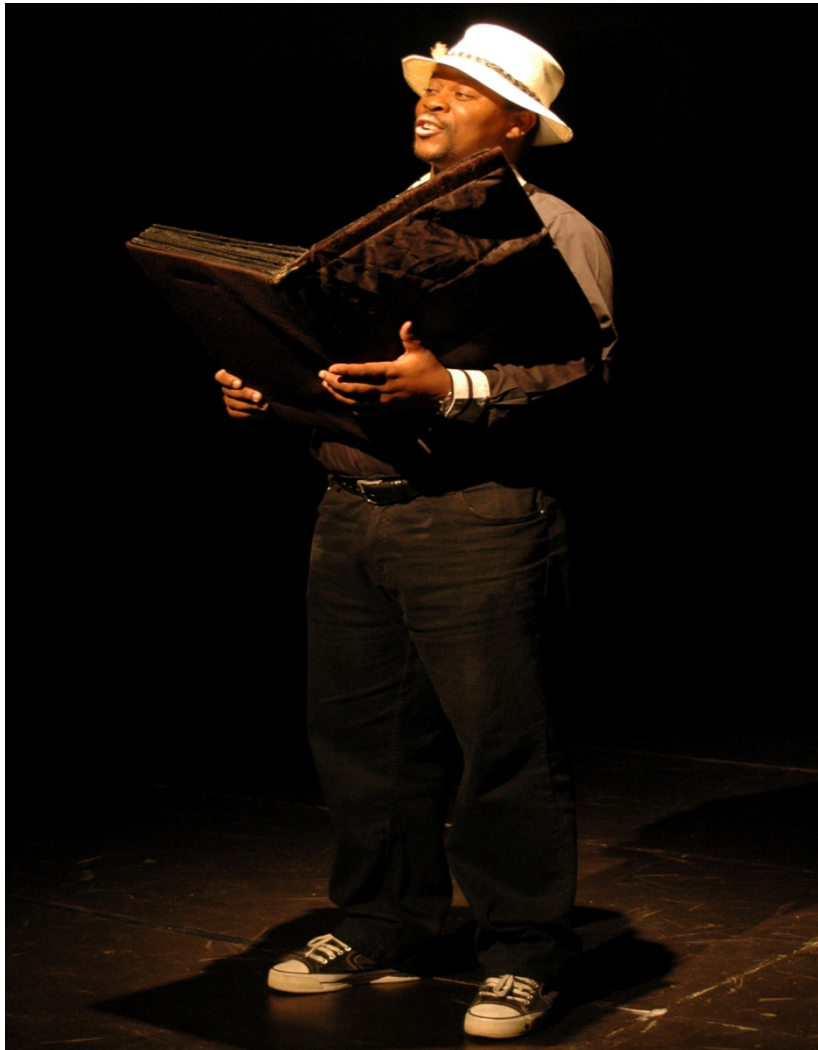
He (ibid) adds that “I find early African music and instruments much more interesting than the modern stuff.” Cassidy composed and produced music for orchestral concerts, film, television and international dance competitions. Sponsored by the South African Department of Arts and Culture he composed and produced an opera based on African amaXhosa folklore, *The Clay Flute*, and produced a number of concerts for European artists and the South African internationally renowned opera singer Sibongile Khumalo mentioned in chapter three of this study (Cassidy 2007).

Cassidy’s latest album production in South Africa was *Our World*, a modern orchestral/jazz outing for the renowned Soweto String Quartet. It is mentioned on his website that in 1995 Cassidy was contracted to return to South Africa to lead an international big band at the Grahamstown National Arts Festival (Cassidy 2007). In relation to the previous chapter, most of Caplan’s compositions were performed in the Grahamstown National Arts Festival. This is also where Cassidy’s *The Clay Flute* was first performed. In 2003 Cassidy returned to Toronto, where he is carrying on with his career as a performer, composer, arranger and teacher.

It seems to me, Cassidy’s love for variety as well as his love for “early African music instruments” has led to the production of *The Clay Flute*. The love of the different music styles is very much evident in this opera *The Clay Flute* and that will be fully explored later in this chapter. African, Jazz, Rap, Pop and Classical styles can be heard in this opera. Cassidy (2012: interview) believes that, “...the story lends itself to a mixture of styles.” This will also be fully explored in this chapter.

5.3 The Clay Flute by Bruce Cassidy (music) and Gwyneth Lloyd (Libretto)

There are a number of elements that make *The Clay Flute* an isiXhosa opera (the characters, the theme, the music, costumes and so on). However, the structure is very much similar to a western opera. For example, it starts with an overture with themes from the rest of the opera, there are 'arias', 'choruses' and so on. Nevertheless, there is one thing that is quite unusual in opera music; the narrator that introduces every scene on the opera. This does not exist in *The Moon Prince - Inkosana Yenyanga*. The narrator narrates as if he is reading the whole opera from a book, for the audience. The narrator even closes the book after narrating the last scene. This is more like a story teller.



Mkhululi Milisi as the Narrator (Photo taken by Laura Cooke)

The Clay Flute is in two acts and each act is divided into four scenes. In act one, the opera starts with an overture (explained in chapter four). Introduced by the narrator, the first scene takes place in a rural village on the banks of the Tyume River. Villagers are making pots in the traditional way. Carving and washing are in progress. Zimkita's attention is called by her lover, Andile Mali, who tells her that he is going away to a medical school to study to be a doctor.

He says [see Appendix C] that "[t]he Sangoma has told me that I have a calling...I want to be a doctor, I want a white smart coat." This means that Andile will leave the village and go to the city where he will be able to study to be a medical doctor. At the beginning the narrator mentioned that there is a cultural clash between the African and western way of doing things. This seems contrary to the exposition provided in chapter four.

From Andile and Zimkita's conversation we learn that Andile is expected to be a traditional healer/doctor not a medical doctor. However, it is clear that Andile is not keen to be a traditional healer/doctor. He emphasises that (ibid) he wants "...to heal sick people, in a hospital not a hut." He also adds that the traditional way is old and useless (ibid). Zimkita is against Andile's plans to leave. As a Xhosa woman, Zimkita can only suggest but cannot force Andile to do what she wants him to do.

Andile, as the head of the family has authority to make decisions even if the wife is against those decisions. Therefore, Zimkita does not have a choice, but to let Andile go. They plan to marry when he finishes his studies and Zimkita gives him a clay flute which becomes for him the symbol of his soul. In a sense the flute represents a psychoanalytical tool that is used to heal. Similarly, Kwatsha (2007) effectively uses a psychoanalytical model to analyse the relationship between the lead characters Thembeke and Zwelinzima in AC Jordan's novel *Inggumbo Yeminyanya*. Kwatsha (2007: 75) explicates that psychoanalytical approach can "...help the reader, critic or analyst to penetrate the inner workings of the minds of the characters." In the same way the relationship between Zimkita and Andile is fraught with psychological challenges with an attempt by Zimkita to resolve them through the clay flute. This shows Zimkita as a respectful umXhosa woman who always supports her partner even if she does not agree with the decisions that he makes. She presents the flute as the gift of healing and hope.



Yemurai Rufaro Matibe as Zimkita playing the clay flute before giving it to Andile (Photo taken by Hleze Kunju)

Andile goes to the cave to speak to a Sangoma (followed unseen by Zimkita) about his plan. The Sangoma warns him and tells him to listen to the ancestors. Again, this speaks to Nyamende's analysis of the above-mentioned novel *Inqumbo Yeminyanya* where he questions whether the ancestors really do care and to what extent they influence the lives of the living, for example if there is no adherence to custom and tradition, as in the case of Zwelinzima and Thembeke (Nyamende 1991: 119). In the case of Andile, this performer argues with the Sangoma, abandoning and breaking his flute of hope as he hastens away. Zimkita watches in sorrow and retrieves and keeps one half of the clay flute. One side of the flute is in Zimkita's care, and we are almost sure that it is safe under her care due to the fact that, we (audience) have seen how special and meaningful it is for her. The other half of the flute is no longer under Zimkita's or Andile's care, anything can happen to it.

I argue that, the breaking of the flute into two halves, could symbolise the physical and psychological separation between Zimkita and Andile. On the one hand, the half that Zimkita kept could represent her. Even though Andile is gone, she is still under protection of her community and ancestors just like she is taking care of the other half of the flute. On the other hand, Andile could be represented by the other half of the flute that was left in the cave.

There is no-one to take care of it. In other words, the ancestors could turn back on Andile for refusing to be a traditional healer. In *Ingqumbo Yeminyanya* this disjuncture arguably leads to the deaths of the main characters (Nyamende 1991). This relationship with the ancestors in this opera will be further revealed in this chapter.

There are a number of important details that we can pick out from this first scene. Firstly the narrator tells the audience that Tyume is the village where the scene takes place. Tyume is an amaXhosa village, about 61 kilometres away from Alice where Fort Hare University is situated. This setting is one of the aspects that make this opera an isiXhosa opera. Secondly, we see that the ancestors are wanting Andile to be a Sangoma. However, Andile is against that and it worries Zimkita. It is mentioned that the amaXhosa believe that the ancestors guide their living relatives (Kaschula 1997: 17; Nyamende 1991; Kwatsha 2007). This is what is revealed in this first scene.

The ancestors have asked Andile to be a Sangoma. Kaschula (ibid) further states that, ancestors are to be continually honoured due to the fact that if they are neglected or ignored, they can cause misfortune or illness for their living family members. This is the reason why Zimkita is so unhappy about Andile's decision. The amaXhosa have always honoured the ancestors. Peires (1987: 43) reminds us of a popular Xhosa story that happened in 1856 that shows us that amaXhosa really honour their ancestors:

It happened in one of the minor chiefdoms among the Gcaleka Xhosa, that of Mnzabele, in the year 1856. Two girls went out to guard the fields against birds. One was named Nongqawuse, the daughter of Mhlakaza, and the other was very young. At the river known as the place of the Strelitzia, they saw two men arriving. These men said to the girls - Give our greetings to your homes. Tell them we are So-and-

so... and they told their names, those of people who had died long ago. Tell them that the whole nation will rise from the dead if all the living cattle are slaughtered because these have been reared with defiled hands, since there are people about who have been practising witchcraft.

The story (ibid) continues to show that amaXhosa did exactly what Nongqawuse had told them; destroying everything just to honour the 'ancestors'. Due to all the above information the audience waits to see how Andile is going to be punished by the ancestors for refusing to be a Sangoma as told by the ancestors. Lastly, the audience is shown the clash (between African and western culture) that the narrator mentioned at the beginning of the scene.

In the second scene the narrator tells the audience that the other side of the broken flute lay in the cave on the banks of the Tyume River for several years. Celia Meintjies and her twin brother, Cedric are exploring the cave for bushman paintings. They discover the other side of the broken flute and take it with them. This leaves the audience wondering if the clay flute will ever get back to Andile. However, the audience anticipates something about the clay flute. In other words, something must happen about the clay flute because it must be very important as the title of the story is *The Clay Flute*.

The third scene shows Lucia holding a photo and a flute (not the clay flute) left by her mother who abandoned her as a young baby. She says "...my mother where is she? ...who was she?" [see Appendix C]. Lucia falls in love with Cedric and she gives him the flute her mother left her.



Christopher Vale as Cedric holding the photo and flute from Lucia and Barbara McCanlis as Lucia (Photo taken by Hleze Kunju)

The fourth scene takes place in 'the big city' Johannesburg on the streets of Hillbrow, with drug dealings and prostitutes. There is Doc Jazz the proprietor of Café Musika who provides his patrons with a wide choice of musical entertainment and drugs. The performers are Doc Jazz himself who opens with 'The Bass Connection', followed by Cedric who has been practicing the flute he obtained from Lucia, he plays a 'Mozart Jazz.' Manuella performs the 'Monday Magic Blues', followed by a local rap singer who sings 'I Dig the Groove' [see Appendix C]. This is the end of act one.

When the narrator mentioned 'the big city, Johannesburg', as an audience member, I expected to see Andile starting his training as the medical doctor in a Western way. However, the narrator mentions that things have not been going well with Andile to a point that he is now tempted to take alcohol and drugs. Even though we see Andile in his white coat to show that he has at least started his training, the narrator says, Andile is far away

from being a healer of anything. This is a bit shocking for me, due to the fact that Andile (in scene one) gives an impression that he is very determined to be a doctor.

Andile does not only go against his African tradition and ancestors but also leaves his wife to be. He says, "I know what I am going for...I know it is my destiny to work the modern way..." [see Appendix C]. Andile emphasises that he is going to come back as a doctor, "I will come back, I will be your doctor..." (ibid). This is why I expected to see him pursuing his dream, trying by all means to fulfil his promise to go back to his wife to be a doctor. However, the first thing I see him doing in the big city when analysing this opera, is him taking drugs at Café Musika. This shows that things are not going well for him. Is this because of the ancestors as mentioned earlier on in this chapter? The answer lies in the following scene.

In the first scene of act two, Andile is very much into drugs. His grandmother who had died a long time ago appears and tells him how to change his destiny. She first says, "I am hungry Andile...*ndifuna iBhokhwe*..." (*Ndilambile Andile*...I want a goat) [see Appendix C]. This is due to the fact that, "[t]he traditional way of approaching an ancestral spirit is through the sacrifice of an animal [goat]..." (Pinnock 1994: 67). Andile regrets the way he has been behaving, he asks for forgiveness and asks his ancestor to guide him. He says, "Do not let me down *Makhulu*..." (*Ungandiyekeli* grandmother) (ibid).

In the second scene, Grandmother Mali takes Andile to the cave for cleansing and healing. At the cave, the Sangoma performs a ritual on Andile with Bushmen doing the healing dance around them.



Khoisan performing the healing dance in the Sangoma cave (Photo taken by Laura Cooke)

This is because, “[a] complex ritual of sacrifices, prayers, songs and dances maintains the link with the ancestral spirits” (ibid). As mentioned earlier on in this chapter, amaXhosa have a strong belief in ancestors. Even though Andile ignored this at the beginning, we can see that he now realises the power of the ancestors. Even though, it is a bit too late, he now responds to the ancestors and does exactly what he has been asked to do. Moreover, unlike in the story of Nongqawuse whereby people suffered and died after obeying the ‘ancestors’, in *The Clay Flute* we see a very positive turn around in Andile’s life after obeying the ancestors.

The third scene shows the Sangoma telling Zimkita about her husband’s troubles. The narrator mentions that news travels slow in the village. The Sangoma tells Zimkita that the ancestors say that Andile will die if he does not change his ways, again resembling the tension that Jordan explores in *Ingqumbo Yeminyanya* as analysed by Kwatsha (2007) and Nyamende (1991). Zimkita claims that she knew something would go wrong. This is because he was doing something that was against the ancestors.



Yemurai Rufaro Matibe as Zimkita and Bonginkosi Msesiwe as the Sangoma (Photo taken by Laura Cooke)

She decides to go to the big city and talk to Andile. In relation to the story of Nongqawuse quoted at the beginning of this chapter, it is not clear if the two men were really ancestors or some people who posed as ancestors for some reasons known only to them.

However, this story of *The Clay Flute* does prove that there is a relationship between the ancestors and the amaXhosa people. Andile went against the ancestor's wish and things did not go well for him and his ancestor appeared and explained to him. Unlike in the story of Nongqawuse, or as in the case of Thembeke in *Ingqumbo Yeminyanya*, in this case Andile sees and recognises his grandmother.

Campbell (1998: 39) states that when people are asked by ancestors to be a Sangoma, like Andile:

...they resist or delay in carrying out the action, only to find their lives becoming uncomfortable in some way. Finally, upon carrying out the wishes of the ancestors, they are well and happy again. Often the action results in a direct benefit to the

healer. After enough of these experiences, the healers seem to enter a state of trust in which anything from the mere hint of an intuition to clear and vividly detailed direction from the ancestors is acted upon. They no longer ask why.

This proves the relationship between the living and the dead. The ancestors are much like guardian angels (Campbell 1998: 38). Does this also mean that the ancestors are against the modern ways of doing things, thus, causing cultural conflict between African and Western culture? This, I argue, could also show that the happy marriage between African and Western culture can be challenged, though more broadly speaking this remains a mutually inclusive and sharing environment. This will be explored later in this chapter.

Scene four takes place at Café Musika. Doc Jazz welcomes his guests and gives them the programme for the night. The first performance is by 'The Pet Rock Dance.' There is no singing during this dance. This is followed by Cedric who plays a 'Mozart Jazzier' on flute he received from Lucia. Manuella sings 'What Happened to my Baby?' She is very troubled that she left her baby girl. She says "...I'm gonna lose my mind..." [see Appendix C].

This is also similar to *The Moon Prince - Inkosana Yenyanga* when Mother Cow lost her baby calf; to be fully explored later in this chapter. At the end of Manuella's song Lucia notices that Manuella is her mother (she has a photo of Manuella with her). Just like in *The Moon Prince - Inkosana Yenyanga*, when the Moon Prince and the King (father and son) reunite. Also here, we see a reunion of mother and daughter (Manuella and Lucia). Lucia is very happy to be reunited with her mother, she sings with joy 'My Mother' (ibid).



Barbara McCanlis as Lucia and Gwyneth Lloyd as Manuella: The mother and daughter reunion (Photo taken by Laura Cooke)

We do not know yet and have not heard what exactly happened to the other side of the clay flute that was picked up by Celia. At Café Musika we see Celia enjoying the music that is played by her brother on the flute that she was given by her girl friend Lucia. Celia takes out the clay flute and gives it to her brother as a gift. She says “...you are the one who can treasure its history...the songs you play for us here now are so beautiful...” [see Appendix C].

As we start wondering how it will ever get to the owners, Andile sees the flute and says (ibid) “My surprise is to see that flute in your hand...this flute was mine, a gift from my wife...” Cedric gives the flute to Andile. Andile is very emotionally moved by this, he states that the words on the flute are “...*yanga ungaphumelela kodwa ungalahlekwa bubuntu bakho*...” Cedric tells him that they do not understand what he is saying, “...these strange words, we don’t know what they are...tell us what the words are saying...” (ibid).

Zimkita arrives at Café Musika and she translates the words on the flute “May you have success with every goal but never lose your soul” (ibid). Zimkita and Andile put the flute together and Zimkita plays the tune and everyone joins and they sing in both isiXhosa and English (*yanga ungaphumelela kodwa ungalahlekwa bubuntu bakho*). Andile and Zimkita are meeting for the first time since Andile left the village. There is a sense of psychological healing that takes place.

There is a turnaround in Andile’s life and he is now again not only close to his partner but also under the care of his ancestors. I further argue that, the putting together of the flute symbolises the physical and psychological reunion of Zimkita and Andile. They put the flute together and Zimkita played the same tune she played when Andile left. This could mean that things are now back to normal; Zimkita and Andile are back together as they were at the beginning.

Furthermore, on the flute is written “...never lose your soul...*ungalahlekwa bubuntu bakho*” [see Appendix C]. At the beginning we were told that the flute was a symbol for Andile’s soul which he proceeded to lose. He received the other side of the flute after the turnaround in his life. This symbolises Andile finding his soul again. In the light of this, the clay flute has been used as the title of the story as well as a tool for symbolism and healing,

thereby representing and contributing to the state of the “inner minds” of the characters of performers (Kwatsha 2007).



Yemurai Rufaro Matibe as Zimkita and Zwelakhe Mkhwanazi as Andile: putting the clay flute together (photo taken by Hleze Kunju)

I argue that Andile should have kept and embraced the other side of the flute. In other words, he was able to focus on being a medical doctor without forgetting who he is and where he comes from. In that way, he would have kept the guidance and protection of the ancestors over him. However, just like a broken flute lying in the cave for several years without the other side and the care of its owner, Andile faced challenges in the big city. This will be fully explored in the next topic (Intercultural conflict and unity in *The Clay Flute*)



The end of “May you have success with every goal but never lose your soul” (Photo taken by Hleze Kunju)

5.4 Intercultural conflict and unity in *The Clay Flute*

In relation to cultural conflict, I argue that *The Clay Flute* shows a clash between African and Western culture at the immediate level of systems of healing and ancestral worship. Andile’s life became a mess when he chose to take the Western way of doing things rather than that of his own African way. Thus, answers the question of a ‘happy marriage between African and Western culture’ posed earlier on in this chapter. In other words, looking at this cultural conflict, I argue that unlike in the previous chapter, there is absolutely no ‘happy marriage of African and Western Culture’, at least in the initial stages of the opera.

Nevertheless, I argue that, when listening to the words of the last chorus sung in both isiXhosa and English, “May you have success with every goal but never lose your soul... *yanga ungaphumelela kodwa ungalahlekwa bubuntu bakho*” it becomes clear that *The Clay Flute* suggests that we may all explore and interact with other cultures but we must not lose who we are. We must not forget where we come from. We must not discard the culture that made us to be who we are.

This production of *The Clay Flute* was staged twelve years after South African independence. Therefore, it is not surprising that within the context of the new ‘rainbow nation’ (Woods 2000 & Tutu 1994), new identities are constantly being constructed. I argue that, this relates to the African composers that even though they adopt the essentially Western art form (opera) it is adapted and it tells our own stories rather than repeating those of the Western culture. In other words, during the intercultural communication and cross-cultural communication we must still not lose who we are by ignoring our culture (“...never lose your soul...” [see Appendix C].

In relation to Andile’s punishment, I argue that he was not punished for wanting to do things the Western way but punished for ignoring his own culture and his ancestors, much like the characters in Jordan’s *Ingqumbo Yeminyanya*. He could have trained as a Sangoma and then incorporated that with the modern way of doing things. Campbell’s findings (1998) vehemently prove that traditional healing and modern medicine can and are being used as one in South Africa. She (ibid) shows a number of traditional healers who have embraced the intercultural communication between African and western culture. To name a few, there is Mercy Manci, an accomplished umXhosa traditional healer who founded Nyangazezizwe Traditional Doctors Organisation to address professional concerns, share information as well as training programmes with other traditional healers (Campbell 1998: 106).

It is stated that (ibid) Manci has presented her work in Japan, Germany, Jamaica, the United States and several African countries. This is a new way that can be described as intercultural communication between African and western culture more generally. I argue that, this is what Andile could have done, trained as a Sangoma then incorporated the western way of doing things without compromising of his own culture. Furthermore, among many

intercultural traditional healers there is Queen Ntuli who works at the Freedom Traditional Hospital "...the first of its kind in South Africa" (Campbell 1998: 98).

"She throws bones to diagnose but in addition may also check her 'answers from the ancestors' with a blood pressure machine and thermometer, or send blood and fluid samples for analysis to the medical analysis..." (ibid). This emphasizes that Andile's ancestors, I argue, were not angry at him for choosing the western way but for doing away with his culture. As shown above, these can work well together in a "happy marriage".

More to the point, there is Issac Mayeng, a traditional healer and an international researcher from the University of Cape Town (UCT) (Campbell 1998: 77). He was awarded "...a scholarship to attend the highly competitive pharmacy programme at the State University of New York in the United States" (ibid). Mayeng had an intense western as well as African training in healing and seemingly his ancestors are very happy with that and they even guide him to both African and western training (ibid).

I would like to point out that, this intercultural communication and cross-cultural communication shown above is not only practiced by the black healers but also there has been a number of white Sangomas "...who graduated prior to the advent of democratic governance in 1994 ... there has been an increasing incidence of this phenomenon since 1994" (Wreford 2006: 2).

Wreford is one of them herself, she "...has a Doctorate in Social Anthropology from the University of Cape Town and is a researcher at the Aids and Society Research Unit (ASRU) within the Centre for Social Science Research (CSSR) at UCT. She graduated as a Sangoma in 2001, and continues to practice" (ibid). This has fully shown that even though *The Clay Flute* did not really show that (but highlighted in the last chorus) a successful intercultural and cross-cultural communication between African and western culture is feasible in the 'new South Africa.'

In relation to the music, Cassidy has woven a rich texture of South African music influences into the different cultural scenarios depicted in the story of *The Clay Flute* (Gwyneth Lloyd 2006). Melodies based on the harmonics of the Xhosa uhadi bow relate to the rural events. Doc Jazz, the Café Musika proprietor hires performers who can rap, jive, sing jazz and howl

the blues (ibid). Moreover, the spirit world evolves its own style and the Sangoma and his dancers are accompanied by the ancient instruments and other world vocal harmony.

In this chapter, the focus is on the theme of the story owing to the fact (as mentioned in chapter four) that theme is the central idea in a story which is conveyed by all the elements such as plot, setting, characters, music, instruments, costumes, props, etc, which make up the story itself. Theme merges the whole work of art and it gives meaning to the story (see Chapter four).

In other words, it is the theme that offers all the elements of intercultural communication to the entire production of *The Clay Flute*. As shown above, the Sangomas have to be accompanied by the African instruments and music. The Café Musika offers different music styles. This is all because of the theme, due to the fact that it lends itself to a variety of music styles. I argue that it would have been perhaps inappropriate to hear the African uhadi bow music at The Café Musika. Also, the rap, jive and jazzy tunes would have been quite strange if they were played in the presence of the Sangoma while he does his work in the cave. This is the reason why the theme has been given more focus in this chapter.

In relation to language, as seen above, language code-mixing has been used in the same way and with the same intention explored in chapter four from an intercultural perspective. 'Music code-switching' has also been used, as music and instruments keep switching to all different styles offered by the theme. These are also used in the same way and with the same intention (that of intercultural communication) as explored in chapter four.

Furthermore, it is easy to tell when characters are in town and when they are in the rural areas i.e. through their costumes. This does not apply as much in *The Moon Prince – Inkosana Yenyanga* as most of the story takes place in one place (rural areas portrayed by the performer's way of dressing). Back to *The Clay Flute*, for example let us look at Zimkita's costumes. In the rural areas she is dressed in Xhosa traditional dress (*umbhaco*) and we see her dressed in western clothes in the big city.



Yemurai Matibe as Zimkita in the big city dressed in western costumes (Photo taken by Hleze Kunju)

5.5 A comparative analysis of *The Moon Prince – Inkosana Yenyanga* and *The Clay Flute*

There are some very interesting similarities as well as differences between these two operas. I argue that, on the one hand, they are bound to have similarities due to the fact that the libretto was written by the same person (Gwyneth Lloyd). Moreover, the music composers are both from the European music background (from an early age). They (music composers) have been both influenced by Andrew Tracy who, as stated earlier in this thesis is a South African ethnomusicologist professor, promoter of African music, composer, folk singer, as well as a band leader.

On the other hand, the above might not be the case, as we have seen from the composer's biographies the composers are quite different people with different backgrounds. For example, Caplan spent more time with Tracy; he was his student and also played in Tracy's band. Cassidy had meetings with Tracy only when visiting South Africa. According to Tracy, meetings with Cassidy were more about the backgrounds and sounds of the instruments rather than lessons or techniques on playing the instruments (Tracy 2012: interview). As a result, there is more variety of instruments in *The Moon Prince - Inkosana Yenyanga* and Caplan played most of them during the productions [see Appendix B]. Caplan did not only use instruments to capture the amaXhosa music culture but also the amaXhosa traditional musical style as mentioned in chapter four.

The Clay Flute uses mainly the uhadi instrument and the parts that are sung in isiXhosa are not tunes that can be recognised like in *The Moon Prince - Inkosana Yenyanga*, for example, the last chorus of *The Moon Prince - Inkosana Yenyanga* and the last chorus of *The Clay Flute* [see Appendix B & C]. As explained in chapter four, the last chorus of *The Moon Prince - Inkosana Yenyanga* (Liphumile ilanga) is an isiXhosa tune from (Litshona ilanga) that the audience recognised and this encouraged them to come to the stage to dance to it.

However, in *The Clay Flute* the last chorus is very catchy and has very powerful lyrics that summarises the whole opera ("May you have success with every goal but never lose your soul... *yanga ungaphumelela kodwa ungalahlekwa bubuntu bakho*") [see Appendix C] but it does not have that strong African rhythm carried by the African instruments (especially the African drum) as seen in the last chorus of *The Moon Prince - Inkosana Yenyanga*.

In the light of the above, it can be argued that the fact that there is more African rhythm in *The Moon Prince - Inkosana Yenyanga* as opposed to in *The Clay Flute*, that this can be related to the African music backgrounds of the composers discussed above from a historical-biographical literary analysis point of view (Swanepoel 1990). In other words, Caplan having been born in South Africa had more interaction with African music compared to Cassidy who was born in Canada. In my opinion, *The Clay Flute* has more room for African traditional music and dance especially that of *amagqirha* (traditional doctors) mentioned in chapter two.

For example, firstly, the Sangoma is always accompanied by uhadi, however the Sangoma sings in an operatic style. Secondly, the Khoisan dance is more calm and dreamy [see Appendix C] rather than the energetic *amagqirha* music and dance accompanied by vigorous drumming. This shows that there is more African beat in *The Moon Prince - Inkosana Yenyanga* than in *The Clay Flute*. This is however not necessarily because of the backgrounds of the composers.

The Moon Prince - Inkosana Yenyanga is set mainly in the rural areas and that gives more room for African music. However, *The Clay Flute* takes place in both a rural setting as well as an urban setting. Moreover, *The Clay Flute* has Café Musika that gives room to a wide variety of music styles and *The Moon Prince - Inkosana Yenyanga* does not really have such a platform.

Therefore, it can be argued that this could be the reason for *The Clay Flute* having less 'musical intercultural communication' and allowing for interaction between African and western cultures. However, Cassidy has used this 'music intercultural and cross-cultural communication' between classical and jazz music. For example, Cedric's Mozart blues has a theme from Mozart's *The Magic Flute* while Caplan based most of his choruses on known isiXhosa choruses.

In chapter four it is mentioned that in *The Moon Prince - Inkosana Yenyanga*, the isiXhosa already existing tunes (also mentioned above) are used but the lyrics have been changed to fit the context in the opera. In *The Clay Flute* the only well known tune used is *Shosholoz*a and it is used as it is without accompaniment.

Both composers have used rap music and jazz music in these operas. These music styles are sometimes used for the same purpose and sometimes are used for different purposes. For example, rap music has been used to carry some humour in *The Moon Prince - Inkosana Yenyanga*. The Mice are singing for the baby, they are saying they will feed it *umngqusho* (samp and beans) even though he does not have teeth. The drunken mouse adds that they will give him *umqombothi* (traditional African beer). This is very humorous.

However, in *The Clay Flute*, rap music is played at Café Musika by a rap musician who has come for the purpose of rapping at Café Musika. Moreover, the rap lyrics have absolutely

nothing to do with the story while the Mice rap about the Moon Prince in *The Moon Prince - Inkosana Yenyanga* [see Appendices A, B & C]. Amongst other music styles mentioned in Chapter four and at the beginning of this chapter, jazz music has been used (ibid). I argue that, jazz music has been used for the same purpose in both operas. For example, 'Mother Cow Blues' (from *The Moon Prince - Inkosana Yenyanga*) and 'Monday Magic Blues' (from *The Clay Flute*) [see Appendices A pg 53, B & C]. These are very sad, slow, jazzy songs. Both characters are mothers who have lost their babies.

Mother cow (from *The Moon Prince - Inkosana Yenyanga*) is crying for her baby calf that has been slaughtered (as explained in chapter four) and in *The Clay Flute* (as explained earlier on in this chapter) the performer is looking for her daughter that she abandoned a long time ago (ibid). This shows that music styles are sometimes used for the same purpose in both operas and the same music styles can be used in both operas but for completely different reasons as shown with the rap music style. However, the use of different music styles, I argue serves as one of the tools for intercultural and cross-cultural communication. In other words, both operas cater for all ages as well as for people from different backgrounds as mentioned in chapters three and four.

The use of speech in *The Moon Prince - Inkosana Yenyanga*, is very minimal. The villagers are allowed to mumble improvised speech as they come onto the stage. However there is mainly sung music. The opera is made up of choruses, arias instead of soliloquies as well as recitatives or sung dialogues. Choruses are mainly made up of traditional known isiXhosa songs with minimal changes made to suite the context of the story. This is also the same case in *The Clay Flute* except that the choruses are not based on isiXhosa tunes as discussed earlier on.

In both operas, the story is not only told by singing but also through instrumental music that has been used to heighten the drama. For example scene 8 (The Journey) does not have any singing voice (besides the sound of the Moon); the orchestra plays on its own the entire scene as Mice, Crabs, Mother Cow and the Moon Prince are on their journey. It is not very common for an opera to have the whole scene without singing as the storyline depends on the singing voice. Instead, there is an instrumental introduction of the opera right at the

beginning with all the instrumental themes or instrumental introduction that incorporates or highlights tunes in the opera (Isaacs & Martin 1990: 273).

However, that overture does not really exist in the musical score of *The Moon Prince - Inkosana Yenyanga*. In chapter four, it is mentioned that this opera is composed in such a way that every performance can be different from the previous one. The 2005 production has an improvised one minute long overture that is not written in the score [see Appendices A & B]. *The Clay Flute* starts with quite a lengthy overture that has all the themes that appear in the opera.

Similarly to *The Moon Prince - Inkosana Yenyanga*, scene 4 of *The Clay Flute* is introduced by 'The Pet Rock Dance.' Just like in scene 8 of *The Moon Prince - Inkosana Yenyanga*, there is no singing during this dance (ibid). This dance is setting up the mood for the Café Musika. Through this dance, we (as the audience) learn that Café Musika is a platform for the performing artists, therefore we expect to see more performances when we see Café Musika. In other words, indeed both operas have parts where they have used instrumental music to tell the story.

Furthermore, in *The Moon Prince - Inkosana Yenyanga* musical score [see Appendix A] there are 4 bars played by the uhadi bow right at the beginning before the King's advisor calls the villagers to come and hear the King. However, in the 2005 production, the King's advisor calls every one straight after the short improvised overture instead of calling them on bar 5 as highlighted in the score.

A bar is one of the metrical units into which a piece of music is divided (Isaacs & Martin 1990: 32). The cello joins the uhadi on bar 9, and the violin joins in bar thirteen. Flute and the clarinet join in bar 17. All the instruments have a forte sign (they must play loud). The African drum joins on bar 19. On bar 21, the whole choir sings the chorus with a fortissimo sign (very loud) for 10 bars. Following is the lyrics of the chorus.

Chorus:

Chorus	Translation
Villagers: (Very loud): We have come to hear, our King, our King.	Abantu belali: (Kakhulu): Sizokumamela Inkosi yethu, Inkosi yethu.
We have come to hear, our King, our King.	Sizokumamela Inkosi yethu, Inkosi yethu.
We have come to hear our King Sifubasinenyanga, our King Sifubasinenyanga.	Sizokumamela Inkosi yethu uSifubasinenyanga, iNkosi yethu uSifubasinenyanga.

As instrumental music builds up through the one by one addition of the instruments, the villagers also come to the stage one by one. It can be argued that Caplan has carefully used the music or the build up of the number of instruments to give the sense of the arriving of the villagers. By the time all the instruments are playing, also all the villagers are on stage and the fortissimo (very loud) in bar 21, I argue that it emphasises that the whole village has arrived and is ready to hear the King. Looking at the lyrics above, the villagers sing very loud; this loudness in the climax shows that they have indeed arrived.

This builds up to fortissimo (very loud), also provoking suspense as it has grabbed the audience's attention, and they are also looking forward to hear the King's great news. This anticipation and build-up again resembles the structure of an *intsomi* as indicated previously in this thesis, where the folktale is built around providing information in a structured way and not revealing all at once. From bar 31 to 41 with now mezzo forte (moderately loud) the King tells the villagers about his great dream and the glorious future. To express the excitement of the villagers, the composer has again used a fortissimo (very loud) in bar 41.

For the purpose of this section, I shall move to the last chorus as most of the music is covered in the textual analysis in chapter four. In bar 121 [see Appendix B, pg 110] Caplan has used a very well known old isiXhosa tune. He changed the lyrics to suit the context of the opera, but the tune is exactly the same. I remember in junior school (while singing in the

junior choir), we would sing this chorus for African choral folk song concerts with dance. The words have been slightly changed to suite the context in *The Moon Prince - Inkosana Yenyanga*.

Chorus	Translation
Females/Call: Liphumile ilanga, liphumile ezintabeni. Liphumile ilanga liphumile ezintabeni. Liphumile ilanga liphumile ezintabeni. Liphumile ilanga liphumile ezintabeni. Males/Response: Oonomathotholo (Iyaphinda-phinda)	Females/Call: The sun has risen, has risen from the mountains. The sun has risen, has risen from the mountains. The sun has risen, has risen from the mountains. The sun has risen, has risen from the mountains. The sun has risen, has risen from the mountains. Males/Response: Spirits, spirits (over and over again)

This proves that Caplan has taken the music of the chorus and used it as it is but changed the words. I argue that he could have easily taken a western tune and used it. However, it has been mentioned in this study that the isiXhosa operas in the East Cape Opera Company have been composed for the reason of making the opera accessible to people who have never seen it before; to communicate across cultures. Therefore, using a western tune and brand new tunes that have never been heard before would have probably defeated the purpose of intercultural communication.

5.6 Conclusion

This chapter has shown that among other aspects Cassidy's visit to South Africa, his meetings with Tracy as well as his collaborations with others have influenced and equipped him to use African music and instruments in his opera. His interest in variety and his jazz specialisation are very much revealed in this opera. He used different music styles for different purposes and to express the themes within the story.

However, as shown in this chapter, this has led to the opera to be intercultural as well as cross-cultural. It is also demonstrated that the theme carries all the elements of the entire production in *The Clay Flute*. For this reason, I argue that, it is mainly the theme that allows diversity and intercultural communication in this opera. It is the theme that allows for the use of different music styles and instruments.

It is also the theme that takes us both to the rural areas and the big city which represents African and western worlds. The theme has also allowed the exploration of the relationship between amaXhosa and the ancestors. The theme has shown a largely very unhappy marriage between African and western culture in this instance, but only where African culture is ignored. However, this chapter has shown how to combine and embrace the two (African and western) in the context given by the theme of *The Clay Flute*. This again speaks to the power of intercultural and cross-cultural communication as represented in these operas.

The comparative analysis of *The Moon Prince – Inkosana Yenyanga* and *The Clay Flute* shows differences and similarities between these operas. However, even though there are similarities and differences, both operas are best described as intercultural and cross-cultural operas. The comparative analysis also shows that, the two cultures (African and western) can be successfully harmonised (as seen in *The Moon Prince - Inkosana Yenyanga*) or there can be clashes (as seen in the theme of *The Clay Flute*), however interaction will always take place. Therefore, this chapter (and the previous chapter) seeks to point to the best out of the interaction between the two cultures. In other words, it shows how to

interact with other cultures and embrace the second decade of the South African 'rainbow nation' without compromising your own roots or culture.

Chapter 6

Conclusion

6.1 Introduction

This chapter serves as the summary of the study; it revisits the research objectives dealt with in the previous chapters. Conclusions and implications based on the findings are discussed. Additionally, contributions of the study as well as limitations are mentioned. The last part explores recommendations for future research, in terms of how to progress with this study. Importantly, the contribution of this study to the African Languages and Music disciplines is clarified.

The introduction to this study set the goals to be achieved in this research. The study was situated within the context of apartheid and post-apartheid, and an emerging democratic post-1994 South African operatic culture that embraces multiculturalism, thus allowing intercultural as well as cross-cultural communication to take place. The study critically analyzed intercultural and cross-cultural communication in the East Cape Opera Company's repertory.

Whilst reviewing the available research on South African operatic music, it became clear that very little research on this topic had been conducted and specifically in the area of intercultural communication. Arguably, the interest in operatic music especially amongst the South African youth is on the increase, which makes it an important intercultural and cross-cultural area to study. In the light of this fact, I intended to explore and raise awareness regarding intercultural communication in relation to isiXhosa operas and examine the linguistic and dramatic characteristics of the construction of these operas.

The first chapter provides a background of the study which is very much influenced by my background as a musician, teacher and so on. Research objectives dealt with in the chapters of this study, methodology and the overview of the chapter are also examined in chapter

one. This chapter outlines the approaches used in the study, *inter alia* the ⁸emic and etic approaches. However, on the one hand, the emic approach is used the most as I am writing as an umXhosa musician and a member of the East Cape Opera Company. On the other hand the etic approach is briefly used from an academic point of view and when writing about experiences outside South Africa (see chapter two) as well as when analyzing an opera that I did not take part in as a performer (see chapter five).

While reviewing the literature, chapter two introduced culture through a variety of definitions. The aim of these definitions was to show how varied culture is as it is sometimes limited only to rituals (especially among my amaXhosa people) of a particular group passed from one generation to another, rather than any patterned way of living by any group (including groups like the East Cape Opera Company) of interacting individuals who share similar sets of traditions, beliefs, and norms (Ting-Toomey 1999: 11).

This chapter revealed that culture and language are inseparable as culture has to be broadened through communication. This led to the introduction of intercultural communication as well as cross-cultural communication. It is shown that, when people come together to form one consolidated group such as the East Cape Opera Company they are nurturing both music and the music culture of the company. This is due to a very strong connection between music, culture and communication explored in this thesis.

The notion of mindfulness for successful communication in intercultural communication is also discussed. Being mindful during intercultural communication can prevent unnecessary miscommunication. Therefore, it is argued in this thesis that, in order to have successful communication, all the persons involved must be mindful of each other's culture.

Through defining culture, intercultural and cross-cultural communication with reference to the East Cape Opera Company, the awareness regarding intercultural communication in relation to operas using isiXhosa, to some extent, has been raised in this thesis.

The aim of chapter three is mainly to contextualize the history, vision and mission of the East Cape Opera Company with particular reference to its repertory. For this reason, the

⁸ Emic refers to an insider's point of view while etic refers to an outsider's point of view (Bauman 1993; Nketia 1995; Kubik 1996).

history of South African operatic music is traced from the historical point of departure of western music. Here the East Cape Opera Company has been explored in context. The last part of chapter three looks at the founding of the East Cape Opera Company and it investigates traceable intercultural communication within the company.

There is an isiXhosa saying that says “*yazi apho usuka khona ukuze wazi apho uya khona*,” meaning, in order to know where your destiny is you must know where you come from. In other words, in order to contextualize the history, vision and mission of the East Cape Opera Company, it was necessary to trace the history of opera music and define the term opera before examining the founding of the East Cape Opera Company. This is what this thesis has done.

Chapters four and five focused on examining the linguistic and dramatic characteristics of the construction of the two ⁹operas. This involved an analysis of the integration of African cultural practices (dramatic and musical) within an essentially western art form. Chapter four specifically revealed how an intercultural and multilingual society such as that of South Africa gives rise to musical and cultural innovation. This is described as a ‘happy marriage of western and African Culture’ (Whisson 1999: 10).

This ‘happy marriage’ has been facilitated by a number of literary and musical elements that exist in this opera. Historical-biographical details of the composer have been related to the composer’s operas. It is argued that the composers’ upbringing, social surroundings and social life have influenced the composers to compose the type of music or operas that they have composed. The composers’ biography also includes elements of intercultural communication which allowed them to compose operas that can be analyzed as intercultural or at least operas with intercultural communication elements.

Textual analysis in the form of code-mixing and switching as tools for intercultural communication are discussed in chapter two. This phenomenon has been investigated in operas analysed in chapters four and five. An emic approach has been used in chapter four while the etic approach is used in chapter five. As shown in these two chapters, variety is one of the effective tools for a broader communication as it encourages inclusiveness of

⁹ Caplan’s *The Moon Prince - Inkosana Yenyanga* in chapter four and Cassidy’s *The Clay Flute* in chapter five.

many different cultures. In other words, the use of many different music styles and many different instruments used in the two operas also allows many different people from different backgrounds to come together and enjoy the music.

6.2 Limitations of the study

Even though this study has achieved its overall aim of raising awareness regarding intercultural communication in relation to operas using isiXhosa, one also has to acknowledge limitations in this study. There are a number of opera companies that incorporate or use African Languages, particularly isiXhosa in their opera productions that are not mentioned in this study. For example, Bongani Ndodana's operas *Winnie The Opera Uhambo/The Pilgrimage*, *Themba and Seliba* as well as Mark Dornford-May's *U-Carmen eKhayelitsha* (an adaptation of Georges Bizet's *Carmen*) and many more.

This is a deficiency in that this study could not accommodate all these as this would be too vast for the purposes of this thesis. For this reason, the study focused mainly on the work of The East Cape Opera Company, furthermore, concentrating on two ¹⁰operas from the company. It is expected that as more researchers study or research intercultural communication in operas using African Languages and companies, composers and producers producing those operas increase, that an awareness and understanding of this thriving subject will also increase significantly, adding to the body of intercultural literature in the Music and African Languages areas of study.

Another limitation is that, during the final year of this study, the East Cape Opera Company did not produce any major operas that included an orchestra and conductors, directors or collaborators from outside the company. This was due to funding issues, briefly discussed in chapter three. The interviews were then conducted with mainly the older members who are no longer part of the company as most of the current members are fairly new in the company and had not yet experienced most of the issues discussed in this study. They have

¹⁰ The Operas analysed in chapter four and five.

not performed in large productions that make up most of the intercultural communication elements explored in this study. Therefore, former members who had spent a number of years in the company were more appropriate for this study. The composers, director and librettist were very helpful during this study.

6.3 Suggestions for further research

As mentioned above there are still a number of areas not included in this study that need to be explored. There are opera companies in South Africa with repertoires similar to that of the East Cape Opera Company. However, some have been criticized for adopting the western operas only. Research may be undertaken in this area and I wish to pursue this research in the future.

Many western operas are available in a number of languages. More existing western operas may be adapted and made available in isiXhosa. This will require translation skills and terminology development. Material guiding isiXhosa composers and translators would also be very useful. This will encourage the production of isiXhosa operas, promote intercultural and cross-cultural communication and form part of our modern literature in both African Languages and Music disciplines.

The ¹¹composers mentioned in this study had African music training as a small part of their music degrees. It is recommended that South African music schools and universities should be encouraged to offer the same amount of African music as that of western music so that students can be equally knowledgeable in both areas. At some stage of learning, music intercultural communication theory as developed in this thesis may be one of the requirements or be available as a choice in the music degree.

¹¹ Caplan, the Composer of the *Moon Prince - Inkosana yenyanga* got most experience through working with Prof Tracy in his band and also studied ethnomusicology which counted for 20% for his Bachelor of Music (BMus) degree at Rhodes University (Caplan 2012). As for Cassidy, the composer of *The Clay Flute*, he never had any formal training in African Music (Cassidy 2012).

6.4 Contributions of the study and concluding remarks

This thesis has attempted to offer a fresh perspective regarding both literary and intercultural studies. This has been done by applying aspects of literary and intercultural theory to code-mixed and code-switched operas performed largely in isiXhosa and English by the East Cape Opera Company. The thesis furthermore speaks to the idea of musical intercultural communication as a theoretical basis which should be taught, possibly as part of African Language Studies and Music Studies in a South African society which is becoming increasingly multicultural in nature.

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Appendix A: Full musical score of *The Moon Prince - Inkosana Yenyanga*

(FOR EXAMINATION ONLY)

**Appendix B: 2005 production of *The Moon Prince - Inkosana Yenyanga*, on DVD by the
East Cape Opera Company
(FOR EXAMINATION ONLY)**

Appendix C: 2006 Production of *The Clay Flute* by the East Cape Opera Company, on DVD

(FOR EXAMINATION ONLY. DVDs CAN BE FOUND AT RHODES UNIVERSITY MUSIC LIBRARY)

Appendix D: List of interviews

Boyle, N. 2012. Former artistic director of the East Cape Opera Company. 04/10/2012.

Caplan, A. 2012. The Composer of *The Moon Prince - Inkosana Yenyanga*. 30/08/2012, 08/09/2012, 10/09/2012, 20/10/2012

Cassidy, B. 2012. The Composer of *The Clay Flute*. 11/10/2012

Lloyd, G. 2012. Founder and Vocal Director of the East Cape Opera Company. 2010, 2011, 2012

Matibe, Y. 2012. Soprano Singer in the East Cape Opera Company. 2012

Mkwanazi, Z. 2012. Baritone Singer in the East Cape Opera Company. 2012

Milisi, M. 2012. Musical Director of the East Cape Opera Company. 2012

Schultz, C. 2012. Alto Singer in the East Cape Opera Company. 2012

Zikalala, A. 2012. Tenor Singer in the East Cape Opera Company. 2012

Tracy, A. 2012. Retired professor, ethnomusicologist, promoter of African music, composer, band leader, and actor 15/10/2012

Khumalo, S. 2009. South African Singer, sang in Opera Africa. 2009