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Dramaturgical Activism to Disrupt Xenophobia:

A Case of the Kangaroo Zulu Dancers in Durban KwaZulu Natal, South Africa

Master's thesis in Choreomundus – International master in Dance Knowledge, Practice, and Heritage
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Abstract

This study accounts for my journey with the Kangaroo Zulu Dancers (KZD), a youthful dance outfit based in Durban, to discover how they use indigenous traditional Zulu dances to fight xenophobia. Drawing on existing research on dance activism, I anchored my study on constructivism and interpretivism. The critical theory, social transformation theory and performative theory underpinned both my methodology and interpretation. I applied multiple methods to analyse the data which I had collected through netnography. A large amount of text prompted me to use discourse analysis, while I used dance transcription and movement analysis for the dances. The text analysis helped fill some gaps by explaining relational interactions among the characters, causes of conflicts and resolutions. The results revealed that the KZD used theatre techniques and dance to tell a story. Intrinsically, the dances themselves do not carry literal meaning but are essential in advancing the story. My conclusion was that any dance could have given similar results. Methodological gaps resulted from a lack of sufficient observation due to COVID-19 restrictions. The KZD could only premier the dance drama in virtual spaces, making it difficult for the researcher to immediately follow up on the audience. Perhaps future studies need to look at how the audience reacted to the performance. There is also a need to conduct comparative analyses and artistic research to construct a model for dance to disrupt xenophobia in South Africa.

Dedications

I dedicate this work to all the people of Africa and their endeavours to bring peace and prosperity to the great continent.

Abbreviations and Acronyms

COVID-19	Coronavirus 2019
GDPR	General Data Protection Regulation
ICERD	The International Convention on the Elimination of All Forms of Racial Discrimination
KZD	Kangaroo Zulu Dancers
LMA	Laban Movement Analysis
NSD	Norwegian Centre for Research Data
NTNU	Norwegian University of Science and Technology
SADC	South African Development Community
SDG	Sustainable Development Goals
UNDP	United Nations Development Programme

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CHAPTER 1: General Introduction

1.0 Introduction:

The purpose of my research is to understand how the Kangaroo Zulu Dancers (KZD) have used dance and drama as a tool to disrupt xenophobia[1] in Durban, KwaZulu Natal, South Africa. The inquiry resulted from a culmination of inevitable curiosity stemming from the apparent paradox I perceive in their effort to promote peace using warrior dances. The KZD are deeply rooted in their predominantly indigenous Zulu warrior traditional dances. The collected information gives exciting insight into how the KZD use these characteristically violent dance routines to counter xenophobia.

I could not carry out participant observation in the absence of physical-presence fieldwork due to the Coronavirus disease 2019 (COVID-19) travel restrictions. Consequently, I depended on netnography to collect data, a method that limited my observations to engagements with informants in virtual spaces. I interviewed my informants and collected pictures and videos, which I stowed in a database[2]. I classified my data through a continuous process of analysis informed by my research question (Spradley, 2016). To carry out a structural analysis of the dance movements, I notated them in Labanotation (Guest, 2013; Jones, 2009; Fügedi, 2016; Martin and Pesovar, 1963). I also transcribed the interviews with the assistance of a paid-for service from an online digital application[3]. I wrote down the poems, song lyrics and speeches from the dance drama.

1.1 Background to the study

As a citizen of the Southern African Development Community (SADC), I have directly and indirectly been affected by xenophobia in South Africa. Xenophobia remains a threat to regional peace, as international reactions proved in September 2019[4], and the global United Nations Development Programme (UNDP) Sustainable Development Goals (SDG) (UNDP, 2020). The International Convention on the Elimination of All Forms of Racial Discrimination

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[1] xenophobia: 'Xenophobia, or fear of strangers, is a broad term that may be applied to any fear of someone who is different from us. Hostility towards outsiders is often a reaction to fear' (Suliman, Garber and Rutkow, 2018)

[2] https://docs.google.com/spreadsheets/d/1PiKNBY4qV-wz7tg-r16Zw6FDHMOq5SmB/edit#gid=647264195

[3] https://www.temi.com/

[4] The September 2019 xenophobic attacks in South Africa triggered protests in several African countries. https://observers.france24.com/en/20190905-protesters-zambia-nigeria-drc

(ICERD) targets all forms of discrimination based on tribe or race. Xenophobia is one of the empirical signs and symptoms of racial discrimination. It is, manifestly, a threat to peace and, therefore, by default, a danger to the UNDP's Sustainable Development Goals (SDG) because 'all 17 Goals interconnect, meaning success in one, affects success for others' (UNDP, 2020). Narratives on xenophobia in South Africa have a bearing on race and tribal relational perspectives in Africa and the world. It is one of the overarching issues that contribute to negative narratives on Africa.

This research explored how the KZD responded to xenophobia through contemporary dance-drama in South Africa's Durban, KwaZulu Natal province through one of their pieces, *Dance Musicking Against Xenophobia*. To avoid the risk of side-tracking and consequently treating xenophobia as my research problem, I avoided giving a comprehensive historical account of xenophobia in South Africa. Table 1 below should suffice to provide a brief background to the problem the KZD have embarked on solving.

Province	Number of Incidents	Number of 2018 incidents
Gauteng	212 (40.1%)	17
Western Cape	111 (21.0%)	3
KwaZulu Natal	67 (12.7%)	11
Limpopo	40 (7.6%)	1
Eastern Cape	33 (6.2%)	0
Mpumalanga	22 (4.2%)	1
North West	20 (3.8%)	8
Free State	19 (3.7%)	0
Northern Cape	5 (1.0%)	1
Total	**529 (100%)**	**42**

Table 1. *Xenophobic violence incidents by Province, 1994-2018 (Mlilo and Misago, 2019:3)*

According to Reuters (Yahoo News, 9 September 2019), one of the deadliest xenophobic attacks in May 2008 left 62 people dead, 670 injured, and at least 50000 Mozambican and Zimbabwean immigrants voluntarily deported to their home countries. Perpetrators also left a trail of massive looting and destruction of immigrant-owned property. In the latest wave of xenophobic attacks in September 2019, xenophobic South African indigenes killed 12 people and, again, displaced thousands of foreigners in Johannesburg (Amisi et al., 2011).

1.2 Defining the Field. (Geographical)

This subchapter describes and explains the physical research field, South Africa's Durban, KwaZulu Natal. Figures 1, 2, 3 and 4 geographically situate Durban on the African map. Furthermore, I explain the conceptual field by situating my informants socio-economic, cultural and political descriptors.

Figure 1. *The location of South Africa on the map of Africa (www.freeworldmaps.net) 2020)*

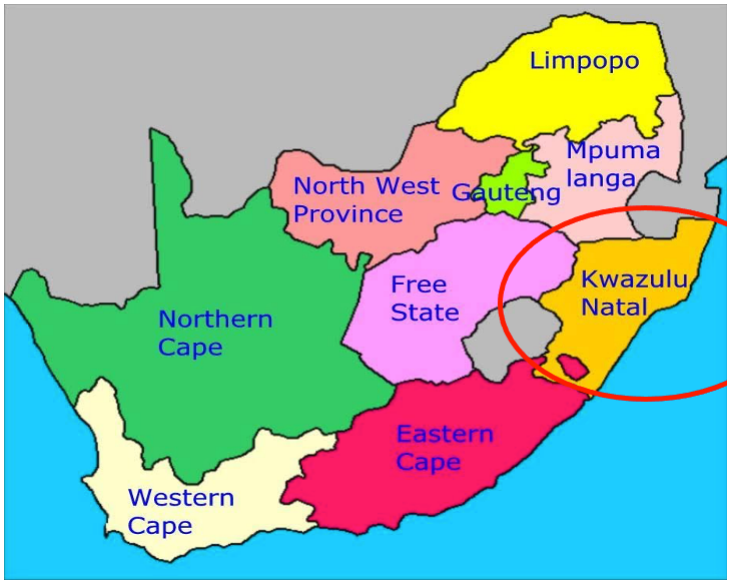

Figure 2. *Kwa-Zulu Natal province on the map of South Africa (Google Maps, 2020)*

Figure 3. *The location of Durban (Google Maps, 2020)*

Figure 4. *uTshaka Marine World: Kangaroo Zulu Dancers' Performance Venue (Google Maps 2020)*

1.3 The Kangaroo Zulu Dancers (KZD)

According to Wordsmith (2019), the KZD are a group of young Zulus who formed a professional dance company in 2017. Among other dances of indigenous origin, they perform 'Zulu dance (*Indlamu*), Gumboot Dance, *Ushameni* Dance, *Isikhuza* Dance, *uMzansi* Dance, *Pansula* Dance as well as *Tswana*'(sic) (Wordsmith, 2019). The group's founders formed it to ensure continuity and preservation of their cultural dances by transmitting them to the younger generation. Keeping the youth from the notoriously violent streets of South Africa was also a priority to the founders.

Figure 5. *Kangaroo Zulu Dancers logo (Kangaroo Zulu Dancers, 2017)*

Figure 6. *Kangaroo Zulu Dancers deliver electrifying performance on East Coast (Swartbooi, 2019)*

Figure 7. *Kangaroo Zulu Dancers perform for passengers on Azamara Quest cruise ship, Durban, KwaZulu-Natal Province, South Africa, Africa (Bottle, 2020)*

Figure 8. *The Kangaroo Zulu Dancers going through their rehearsals in the wilderness, far from residential areas, to avoid crowds (Gasa, 2020)*

1.4 Motivation

What motivated me to carry out the study is that, as an immigrant in South Africa, in 2008, I had a direct encounter with xenophobia. The mobilisation of bodies to commit destruction of other bodies makes me wonder if it has anything to do with South African warrior dances that I have studied and understood to be violent. The idea of how a Zulu dancer would create a dance theatre from Zulu dances to confront xenophobia seized my imagination.

After several attempts to locate a dance piece that explores xenophobia, without success, one of my contacts, during the preliminary search, Mr Gasa, the director of the Kangaroo Zulu Dancers, expressed his interest to choreograph a dance theatre to meet my requirements. One of the interviewees confirmed that the KZD created the dance theatre in response to my request. In a way, I played the devil's advocate. Whether he already had the idea before meeting me or not, Mr Gasa provided me with an opportunity to investigate my research question thoroughly.

1.5 Goal/Aim and Objectives

My study aims to establish the elements, features, and themes of a dance choreography by the KZD to fight against xenophobia in Durban in South Africa. As reflected in the above aim, the specific objectives of the study are:

1) To examine the aspects of dance production employed by the KZD to address xenophobia issues in South Africa.
2) To find out ways in which the KZD use dance production to fight against xenophobia
3) To explore the challenges faced by the KZD in using dance production to disrupt xenophobia
4) To establish the KZD's dance production techniques and approaches towards conflict resolution.

1.6. Research Question

How do the KZD, grounded in their traditional dances, predominantly warrior dances, use dance to disrupt xenophobia?

1.7. Significance of the study:

1.7.1 Problem-solving: The dissertation aims to provide artists and relevant government ministries with information on how to use dance, alongside other methods, to discourage the build-up of xenophobic hate speech, feelings, and violence against foreigners and to promote peace. The study also provides a foundation for further studies to work out a methodological construct to disrupt xenophobia and caustic narratives.

1.7.2 Theoretical contributions: My study is yet another addition to reference study materials on theory in the fields of; Social and Cultural Sciences, Humanities, Performing arts, Heritage and, specifically, Ethnochoreology and Dance studies. I hope that the study will give other scholars and me a kickstart to further research in the fields mentioned above.

1.7.3 Methodological contribution: This study is another contribution to testing netnography as a data collection method in pandemics. Future researchers and scholars will gain from examining the trends in how I executed my research by identifying gaps, strengths, and weaknesses therein. Netnography will, therefore, face realistic prospects of improvement as researchers seek ways to avoid my pitfalls and close the gaps in my methodological processes.

1.8 Definition of key terms

This section defines some of the salient terms I used in the study.

Xenophobia, ubuntu, dance, choreography, and Zulu dances

Xenophobia

Yakushko (2018) defines xenophobia as anti-migrant prejudice. According to Phillipas (2014), '[T]he word "xenophobia comes from the composite Greek word "ξενοφοβία" with two components: the first component is "xenos" (ξένος) that means "foreigner," and the second one is "phobos" (φόβος) and it means "fear"'. Sundstrom and Kim (2014) agree with Phillipas's (2014) classical definition but content that post-modern xenophobia engenders other emotions than just fear. '<...> envy, resentment, or feelings of incongruity may be experienced first, and these may or may not precipitate fear' (Sundstrom and Kim, 2014). This definition of xenophobia by Sundstrom and Kim (ibid) resonates with Greimas and Fontanille's (1993 [1991]) semiotics of passion (more discussion on this one, in chapter 2).

Ubuntu

Ubuntu is an abstract noun derived from the common noun *umuntu* (person) in any Nguni languages, including isiZulu, isiXhosa, isiNdebele, and others whose mention here is not necessary. Loosely interpreted, *Ubuntu* espouses the characteristics that inherently justify one's being *umuntu.* Nguni speakers (and indeed many ethnic groups of Bantu origin in East and Southern Africa with phonetic and spelling variations of the same term) use the word to discriminate social misfits from the socially acceptable. If one is labelled as lacking *ubuntu,* one becomes either an outcast or a candidate for corrective rebuke. It is not uncommon to have conflicts rising from arbitrary labels of lacking *ubuntu*. Bolden, 2014; Mugumbate and Nyanguru, 2013; Ngubane-Mokiwa, 2018; Obadire, 2018 define *ubuntu* as an African philosophy closely resembling humanness. These authors assert that *ubuntu*, however, means a lot more than humanness. I will have more discussion of *ubuntu* in chapter 2.

Dance

The word dance tends to elude definition in multi-cultural contexts. According to Fenton (1997:118), 'The concept "dance" is useful only if there is an indigenous cultural equivalent'. Scholars, however, generally agree that 'dance is the movement of the body in a rhythmic way, usually to music and within a given space, for the purpose of expressing an idea or emotion, releasing energy, or simply taking delight in the movement itself' (Mackrell, 2020).

Choreography

'Choreography is the art or [practice] of designing sequences of movements of physical bodies (or their depictions) in which motion, form, or both are specified. It is the act of designing dance' (Blank and Golovach, 2021).

Zulu dances

Zulu dances refer to indigenous South African traditional dances of Zulu origin, such as the warrior dance *Indlamu.* More information on *Indlamu* and other South African dances is in chapter 4.

1.9 Chapters outline:

In chapter 1, **General Introduction**, I outline the **background of the study** where I explain what inspired or motivated me to embark on this study. Most importantly**,** I define and describe; the field, purpose of the research and outline my aim, objectives, research questions, delimitations, limitations of the study, the challenges I encountered during data collection and the steps I took to mitigate those challenges. Chapter 2, **Literature Review and theoretical underpinnings;** looks closely at how other authors, academics and researchers have dealt with themes and questions like my study's. Web searches through key terms led me to epistemological and ontological theories promulgated by; sociologists, anthropologists, ethnographers, phenomenologists, ethnologists, ethnochoreologists and even ethnomusicologists to explain the existence and quality of certain phenomena concerning my research question. Concerning academic writings and authorial voices on relevant topics, I discuss the theoretical perspectives underpinning my research. In Chapter 3, **Research Design and Methodology**, I outline and justify the data collection methods I employed. I highlight my positionality with a reflexive view to illuminate any likely instances of biases detrimental to the reliability and credibility of results. In Chapter 4, **Data Presentation and Analysis,** I use multiple approaches to analyse the different forms of data I collected from the field or constructed in and out of the field. I use the late American professor of Anthropology Spradley's (2016) theme analysis for my textual analysis. I also use 'Lithuanian-born French linguist, lexicologist, and semiotician' (Budniakiewicz, 1998), Greimas's narratology, discourse theory and semiotics of passion (Greimas and Fontanille, 1993 [1991]; Hebert and Tabler, 2019; Schleifer, 2016 [1987]). To understand the drama and dance movements, I used Schechner's (2003 [1977]) Performance theory as well as Laban Movement Analysis (LMA) (Guest, 2013; Jones, 2009; Fügedi, 2016; Martin and Pesovar, 1963). Throughout the

discussion, I present empirical material (films, descriptions, photographs etc.). Sections of my write up engender personal reflections and reflexivity and, as of necessity, are, therefore, written in a less formal style than others. In Chapter 5, I summarise and conclude, giving recommendations for further studies. Lastly, I close with a reference list and appendices.

1.10 Delimitations of the Study:

To conclude this chapter, I now spell out the parameters I confined myself in carrying out this study. To effectively execute my study, I narrowed my focus to a manageable physical and conceptual space. The scope of the study, for instance, is limited to one choreography by the KZD, and its analysis does not go beyond the theme of dance activism against xenophobia and related subthemes. I, therefore, intentionally avoided including any other productions from either the KZD or any other dance companies. Furthermore, it was not my interest to include a detailed historical account of xenophobia in South Africa. Finally, this study does not purport to provide solutions to the problem of xenophobia in South Africa.

CHAPTER 2: Literature Review and Theoretical Underpinnings

2.0 Introduction:

This chapter reviews works by other scholars on similar themes, topics, and theoretical considerations to develop a conceptual framework that informs and guides the study. The framework draws on anthropological, philosophical, and sociological theories that have shaped the interdisciplinary field of sociocultural sciences. The concepts I discuss in this chapter are *Ubuntu* (which I have already defined in chapter 1), dance activism, the Critical Theory, the meaning and role of dance in social transformation, constructivism, interpretivism and the performative theory. The inherent fluidity underlying cultural sciences precludes absolutism, inherently lending such research to constructivist and interpretivist approaches. Throughout the discussion, I show how these theories link to each other and my research question. My conceptual framework is double-pronged, informing both content and methodology.

2.1 Conceptual framework: Towards an indigenous epistemology, theories, and concepts

My research question (How do the KZD, grounded in their traditional dances, predominantly warrior dances, use dance to disrupt xenophobia?) requires that I frame it within Applied Ethnochoreology to figure out how other people have previously tackled similar questions. Therefore, my conceptual framework is composed of authors who have looked at dance activism and advocacy issues. To complement Applied Ethnochoreology, I review theories from other disciplines such as Philosophy, Sociology, Psychology, Education, Anthropology, Phenomenology, and others; all this with the research question in focus.

2.1.1 Ubuntu and Dance Activism

Kate Pope (2013), a choreographer, teacher, and dance activist originally from the South-eastern United States, believes that dance activism is a powerful tool in addressing society's ills. One of South Africa's most controversial dance artists, Zodwa Wabantu, joined the growing number of artists to register their displeasure against the perpetrators of xenophobic attacks in September 2019 (Kyle Zeeman, 2019). Zodwa's story prompted me to find out what South African dancers have done on the performance stage to address xenophobia. Like Shapiro (2016: 4), 'I discuss the possibilities of art and address dance as aesthetic activism'. My search led me to the writings of South African 'performer, choreographer, and researcher...'

as well as a faculty member of the University of East London Doctor Sarahleigh Castelyn (2018), in which she, among other things, analyses the concept of *ubuntu* as embodied knowledge expressed and shared by activists in a march against xenophobia in 2015[5]. She concludes that '[T]hrough the mobilisation of bodies marching against xenophobia, we see *ubuntu* in play' (Castelyn, 2018: 39). Through this conclusion, Castelyn conjures images of bodies transcending the capabilities of semiotics and semantics to express *ubuntu. Ubuntu* is an African philosophy that, in variable nomenclature, cuts across the whole of Sub-Saharan Africa (Mugumbate and Nyanguru, 2013; Ngubane-Mokiwa, 2018). The term is a Nguni abstract noun from the noun *muntu*, plural *abantu,* which means human being(s). One can loosely translate *ubuntu* to humanness, but it means a lot more than that (Bolden, 2014; Mugumbate and Nyanguru, 2013; Ngubane-Mokiwa, 2018; Obadire, 2018). The alleged absence of *ubuntu* often invites rebuke from others. In Zimbabwe's Shona and Tonga languages, it is referred to as *unhu* and *vumunhu,* respectively. Ubuntu's 'sense … is perhaps best conveyed by the Nguni expression "*umuntu umuntu ngabantu*", which means "a person is a person through other people"' (sic) (Bolden, 2014: 1). This statement premises sociocultural consensus and espouses the sanctity of life. *Ubuntu,* therefore, became a rallying point and lethal tool against apartheid as it contrasted the dehumanising policies of the apartheid regime before South Africa's independence and majority rule in 1994. *Ubuntu* is used to fight injustice, but the definition is arbitrary, depending on who defines the injustice and the context. It is common in my language to hear statements alleging that someone lacks *ubuntu* simply because he has decided to be different. Similarly, it (*ubuntu*) had an othering effect (desirable at that time) in dealing with the apartheid scourge. However, this othering effect of *ubuntu* creates a paradox that makes its interpretation arbitrary. It falls short of clarifying what happens if a person fails to fit among the people defining *ubuntu* in certain contexts. One of Ngubane-Mokiwa's (2018) findings is that despite claims that *ubuntu* is '…about acceptance of another human being in all shapes and forms…' (sic) (pp.2), segregation against people living with disabilities still existed among the Zulus at the time she carried out her research. Ngubane-Mokiwa's findings show that even in the context of *ubuntu*, exclusion exists. In my view, the paradox that has always shrouded *ubuntu* is that socialites and politicians cite it with unforgiving intolerance to diversity. From empirical evidence, some black South Africans use *ubuntu* to justify xenophobic attacks because they believe they are fighting injustice. To them, migrating to South Africa is an injustice committed by people who lack *ubuntu.* The more fluid

[5] https://youtu.be/RZnbr0EA8fc

the concept of justice/injustice becomes, the more arbitrary the concept of *ubuntu* also becomes. Given the preceding, I posit that, for instance, while *ubuntu* is desirable, it inherently espouses an element of exclusivity pronounced by its inclusivity. There is no way one would include without excluding (Ngubane-Mukiwa, 2018). 'As long as a group manifests its cohesion by segregating the "in-group" from the "out-group" and succeeds in remaining different, it can maintain its identity.' (Giurchescu, (2001: 115). Ubuntu is arbitrary and has its limits; it ends where it starts. The statement "I am because we are" indirectly implies othering. It does not espouse diversity, and anyone who fails to fall within the 'we' becomes the other. Much as it unites the same persuasion, *ubuntu* can precipitate overt divisions between conformists and dissenting opinions. When dealing with dissenting voices, *ubuntu*, I have observed, overtly sanctions violence. By the same token of *ubuntu*, mobs mete out mob justice against women who put on miniskirts, sexual perverts, and thieves. The questions that come to mind in such cases then are: Does *ubuntu* condone violence? Is *ubuntu* present in situations where people commit wrong to correct another wrong? From empirical evidence, I have concluded that some people have used claims of *ubuntu* to foment violent demonstrations in the guise of activism.

Activism in black South Africa has consequently tended to be a violent reaction precipitated by a growing feeling of otherness whose origins date back to the struggle against colonial apartheid. Black South Africa's embodied bodily experiences seem to feature violent reactions meant to help the body protect itself or escape from violent threats from the other. Dance researchers refer to Zulu dances as warrior dances that inherently fit into the matrix of violence by nature. Would it mean then that embodying [South African-ness] is equivalent to embodying violence? Castelyn (2018) and Harris (2002) lay the blame for South Africans' embodied violence and the consequential xenophobic flares squarely on the history of apartheid. They both, however, do not explain how *ubuntu* exists side by side with this violence.

My study aims to investigate to what extent dancers can apply Castelyn's preceding claim of the suitability of South African dance regarding Zulu embodied movements to disrupt xenophobia. Castelyn (2018) analysis two dances, *Homeland Trilogy* (2016) by Lliane Loots of Flatfoot Dance Company and a YouTube video recording titled *New Durban Bhenga Dance 2017: Stop Xenophobia.* She concludes that the two videos are a discourse aimed at disrupting xenophobia. Without a transcription of the movements, Castelyn (2018) uses descriptive

analysis to derive meaning. My initial plan was only to use transcription (Laban notation), structural, choreomusical and descriptive analysis to find out how the Kangaroo Zulu dancers co-opt what Castelyn has persistently referred to as violent movements to communicate anti-violence propositions to the audience. Subsequently, however, after data collection, I realised the need to add textual analysis to the analysis methods. The KZD's performance has many songs, poems, and speeches, loaded with meaning to compliment the dance in its quest to disrupt xenophobia.

2.1.2 The role and meaning of dance, Critical Theory and Social transformation

One of the preoccupations of dance studies has been to find meaning from dance movements. 'Dancers' bodies are used as a means of expression; perhaps we could say the dancer "speaks". Dancers' bodies are used as vehicles through which motion and dance languages are accessed by the choreographer to communicate and articulate meaning to an audience'(sic) (Loots, 2010:107). Scholars of dance have invariably premised that dance is a mode of communication (Giurchescu, 2001: 109). Such proclamations firmly situate the body as both a subject that acts as well as an object that is acted upon (Merleau-Ponty, 2002). 'Dance, whether religious or secular, aesthetic or sinful, historical or current in form, has been theorised and criticised as a creative art, as an anthropological phenomenon, evaluated as a social construct, and as a semiotic text to be read' (Huntington, 2014: 26). '…dance is nothing more than a text written by the body signifying how we experience and give meaning to our world' (Shapiro, 2016: 12). Citing Schmidt (1973: 14) and Constantinescu (1983), Giurchescu (2001: 110-111) presents dance as a 'multidimensional cultural text' whose meaning is dependent more on arbitrary 'non-choreographic components such as pantomime, expressive or codified gestures, facial expression, music verbal utterances…' Giurchescu, (2001: 111). From the citation above, Giurchescu concludes that choreographic components are peripheral in determining the meaning of a dance. Giurchescu (ibid) further argues that 'dance is not the repository of meaning but produces meaning each time it is performed' (sic) (110). This assertion challenges the view that reduces dance, and by association, the body, to an object/container, highlighting it as a subject capable of acting upon objects and other subjects to produce meaning.

Furthermore, this conclusion from Giurchescu is credible because dance is fleeting, and one should not consider anything after it as the same dance. Later, any attempt to dance again can

be a nostalgic mental reflection, a representation or re-presentation of the same choreographic elements but can never capture the same essence or communicate the same meaning to anyone reflecting on it or to a new audience. In other words, dance is 'transient' (Keali'inohomoku, 1980: 8 in Fenton, ibid: 118). Dance does not remain in place after dancers have performed. The remains in our memory and all [attempts] to re-enact it are just its residues. The meaning of any dance is therefore contextual. Dance and its meaning cannot be absolute and fixed. Citing Hughs-Freeland (1991: 346), Fenton (1997: 119) warns that preoccupation with meaning in dance makes the observer miss what the community values most. The audience determines the meaning of dance or any other piece of art. A conglomeration of influences that include past and present; cultural, political, ideological, economic experiences, among many other variables, determines the meaning that a dance consumer comes up with.

Nevertheless, to reduce the subjectivity raised in the previous paragraph, Shapiro (2016) focuses on meaning that brings social change. '…here, my focus is on dance as a form of intervention in our social realities, as an action for the purpose of effecting self and social change and promoting social justice' (Shapiro, 2016: 19). Advocates of change can use dance to steer change towards a preferred direction. In other words, dance can be a carrier of change. 'Dance is a powerful symbol. It does not only allude to the changing world but becomes an instrument of change' (Giurchescu, 2001: 110). Both Shapiro and Giurchescu's claims resonate with the Critical Theory, both in its narrow and broad sense.

In the narrow sense, The Critical Theory refers specifically to proposals by a group of philosophers referred to as the Frankfurt School (James, 2021). 'Some of the most prominent figures of the first generation of Critical Theorists were Max Horkheimer (1895-1973), Theodor Adorno (1903-1969), Herbert Marcuse (1898-1979), Walter Benjamin (1892-1940), Friedrich Pollock (1894-1970), Leo Lowenthal (1900-1993), and Eric Fromm (1900-1980)' (Corradetti, 2011). In its broad sense, critical theory refers to several ideas that deal with specific socio-political challenges. James (2021) picks 'feminism and critical race theory' as examples of critical theories, and; I would also add decoloniality to this ever-expanding list of critical theories. The basic tenet of the Critical Theory is the centrality of 'social emancipation' as its goal. Social justice, which Shapiro (2016) seeks to achieve through dance, is synonymous with social emancipation. Dance, therefore, is viewed by Shapiro as a tool to achieve what the critical theories aim to achieve.

> What is required is an aesthetic process that directs us towards critical understanding, empathy, and imagination. Historically, the arts have always played a critical role [in] helping to see 'what might be'. Dance, particularly, has provided us with ways of understanding culture, history and human desires seeing both who we are and who we might become (Shapiro, 2016: 19).

Closer home, Firenzi (2012) argues that Zulu kings used to assert and exhibit their authority and bring social order and discipline among the rank and file through *Indlamu* (Zulu warrior dance). Firenzi (ibid) claims that the rigorous demands of hundreds of dancer-warriors keeping in synchrony demanded a high level of discipline. To outsiders, the sight of thousands of dancers moving to the king's pleasure was proof of how powerful the king was. The KZD demonstrate this role of dance in the performance when the king restores order by invoking dance. The choreographic synchrony of the highly sophisticated movements of the gumboots or *Indlamu* dancers is symbolic of discipline and order reminiscent of military displays. The message is very clear from the king that if one needs to call for order and discipline, one should invite dance.

2.1.3 Constructivism and interpretivism

While the KZD are illustriously devoted to putting together a dance theatre to address xenophobia, it remains up to the targeted audience to either appreciate the message or not. In this section, I look at theory paradigms that play a significant role in explaining what determines the target audience's reaction to the production.

'…Philosopher and emeritus professor of psychology at the University of Georgia, research associate at the Scientific Reasoning Research Institute, and adjunct professor in the Department of Psychology at the University of Massachusetts Amherst' (Wikipedia, 2021) Ernst von Glasersfeld (1975), developed radical constructivism epistemology from his interpretation of Jean Piaget's (1937) theory of child development. The epistemology assumes that ontologically,

1. Knowledge is not passively received but is actively built up by the cognising subject.
2. The function of cognition is adaptive and serves the subject's organisation of her experiential world, not the discovery of an objective ontological reality Mohrhoff (2008: 18).

Simply put, our world (knowledge) is what we make it. Considering individual differences and experience, the assumption from constructivism, knowledge or the truth, is not absolute but arbitrary. 'The constructivist or interpretivist believes that to understand this world of meaning one must interpret it' (Schwandt (1994: 222). The resultant interpretation depends on the experiential knowledge of the interpreter. Elucidating each one separately, Schwandt (ibid) demonstrates that interpretivism is a stand-alone epistemology. The two, however, lean heavily on each other because constructed knowledge influences the interpretation and vice versa.

Without explicitly pointing out what I was supposed to look for, these two epistemologies informed my methodology. Unfortunately, the onset of the COVID-19 pandemic denied me a chance to interact with the audience in the field. I only managed to interview, online, one devoted fan of the KZD who attended the video filming: more of this in the next chapter. As the reader shall see in chapter three, where I discuss my methodology, I relied on the interpretation given by my informants before I ventured to draw my conclusions. I also read widely around the title using specific search words to find more information from different sources.

2.1.4 The Performative Theory

In his *performative theory*, the American performance theorist, theatre director, author, editor, and University Professor Emeritus of performance studies, Schechner (2003[1977]) asserts that all activities are performative.

> Performance is an inclusive term. Theat[re] is only one node on a continuum that reaches from the rituali[s]ations of animals (including humans) through performances in everyday life—greetings, displays of emotion, family scenes, professional roles, and so on—through to play, sports, theat[re], dance, ceremonies, rites, and performances of great magnitude (Schechner, 2003 [1977]: x).

Schechner constructs fan and web structures to show how all human activities are interconnected. He also points out shared qualities that render these activities performative.

> Several basic qualities are shared by these activities: 1) a special ordering of time; 2) a special value attached to objects; 3) non-productivity in terms of goods; 4) rules. Often special places—non-ordinary places—are set aside or constructed to perform these activities in (Schechner, 2003 [1977]: 6).

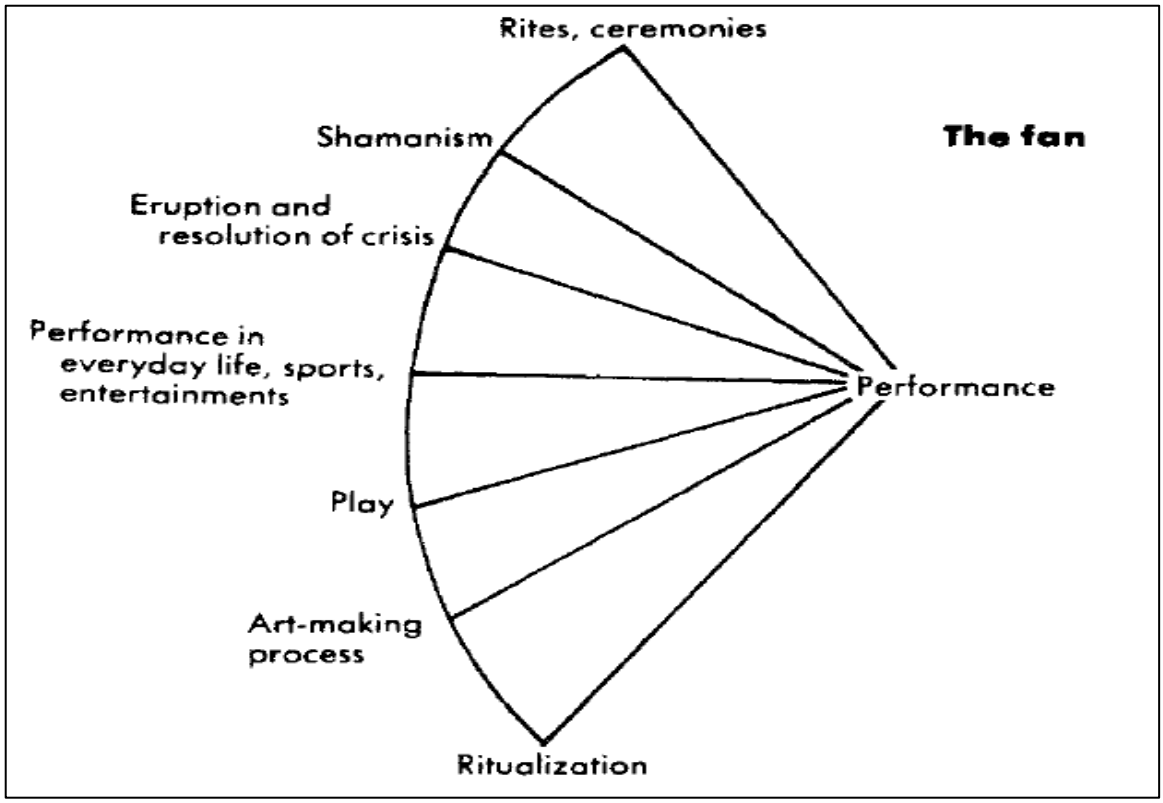

***Figure 9**. The Fan showing that human activities are performative (Schechner, 2003 [1977]: ix)*

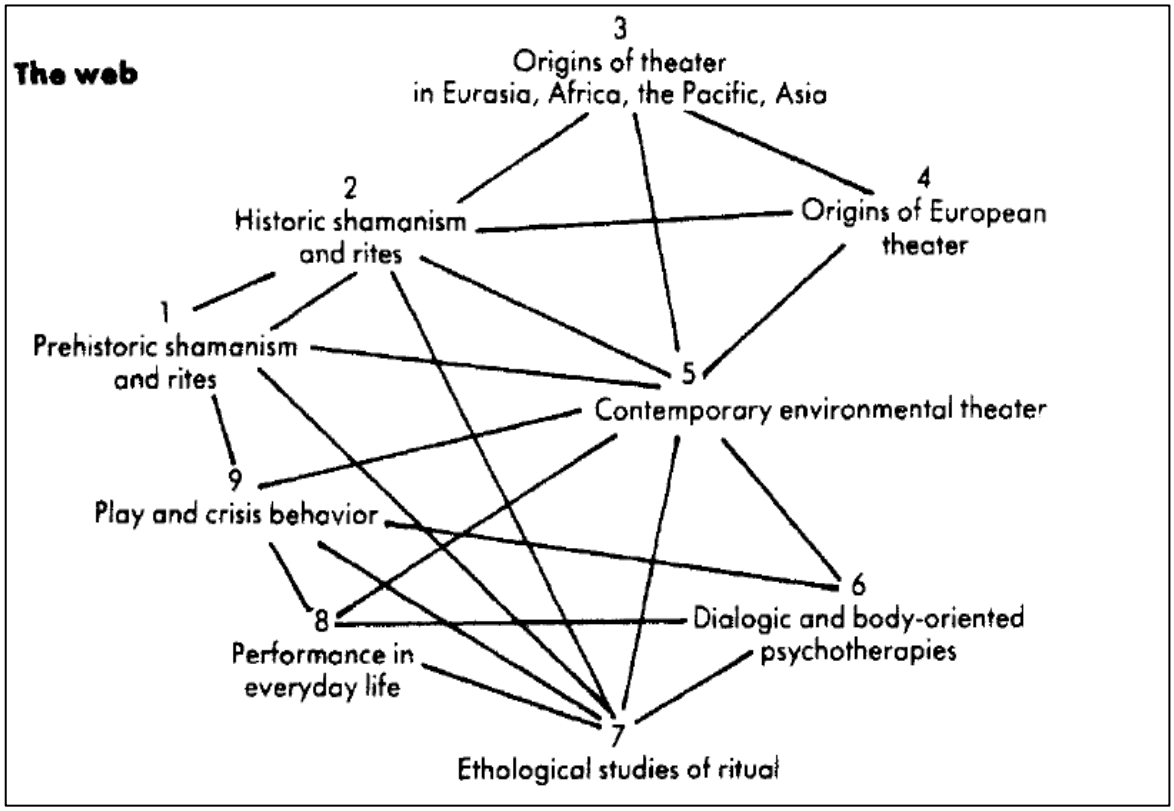

***Figure 10.** The web showing how theatre is linked to everyday life activities and rituals (Schechner, 2003 [1977]: ix*

One of the features of the KZD's performance against xenophobia is its conformity to the dictates of theatre concert dance. In the interviews, virtually all the respondents admitted that the dances they performed were neither purely traditional nor purely new creations. Traditional in this sense refers to an attachment to the precolonial history of the Zulu. According to Firenzi (2012), this dynamism in Zulu dances is a continuous process attributable to colonialism and the advent of concert theatre dance. The desire to perform for and please a paying audience has put pressure on performers to create new dance forms, going beyond the provisions of traditional material. Interviewees revealed that the body flipping and summersaults are not originally part of *Indlamu,* for instance. Just as most other African dances have failed to escape the hegemony of colonial cultures, *Indlamu* has lost its original traditional context since white mine owners and employers started promoting it as a means of controlling black mineworkers (Firenzi 2012). Therefore, the dance transformed from its traditional warrior dance functions to fit squarely into contemporary environmental theatre settings. *Indlamu,* thus, has lost its identity as a warrior dance to become a performative item for entertainment and education. *Utshaka* Marine, the KZD's performance venue, is a tourist attraction resort centre predominantly frequented by foreign tourists. Therefore, the new status of *Indlamu* renders it suitable for use as a tool to disrupt xenophobia. The only question that remains then is to what extent the KZD are ready to sacrifice their earnings from *Ushaka* Marine, and, instead, perform for their ordinary xenophobic South African audience.

2.2 Chapter Summary

In this chapter, I reviewed other authors, researchers, and academics whose works address similar themes as mine. The purpose of the chapter was to identify and explain theories on dance meaning and activism and how these interact with other cultural elements in inherently dynamic conditions. Central to the whole discussion are theories of constructivism, interpretivism, critical theory and social transformation whose nature is intrinsically compatible with the fluidity and arbitrariness of cultural constructions. I also looked at the indigenous African concept of *ubuntu* and how it engenders the sanctity of life. I also discussed the performative theory to help explain the theatrical approach adopted by the KZD to disrupt xenophobia. The theories will underpin my analysis in chapter 4.

With a touch of reflexivity, the next chapter, **3. Research design and methodology** justifies the research methods I used to gather data. It also explains the inevitable research-plan changes precipitated by unforeseen circumstances, such as the onset of the COVID-19 pandemic.

CHAPTER 3: Research Design and Methodology

3.0 Introduction:

This section explains the research methods I used to collect data, why I chose those methods, and my position in the field. Reflexivity is central to my research methodology selected. This account should give any interested researcher enough information to replicate my research and credibly compare the results with mine.

3.1 Entering the field: Netnography substitutes Ethnography

After contacting Vumani Gasa in early February of 2020 on the social media platform Facebook, I established a sustained flow of information exchange with him on the social media platform WhatsApp. I introduced myself to Vumani on the 26th of February (See Appendix 11) and explained the purpose of my study, my choice of KZD and my planned itinerary. Our communication developed into a daily exchange to build a solid rapport for ethnographic procedures. Nevertheless, the airline cancelled my flight booking to South Africa as governments across the globe imposed lockdowns to curb the spread of the pandemic.

My research supervisor quickly responded to the challenge by preparing and delivering lectures on netnography (Kozinets, 2011) as a substitute for ethnography. Since my entry into the field had already taken place through netnography, I quickly adjusted my plan, but I kept hope alive that COVID-19 would ease in the short term and allow me to travel to South Africa. Unfortunately, that never came to be.

3.2 Positioning in the Field: A Reflexive Narrative

My relationship with Vumani and the KZD was important, especially since I had to delegate all the data-collection tasks. My positionality in the field (Parker-Jenkins, 2018; Nilsen, 2010) constantly shifted in response to the unfolding situation. From several years of personal experience in ethnographic fieldwork, I have learnt that the field has the inevitable tendency to render the researcher with social labels that are in constant flux depending on situations and the perceiver. The social positioning, either as perceived by the researcher or by potential informants, determines to a great extent the level of access to information the researcher will have, which, in turn, determines the amount and quality of information the researcher can access (Parker-Jenkins, 2018; Nielsen, 2010)

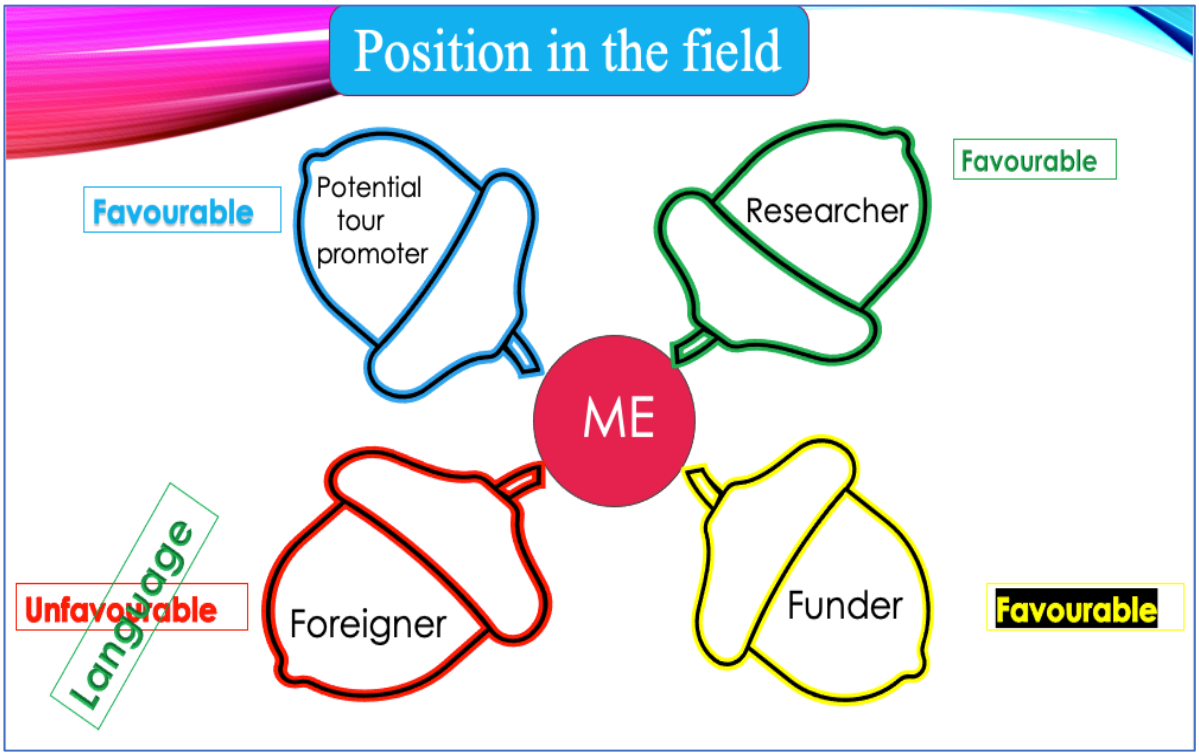

Figure 11. *An illustration of my four positions in the field from the perspective of the respondence.*

The first issue regarding positionality revolved around the ethics of payment of informants (Srivastava,1992). From my correspondence with Vumani, it became apparent that I had to spend some money to gather any meaningful information from KZD. Here was a group of people that depended solely on public performances for a living, confronted by the uncertainties of a lockdown whose duration the government could not determine. The KZD needed a bailout since their source of revenue had been choked by the lockdown. I would not blame them for positioning me as a potential client. Although I made it clear that I was operating on a zero budget and that I could not pay them, my conscience kept on asking me why I should expect them to give me their time for free (Parker-Jenkins, 2018). The position they placed me in as a potential funder was, after all, a favourable one if I was to avoid any retribution that could result in sabotage. Ultimately, I offered to give them a token of appreciation, and Vumani was agreeable to the arrangement.

The following narrative is an account of anecdotes showing the social construct that shaped my perceived positions in the field from my informants' perspectives and mine.

When I commenced my fieldwork, I could not help being apprehensive due to the social positioning I considered myself to be in courtesy of the nasty experiences I had had in the past

as a black immigrant in South Africa. I still wonder, even now, how I would have handled the situation in the field if COVID-19-induced lockdowns had not compelled me to resort to netnography/ digital ethnography. The apprehension I felt was how I viewed myself as a representative of one of the black foreign immigrant groups targeted for xenophobic attacks by black South African nationals. Apart from fearing for my safety, I risked failing to muster enough courage to ask questions about xenophobia, the central object of my enquiry. This position is also laden with biases that could drown any semblance of reflexivity if not checked. However, I allayed my fears during one of my initial preliminary interviews in the process of establishing my field contacts. In one of his WhatsApp messages, Mr Vumani Gasa, the director of the KZD, addressed me in his native Zulu language. Inadvertently, I responded in Zulu, and his response transitioned me from an outsider to an insider. The following is the conversation that ensued between us:

> *[09:25, 4/2/2020] Vumani Gasa: Thanks a lot(sic), my brother. Wow, you know IsiZulu?*
>
> *[10:37, 4/2/2020] Ethnochoreology Mundus[6]: Ngiyakhuluma IsiNdebele Kanye futhi ngiya thetha isiXhosa ngoba bazienza official languages paye eZimbabweni. Inkosikhazi yami nguMaNdlovu waseMandebeleni futhi laye uyakhuluma. Ngiyatemba lawe uyazi I ihistory yamaNdelebe. Bebavele ezanzi nenkosi yabo uMzilikazi njengoba babebaleka uTshaka.* (sic) (I speak isiNdebele and isiXhosa because they are official languages in Zimbabwe. My wife is a MaNdlovu from the Ndebele ethnic group, and she also can speak both isiZulu and isiNdebele. I believe you know the history of the Ndebeles. Led by their king Mzilikazi, they fled from Zulu land, away from king Tshaka
>
> *[10:38, 4/2/2020] Ethnochoreology Mundus: I am not very good(sic), but I just try. I have the passion because I married a Ndebele. All my children can khuluma* (speak isiZulu). *Kkkkk*
>
> *[10:56, 4/2/2020] Vumani Gasa: Hahahaha ai ngiyakuzwa bhuti ngiyajabulake ukuthi* (I hear you brother and I am happy that) *you can talk*
>
> Interview extract (04/02/2020)

In short, in this conversation, Vumani Gasa expressed his pleasant surprise to find that I could speak his native language, IsiZulu. He addressed me as "brother". I felt a surge of relief as I

[6] My WhatsApp name at the time I communicated with Vumani.

relished the rising prospects of being viewed as an insider. I realised the leverage this positioning afforded me as far as access to data was concerned.

Further confirming favourable insider perspectives that were likely to positively impact my data collection, Ayanda Mungadi, the choreographer, requested that I use my presence in Europe to help the dance group secure a tour. Despite doubting myself, I envisaged an opportunity in this request to align my position for easy access to information (Parker-Jenkins, 2018). Careful not to give a concrete promise, I neither turned down the request nor consented. I found it essential to leave the prospects open, in case, after COVID-19, I might just get an opportunity to act as a tour promoter for my informants. A tour promoter/organiser is vital to any artist, and I could take their request as a job opportunity. However, I had no experience in that area of the art business.

Apart from viewing me as a tour promoter, other informants saw me as a potential funder or, instead, as a potential client, a paying consumer of their art products. Mr Vumani Gasa, the director, alluded to this position at the onset of our engagement when he promised to draw up an invoice for me. To avoid getting trapped in debt, I had to stop this right at the initial stages of the relationship but without appearing to be undervaluing the business side of the group's endeavours. Artists and economists consider the art business an integral socio-economic activity; hence, I had to be careful not to sound like an exploitative scammer to avoid jeopardising my prospects of collecting reliable data. I eventually negotiated (Parker-Jenkins, 2018), and they settled for a token of appreciation/ donation since I was operating on a zero budget. That placed me in the position of a donor or funder, and I fulfilled my promise without putting myself into dire financial straits.

3.3 Sampling and the selection of research informants

Sampling refers to selecting a manageable representative group of a larger population to study and draw conclusions that can be deemed applicable to the larger population (Ekka, 2014). I used the *Purposive or judgmental sample,* 'one that is selected based on the knowledge of a population and the purpose of the study' (Ekka, 2014:27). Being a case study, the purpose of my research inherently required that 'those being interviewed fit a specific purpose or description.' (Ekka, 2014: 27).

***Sample 1*:**

The KZD directly involved in the production and performance of the dance theatre on xenophobia made my first sample. This sample comprises two categories, the dancers on the one hand and the dance trainers or choreographers on the other.

Sample 2:

The second sample, also based on purpose or judgement of relevance, comprised the audience attending the performance. Contrary to what I had planned, the KDZ had to film the production's premiere without an audience due to COVID-19 restrictions. Still, my informant, Mr Vumani, managed to avail one onlooker, Kwenza Ndlovu, who had the single privilege to witness the premiere.

3.3.1. Key Informants and Interviewees

The whole production involved forty dancers. However, it was not necessary to interview every one of them. Following my sampling guidelines, I picked on key informants only, and the first one was Vumani Gasa, the director of the Kangaroo Zulu dancers. I carried out three interviews with him; two of them were group interviews, while the other was one-on-one. Of the two group interviews, one was a self-confrontational interview. The other one-on-one interviews were with Ayanda Mungadi, choreographer and artistic director; Mhlonishwa Mchunu, dancer; Anele Mkhize, dancer and Kwenza Ndlovu, audience. Except for Anele, all of them participated in the group interview where I interviewed them one-on-one in the presence of others; and in the self-confrontational interview where I interviewed them as a group.

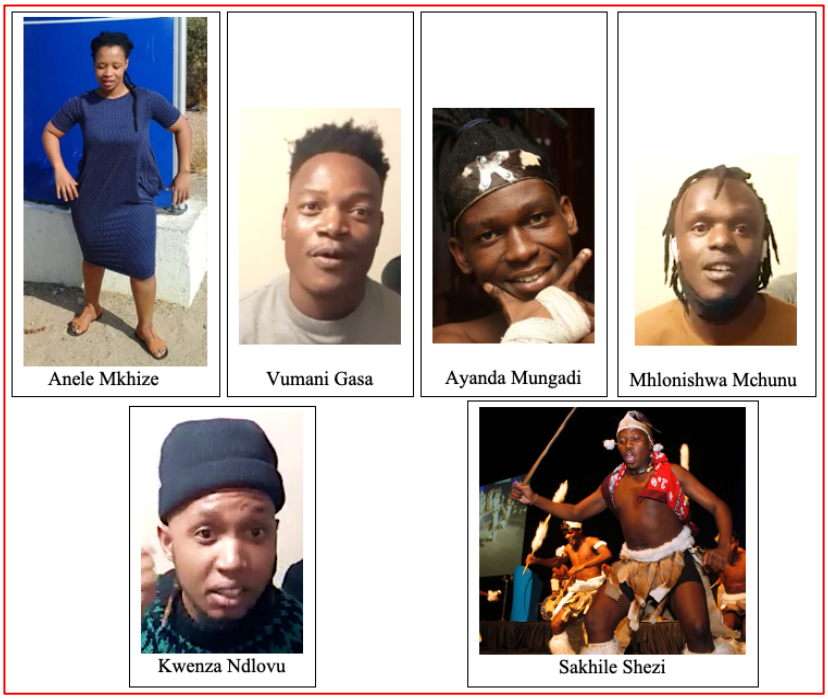

Figure 12. *A Collage of photographs of the informants*

3.4 Data collection, documentation, and structuring

Netnography (Kozinets, 2011) is the fall-back plan I had to follow to gather information from my informants after the COVID-19 global pandemic made it impossible for me to travel to the field physically. 'Netnography is an adaptation of ethnography' (Kozinets, 2011: 2). Ethnography (Spradley, 2016) which I had initially planned to use, involves staying with and observing the informant for extended periods while gathering information through video filming, interviews, photography, and participant observation (Spradley, 2016). Through netnography, I managed to collect information through all the techniques of ethnography except participant observation. 'Netnography really looks at the online communications or interactions that are already out there' (Kozinets, 2011: 2).

Nonetheless, limited observation was possible online during interviews and in analysing the video materials, I gathered from my informants. Things I had to observe included mannerism, language registers and relational dynamics, particularly in group interviews. Serendipity saved my day when my informants decided to assemble in one room for the online discussions instead of following my instructions to present themselves for one-on-one consultations. I avoided asking others to go out as I carried out the one-on-one interviews in a group. This set-up provided me with an opportunity to observe the relational dynamics among my informants, something that would not have been possible if I had insisted on isolating each interviewee.

I had prepared interview guides in advance, but I opted for semi and non-structured interview approaches where I memorised the questions and asked them in any order. This approach was convenient because I had to make the atmosphere as informal as possible, considering that the online set-up itself, by default, induced an atmosphere of undesirable formal rigidity. I also wanted to keep my eyes on the respondents, which could have been more effective in the real world than in virtual space. I also carried out a group interview where I encouraged any one of them to answer any question. After these one-on-one and group interviews, I then conducted a self-confrontational group interview where I played the video of the dance theatre production, pausing intermittently to ask questions.

I conducted all the interviews and video recorded them on the zoom.us digital platform. Following my specific request and instructions, the informants video-filmed the premiere of the dance theatre production in my absence. They uploaded the video on the social media platform YouTube for my access, and I subsequently downloaded it for analysis.

Facebook and WhatsApp messenger platforms also came in handy in my data collection. Apart from using individual WhatsApp inboxes, we created a group account to communicate our plans and ask questions that supplemented my interviews. On these platforms, I also asked follow-up questions that helped me to fill in any information gaps.

Therefore, my data collection method did not involve long periods of stay with the informants as is expected in traditional ethnography (Parker-Jenkins, 2018). No participation observation was possible, I could not photograph social events, and I could not learn local languages and culture. I still had to meet the objectives of my study somehow and, to do that, I borrowed Parker-Jenkins's (2018) ethno-case study approach, which is centred more on positionality than extended periods of immersion among the informants.

3.5 Ethical and Intellectual Property Considerations

Since my research proposed interactions with members of the public, performers and audiences, it required ethics approval from the Norwegian Centre for Research Data (NSD)[7] which provides data protection to research students and professors at the Norwegian University of Science and Technology (NTNU), where I conceived and developed my research idea. All participants filled in a participant information sheet and signed a consent agreement that they emailed me. The consent form spelt out the aims and objectives of the research and the implications of taking part. Where literacy was limited or written consent problematic, I sought permission to secure verbal consent. Participants were made aware that they can withdraw at any time. I will follow General Data Protection Regulations (GDPR), and all personal data will be anonymised and stored securely on a password protected device. I will follow the ethics of care and consent before sharing stories. My informants consented to have their identity published.

3.6 Chapter summary

Chapter 3 presents and explains the research design and methods I employed to answer the research question. It highlights the challenges (anticipated and unforeseen) I faced in the field and how I dealt with them. I also explain my positioning in the field, justifying every turn I had to make in response to changing situations.

[7] https://www.nsd.no/en/data-protection-services

In the next chapter, *4 Data presentation and analysis,* I present all the data I collected from the field. I then analyse the data, which consists of videos, interviews, pictures, and transcriptions of dances, songs, and poems, using multiple analysis methods.

CHAPTER 4: Data Presentation and Analysis

4.0 Introduction

In this chapter, I present and analyse the data I collected through netnography from my informants, members of the Kangaroo Zulu Dancers and one of their dedicated fans. I present this information in pictures, interview extracts and dances, poems, and song transcriptions. My research question[8] and objectives informed the rationale behind my data structuring choices. The overarching guide to my choice of data-structuring comes from Spradley's (2016) concept of domain analysis, taxonomic analysis, componential analysis, and theme analysis. My thematic categorisation of data is arbitrary but does justice to my goals. The classification has five broad themes; *causes of xenophobia, intervention, gender in relation to xenophobia, the intersection of religion and politics and the impact of props and costumes*. These categories are limited to what I observed the Kangaroo Zulu dancers using in their dance drama against xenophobia. Under causes of xenophobia, I noticed the 'politics of access; a struggle for political and socio-economic resources' (Adjai and Lazaridis, 2013:192) which, in turn, invokes the examination of human relations bordering on passions such as jealousy and or envy (Greimas and Fontanille, 1993 [1991]. Of the five themes, intervention is central to my research question. Different texts that include dance, drama, song, poetry, placards, and religion manifest these themes. In the interviews, the intervention also emerges several times, verbatim, in proposals from the interviewees. As with the other themes, the intervention appears virtually in all data formats. All the themes, gender, religion, politics, props, and costumes appear in the causes of xenophobia, intervention, or both. In addressing the causes of xenophobia, I invoked the writings of Greimas and Fontanille, 1993 [1991] on the semiotics of passion. The role and impact of props and costumes are the last categories of the thematic structure of my data. The whole process of structuring this data made me see some connections and gaps that were not apparent before. I highlighted some of the links and gaps in salient moments, like the incident in the following section. This account served as a moment of reflexivity in my quest for answers to my research question.

[8] My research question is, how do the Kangaroo Zulu Dancers, grounded in their own traditional dances, which are predominantly warrior dances, use dance to disrupt xenophobia?

4.1 Salient Moment: *Any congruency between the meaning of movement and intended message?*

My research question entreats a metaphor of a battle; on one side, xenophobia and, on the other, dance-musicking. This metaphor is the picture I had in my mind when I framed my research topic. It is powerful imagery; save for that, the protagonists are insentient beings in need of the human agency. What agency would be more befitting than mobilised bodies dancing against xenophobia (Castelyn, 2018[9])? The same body that dances is the one that may engage in physical conflict with that of the perceived foe but, bodies, detached from their minds, cannot process all the information they perceive.

I had to find these bodies, but I had not imagined meeting them on a computer screen rather than physically in the field. Due to COVID-19, my fieldwork plans had to change. Sporting a set of headphones, behind me a spacious room that resembles a state-of-the-art television studio on the Zoom digital platform[10], I am a pale representation of the ethnographer that I had envisaged I would be. My informants, four of them appearing on my laptop screen, are in a small, cramped room that looks smaller than the bed on which they are seated. Now and then, one or two of the men on the bed intermittently fidgets about or even disappears from the screen, presumably to attend to other calls that lie beyond the limits of the digital space available. The absurdity of dancing bodies, crowded on a small bed in a cramped room, would manifest itself moments later, as the dancers obliged my request to demonstrate some of the salient movements found in the dance piece in question. The demonstrator must figure out a suitable place for a clear view from the camera. As he moves the camera about, I experience ridiculous moments where I find myself cringing at flashes of dancing images of the ceiling, an empty white wall, a dazzling flash of bright light intermittently exchanging with dark passages of the underside of the bed. I should have been behind that camera; my thoughts are racing. Fortunately, though, my informants are doing the best they can in the given circumstances.

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[9] Castelyn, S. (2018) We All are Makwerekwere: Xenophobia, Nationality, Dance and South Africa. *Conversations Across the Field of Dance Studies.* XXXIX, pp. 38-41. Available at https://d1z6eg75w3adwx.cloudfront.net/images/DSA_2019_Conversations_FA.pdf (Accessed: 14 April 2020).

[10] Zoom is a cloud-based video conferencing service you can use to virtually meet with others - either by video or audio-only or both, all while conducting live chats. https://www.pocket-lint.com/apps/news/151426-what-is-zoom-and-how-does-it-work-plus-tips-and-tricks

One of the men is Mr Vumani Gasa, the director of the Kangaroo Zulu Dancers (KZD). Today is my first time to set eyes on him, or rather, on his animated image. Seven months before this inaugural and virtual meeting on Zoom, I had found Mr Gasa through his dancing group's Facebook account. Before that, I searched the web for a dance group working on a dance production to disrupt xenophobia. I had come across Castelyn's (2018) and Loot's (2018)[11] scholarly articles, but I wanted something fresh. Mr Gasa would turn out to be the only person to respond positively to my online quest for a dancer(s) involved in activism against xenophobia. I was astounded by the paradox that lies in the prospects of Zulu dances[12] being used to counter xenophobia, let alone by the Australian allusion[13] from the name of the dance group. That paradox is what awakened my curiosity. My quest was to discover how the KZD, grounded in their traditional dances, predominantly warrior dances, use dance to disrupt xenophobia. As the group director and not one of the choreographers or dancers, Mr Gasa could not clearly explain the connection between dance movements and the theme of xenophobia. He, therefore, handed me over to one of the choreographers, Ayanda Mungadi. I requested him to demonstrate what he would consider his most favourite dance movement in the production. Huffing and puffing, after violent kicking, spinning, and flipping like a demented warrior, Ayanda also failed to explain to me in what way his movements were congruent with the theme of disrupting xenophobia.

> **Interviewer EM** (22:55):
> Okay. Yeah. That's great. Thanks. Thanks. That's great. Great. Um, that movement it's, it's, it's a very powerful movement. It's, it's exciting. It needs a lot of energy. Um, does it have any special meaning to the main theme we are discussing?
>
> **Ayanda Mungadi** (23:16):
> Sorry,
>
> **E.M.** (23:19):

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[11] Loots, L. (2018) *Embodied storytelling: using narrative as a vehicle for collaborative choreographic practice – a case study of FLATFOOT DANCE COMPANY's 2016 HOMELAND TRILOGY (South Africa and Senegal*)., South African Theatre Journal, DOI: 10.1080/10137548.2017.1408422

[12] Traditional Zulu dances are classified as warrior dances due to their historical origins.
[13] A Kangaroo is an animal found in Australia, not in South Africa.

I'm asking if, um, it has any special meaning. Um, and what does it mean in relation to the theme of xenophobia? Does it have any special meaning?

A.M. (23:37):
Oh! Eh, it's like, before we start dancing, there. Yeah, in the story, remember the king? He said, he said that we must stop fighting and yeah and be together and dance, yeah. So, the dance style that I was doing is the first dance of the…, like **(gesture)** we're creating them. Let's see. Yeah. We were showing them that now we are in peace, so, it's like **(gesture)** yeah.

The incongruence between his vigorously aggressive demonstration and the desire to express peace cannot escape my notice. His intention to express peace is inconspicuous in the absence of text. Only through interpretation of the text do I get his intended message. Similarly, his gestures indicated in the extract above do not mean anything in the absence of the video.

Mhlonishwa Mchunu, one of the dance directors, also fails to connect the dance movements to the running theme of the dance production. By the time I interview Anele Mkhize, one of the female choreographers, I wonder if I should pursue the idea of the meaning of dance movements. There seems to be enough evidence that the Kangaroo Zulu Dancers' production is not dependent on the meaning of dance movements or dance-musicking. A great deal of meaning derives from the verbal and written text presented in the form of a drama.

It took time for me to realise that according to the preceding, I needed a shift of focus from the meaning of dance movements to the effectiveness of the combination of theatre, text, dance, and music to disrupt xenophobia. Continuous focus from interview videos to the KDZ theatre video production led me to think and see things differently.

The salience of the interview moment(s) is invariably confirmed in the film video of the dance theatre production. Four dances are featured more like incidences of causality to keep the plot in motion than derive any specific meaning. The first dance, *gumboots dance*[14], featured from 16:02[15] – 18:37, is meant to provide reasons for the employer to fire the dancers who happen

[14]https://drive.google.com/file/d/1Aa3BHIYN2qLm3YxRwovX8DmO6TCLcaeh/view?usp=sharing
[15]https://drive.google.com/file/d/1MGv1T47K7m2wNoOrfxJRxh5KPMIbf9ZO/view?usp=sharing

to be the locals while retaining the immigrants at work. The *dance-musicking* from the heavy stamping, hand-clapping and slapping of the wellingtons heightens the entertainment level of the production in a typical exhibition or spectacle way but gives no essentialist connotations to link the movements to the theme of xenophobia. Similarly, the second dance, *toyi-toyi,* a typical protest dance in South Africa, appears briefly from 24:26 to 25:02 to accompany the beatings of the foreigners. The performers intend to show a storyline that features causes of xenophobia, effects, and possible intervention to disrupt it. The third dance, *Indlamu*[16]*,* characterised by aggressive masculinity, displayed through heavy stamps, aerial leaps, timed heavy falls on hard ground, summersault flips and chilling chants, is exhibited as a celebratory dance marking the end of hostilities between locals and foreigners. Again, there are no hallmarks of essentialism linking the dance movements to the theme of peace and cessation of hostilities. If anything, *Indlamu* resembles aggression that, in its historical, cultural settings would cause panic among aliens. It is only through the declamatory verbal text from the chief and the pastor that the dance drama communicates the message intended by the performers. The last part of the celebrations, from 45:44, features a graceful dance, *inkwahla*, by 12 performers confirmed to be women by Anele Mkize.

All the aspects of the performance here are congruent. The music, the lyrics, the gentle and graceful movements, and the serene background of a gently rising mountain overlooking a modern urban setting, against the backdrop of a clear blue sky, all blend into an overpowering serenity that resembles the desires of this youthful outfit to bring peace between locals and *Makwerekwere*[17]. The meaning of peace-making is, at least, present here, more than in the other dances.

Against this background provided by the salient moment(s) in the interview(s), I see the futility of pursuing meaning in dance movements in an essentialistic way. The performers meant to present a story with dance in it but not necessarily through dance. While still interested in dance, I felt compelled to shift my focus. However, an exciting prospect of influencing the dance group arose from the group's request that I help them to choreograph movements that would tell the story with less verbal and written text. This request also allowed me to look at

[16] A Zulu traditional warrior dance by men
https://drive.google.com/file/d/1KRTe00PFNFOMjdIgatkk3i6q1V5XlSd1/view?usp=sharing

[17] South African indigenes use this term to refer to Foreigners of African origin.

advocacy as a role thrust by the Kangaroo Zulu Dancers. COVID-19, however, persisted, and travel restrictions continued to disrupt my research plan. COVID-19 lockdown regulations also disrupted the dancers' rehearsals, forcing them to go into the wilderness, away from crowds and law enforcers.

4.2 Textual data analysis through multiple methods

'The world can only be called "human" to the extent that it means something' (Greimas,1983 in Schleifer, 2016 [1987]).

This section is a meaning-making analysis of the video Dance Musicking Xenophobia by the Kangaroo Zulu Dancers. I use an interdisciplinary approach from sociology, anthropology, phenomenology, ethnochoreology, ethnomusicology and education. I combine several analytical models to unravel layers of meanings. I centre my textual analysis on the qualitative nature of Greimas's actantial narratology, discourse theory and semiotics of passion (Greimas and Fontanille, 1993 [1991] and performance theory (Schechner, 2003 [1977]) to produce layers of possible propositions (Huntington, 2014). I triangulate observations from the video with interviews to mediate the potential implications arising. I strive for a robust level of reflexivity by treating each layer of meaning as contextually correct without disqualifying the other. Throughout the analysis, I stay focused on my research question; *how do the Kangaroo Zulu Dancers, grounded in their traditional dances, predominantly warrior dances, use dance to disrupt xenophobia?*

4.2.1 Temporal analysis: and then and then

My first analysis is a general one, where I outline the chronological order of critical events in the video performance from 00:00 to the end. Temporality is an intrinsic property of any story, told, written, or enacted and, conflict is an essential ingredient to capture and sustain the reader's or audiences' attention. I, therefore, divide the storyline according to how conflict develops between local citizens and immigrants. For purposes of this dissertation, I shall refer to the creators of this performance as the writer or author. However, the work under analysis is not a written text but a video.

4.2.1.1. Prelude: Setting the mood of activism. (00:00-05:48)

The first section, from 00:00 to 05:48, is a musical and poetic prelude. The song that opens the drama is an adaptation of the first section of South Africa's national anthem. The choir modifies

Sontonga's[18] 1897 Zulu text and melody to suit the theme of their drama. They take the lyrics of the first three lines[19] precisely as they appear in the official anthem but compose new ones for the rest of the song. The first four lines are a prayer to God to bless Africa and enable unity among Africans. One of the lines bemoans the attacks on foreigners. The song adopts the call and response structure, a feature of most Zulu vocal music in contrast to the borrowed western strophic form of the official national anthem. The harmonies also sound improvised and different from the published song. The voice texture is rustic and untrained. During the interviews, the music arranger said the adoption and modification of the national anthem were deliberate. The performers wanted to avoid sounding western. They tried to maintain the Zulu flavour, which they did, using the call-and-response singing technique.

Different poets take turns reciting poems and intermittent chants and slogans. In the background, the singing of the national anthem continues to a certain point before the singers introduce a new song. This part of the introduction resembles protest activism or a political demonstration against injustice, an atmosphere strengthened using placards held up high by the performers. The text on the placards maintains the theme in the songs, chants, and poems.

4.2.1.2. Tell-tale signs of a brewing storm (05:48-24:10)

This video section develops and discriminates characters to clarify the story's flow of events and characters' utterances. Indigenous South African citizens, for instance, stand out from the immigrants and vice versa through what they say about themselves and the other. Tell-tale signs of conflict start emerging as the writer deliberately raises issues among the characters. The first conflict appears between vendors competing for customers and accusing each other of unfair competition. The accusations highlight the otherness of the immigrant vendor. The second conflict rises between immigrants and locals competing for jobs from a prospective white employer. The writer uses binaries to heighten the tensions between the locals and the immigrants. The two sets have no intersection. No member of each group belongs to both in all the activities in this section. One is either an immigrant or a local citizen, a hard worker, or a loafer. The writer makes the set of immigrants and the set of hard workers coterminous. Similarly, all indigenous citizens belong to the group of slackers and, therefore, get fired by the white employer. The love for dance, which the writer also exclusively attributes to local

[18] Enock Sontonga composed *Nkosi Sikelel' iAfrica* in 1897. It is the opening (A) section of South Africa's binary form (AB) national anthem.
[19] The first and second lines are in Xhosa, and the 3rd line is in Zulu.

citizens, creates causality, leading to the firing of the indigenous citizens and taking the tension between the two rival groups to another level.

4.2.1.3. Escalation of Violence/Crisis (24:10-25:03)

The drama builds up to a climax through the escalation of violence. The unfolding situation places a scene of two negative human experiences in juxtaposition. The first bodily experience involves *Toyi toyi* and random kicking and brandishing of weapons by the attackers. The second is a spontaneous somatic expression of a helpless body in agony, enacted by the victims of the violence. Alexander and McGregor (2020) and Castelyn (unpublished) describe '*Toyi-Toying* [as] a South African dance motif that occurs at protests and is a powerful piece of choreography that creates a charged atmosphere' (Castelyn, unpublished). More information on *Toyi toyi* will appear in the dance analysis section of this chapter.

4.2.1.4 Conflict Resolution and outro (25:03-49:36)

The drama has a closed plot because it ends with a resolution of the crisis. After the Christian pastor has failed to persuade the marauding xenophobes to stop the attacks, the traditional monarchy enters the scene and applies his power and authority to bring back peace and order. He addresses xenophobia as a pathology, a theme that manifests itself in the poems, songs, and chants at the beginning of the drama. He invites everyone to a healing and reconciliation process mediated through dance. The king's approach resonates with the proposal by Harris (2002) to treat xenophobia as a pathology that needs therapy.

4.2.2 Thematic segmentation and actantial analysis

To analyse the performance, I divide the data into five thematic segments (Spradley, 1980), *causes of xenophobia*, *intervention, the role of gender, the intersection of religion and politics* and the impact of *props and costumes.* Although there is an inevitable overlap, these themes are not solely based on the plot and story but are rather an arbitrary segmentation of the data collected. For instance, *prop*s *and costumes* is a theme that is not part of the story per se but a consideration that determines how the author treats specific themes. Costumes, for example, are used to mark a visual distinction between immigrants and indigenous citizens, for clarity, for the audience. That way, costumes are used to illuminate the anecdotal theme of inclusion and exclusion. The other three, *causes of xenophobia*, *intervention,* and *the role of gender* are themes treated in the story using special techniques that include discriminatory costuming aimed at preclusion of ambiguity.

4.2.2.1 Theme 1: Causes of xenophobia

The KZD's intention to disrupt xenophobia through a dance drama involves a build-up from a clear understanding of causality in the early stages of the story. Persuading the audience to see xenophobia as a vice requires convincingly demonstrating that one understands the causes of xenophobia in the first place. It would be disingenuous and problematic to bluntly condemn xenophobic acts without acknowledging that some genuine concerns are underlying them. It emerges in the interviews and the drama that immigrants have presented xenophobic South Africans with seemingly justifiable reasons for xenophobia. From the sensational sloganeering in the opening, the drama sobers down to more serious issues of gaining trust from the audience. The audience must not be left with the misunderstanding that the KZD are trying to tackle a problem whose origins they do not fully appreciate. In the following analysis, I use Greimas's actantial intermingled with the normative discourse analysis.

Temporal position 5:49 of the video marks the beginning of the story's plot, raising issues of causality. According to the actantial model of real-life society in South Africa (figure 14), the relationship between South African indigenes and *Makwerekwere* fits the definition of jealousy more than xenophobia. Notwithstanding that the common factor between jealousy and xenophobia is fear, the two types are different. The former kind of fear results from fear of losing material or abstract opportunities/gains to an opponent, while the latter pertains to fear of people of foreign origins (Phillipas, 2014). The competition for opportunities for better livelihoods by both job seekers and vendors points towards jealousy more than xenophobia. However, as Sundstrom and Kim (2014) point out, postmodern xenophobia invokes emotions that are more akin to jealousy than fear. While, according to Sundstrom and Kim (ibid), the use of the term xenophobia in postmodern times to refer to conflicts over material resources and prestige is justifiable, some academic quarters have defined the South African conflict between indigenes and immigrants as new racism (Adjai and Lazaridis, 2013). Tafira (2017) calls it 'black-on-black racism/intra-black racism' (pp.10) and explains it as a residue of colonial apartheid racism. In Tafira(ibid), Gqola (2008) and Mngxitama (2008) use the terms Negrophobia or Afrophobia. For this dissertation, however, I continue to use the term xenophobia in the context of Sundstrom and Kim's (2014) proposition.

As my analysis of Greimas's actantial models reveals, both Greimas and Fontanille's (1993 [1991]) and Sundstrom and Kim's (ibid) propositions are congruent with the events enacted by the KZD in their production; jealousy or envy is pivotal to the causes of xenophobia.

Figure 13. *One of the causes of xenophobia: A scene in the dance drama where the employer rebukes local Zulu men for engaging in dance instead of working like the immigrant workers on the right (Screenshot by the author)*

To support the assertion I pronounced above, I infuse Greimas' actantial model to analyse actions through the relationships among six classes of actants, subject, object, sender, receiver, helper, and opponent (Greimas and Fontanille, 1993 [1991]; Hebert and Tabler, 2019; Schleifer, 2016 [1987]). An actant can be a human character, an inanimate object, an idea, or a passion. The actants operate in three axes of binary oppositions. The first, the axis of desire, comprises the subject and the object. In simple terms, the subject is the actor, and the object is towards which desire is directed by the subject. The sender and the receiver constitute the axis of transmission. The sender is that which/who prompts the subject to act. The receiver is that which/who gains from the action. The third axis, the axis of power, comprises the helper and the opponent. The helper is that which/who supports the action through ideological or material incentive. Opponents are elements that are conflictual to the action.

Out of an infinite possibility of random models, I used one (see figure 14) to summarise the causes of xenophobia. This model is arbitrary, and any other person can develop a completely different model depending on the observer's position. This model problematises the society which the KZD are naturally part of in real life. I explain this model to later compare it to the

creative/artistic and story models. The storyline and artistic/creative models (figure 15 and 16, respectively) are, after all, inspired by actual life events from the same society as the KZD.

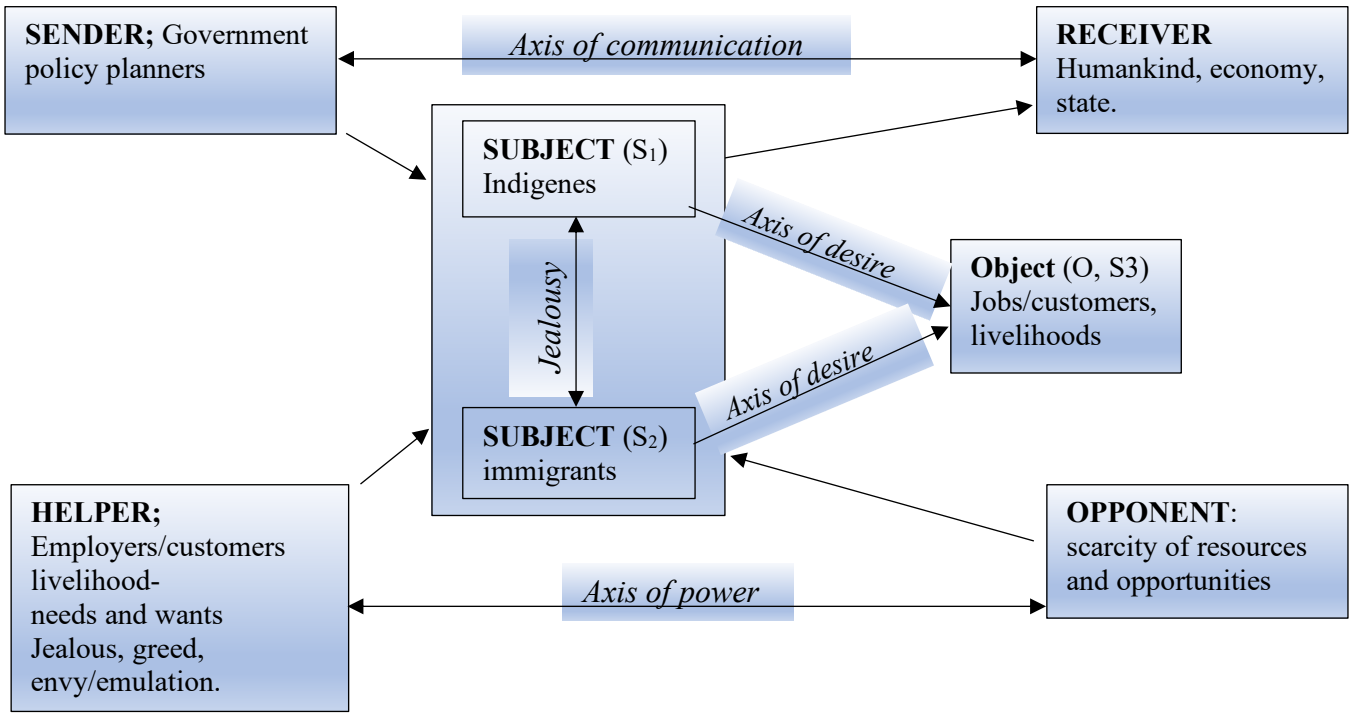


Figure 14. *Actantial Model 1. Model of the Society (authors' illustration to explain causes of xenophobia)*

The KZD's drama depicts events in actual life xenophobic societies. Figure 14 shows the actantial model of such a society. The model is my interpretation of Greimas's configuration of jealousy as a possible cause of strife, such as xenophobia. There are two subjects, S_1 and S_2, whose actions focus on the object I have labelled O/S_3. The three subjects form a triangle where both S_1 and S_2 have set their eyes on one thing, S_3 setting them up for a 'pathemic' configuration of jealousy (Greimas and Fontanille 1993 [1991]: 143). Both subjects have one sender, the Government, which has policies that allow legal immigrants to participate in economic activities alongside local citizens. Admittedly, some immigrants are illegal, but the majority possess special permits from the Government to stay and work in South Africa. The Government, therefore, as the sanctioning authority, is positioned as the sender. Both local citizens and immigrants' desires to get employment are encouraged by employers who hire and fire. Those who venture into private enterprises, such as vending, are inspired by the clients who buy from them. More helpers come in non-anthropomorphic actants such as the need to survive, jealousy or envy and sometimes, even greed.

Greimas and Fontanille (1993 [1991]) classify emulation as one of many other passions of jealousy. The same article asserts that emulation can quickly progress to hate, which, according to them, is another passion of jealousy. Several studies identify the search for metaphoric greener pastures as one of the causes of migration. Some emulation of the lifestyle of the indigenes is one of the passions that drive immigrants from their places of origin to new places. It is this emulation that Greimas and Fontanille (ibid) believe can turn into hate. This hate will consequently set the immigrants on a colliding course with the indigenes because both sides have set their sights on the same object of desire. The object of desire in the societal model comprises jobs, customers, housing and even women. In the two rivals, the object arouses two different passions of jealousy: emulation and disdain/hate.

In the event of both subjects succeeding in their endeavours, jealousy aside, the economy, humanity, the state and, generally, peace are the likely benefactors. The success, so much sort after by both parties, faces mounting challenges in the scarcity of resources and opportunities. I label these challenges as opponents, and their formidable opposition to the desires of both S_1 and S_2 fuel the pathemic relationship between the two competing subjects.

The dance drama storyline reflects a similar model. The rivalry enacted between the two vendors Mkhize (local indigene) and John (immigrant) *(08:46 - 09:05),* marks the jealousy that results from competing for customers.

> **Mkhize:** (brandishing a fighting stick and threateningly approaching John) *Wee' John, wee' John, k'yenza hini wokuthi zakh'imbahla zibize ngaphanzi kweyam imali?* (John, why are you selling your products at less than my prices?) *Uyabong'khuthi uthathe ama customer ami?* (You are here to grab my clients?)

Similar pathemic conditions appear between the local indigenes and immigrants in their competition for jobs *(10:0 - 21:19).* The white employer is conflated with job opportunities and, therefore, becomes an object of desire. The model resembles a love triangle because the object of desire, personified by the employer, can choose between the two contesting subjects. Ultimately, the relationship between the object and each of the subjects determines the relationship between the two subjects.

> According to the definitions, to its correlates and antonyms, it seems that jealousy is an intersection of the configuration for *attachment* and that for *rivalry*, these two

> corresponding to the relationship between the jealous person and the object … and the relationship between the jealous person and his rival …respectively.
>
> (1993:121)

'In fact, whites are rarely considered foreigners but tourists, investors and employment creators' (Tafira, ibid: viii), centring them as objects of desire. Tafira's (ibid) claim explains why there is no rivalry between white employers and black indigenes or migrant jobseekers. He is the cause of jealousy between the two subjects fighting for his attention, playing the two opponents against each other. In the enactment, he takes advantage of the cheap labour provided by migrant workers at the expense of the costly indigenes. The indigenes raise this allegation as they queue for jobs from the prospective white employer (10:08- 15:54) and, also later when the indigenes bring their complaints to Nduna, the king's aid. Citing Mngxitama again, Tafira (ibid) posits that 'the security and privilege of South African whites and the new black elite is fed by the everyday structural violence of poor blacks – who are trapped in that reality' (pp. viii).

In the job recruitment scene (10:08- 15:54), the indigenes issued loud complaints every time someone mentions that he is an immigrant in response to the white employers' questions about nationality. Oukiri and Chivhenga from Malawi and Zimbabwe, respectively, exacerbate the situation by offering themselves R5 apiece per hour to the employer (13:10 and 13:48) in contrast to the R25 per hour charged by Jonathan (11:31). "*Aibo! Abayazi mani*!" (Oh no! they don't know, man!) is the response of disapproval from the indigenes who feel that the migrants are deliberately lowering wages to beat competition from the locals. The white employer asks two questions whose answers from immigrants invite ire; Where do you come from, and how much do you expect to be paid per hour? The immigrants' responses to these questions prompt such utterances as 'You are here to come steal our jobs' (sic) (13:05) from the indigenes.

However, it is trite that the causes of xenophobia as presented by the KZD can be contested and probably even debunked through antithetical propositions. I have enough empirical evidence of denials of jealousy by xenophobic South Africans I observed in the two years, 2008 to 2010, I stayed in Cape Town. These claims by the KZD, therefore, need to be tested to minimise biased conclusions.

4.2.2.2 Theme 2: Intervention

The second actantial model (figure 15) analyses the storyline presented by the KZD in their dance drama and, I focus on the action whose mission is to disrupt xenophobic attacks. The axis of communication comprises the Zulu King as the sender, and the victims of the xenophobic attacks are some of the benefactors of the action. Furthermore, since peace is the aim, the receiver of that peace is all the characters in the story. Peace has no loser. As the sanctioning authority, the king sends dance, a non-anthropomorphic actant, to disrupt the attacks. As previously mentioned in chapter 2, the use of dance by kings to bring about social order is not a new phenomenon in the Zulu culture (Firenzi, 2012). My interpretation is that dance becomes the hero because it neutralises the opponents in the axis of power. Therefore, the helper actant gains the upper hand, and the king's mission, as the sender, is accomplished. To avoid obfuscation of the king's role, I posit that his physical participation in the dance expresses his sanctioning powers and does not render him a helper of his initiative, contrary to my initial interpretation and conclusion.

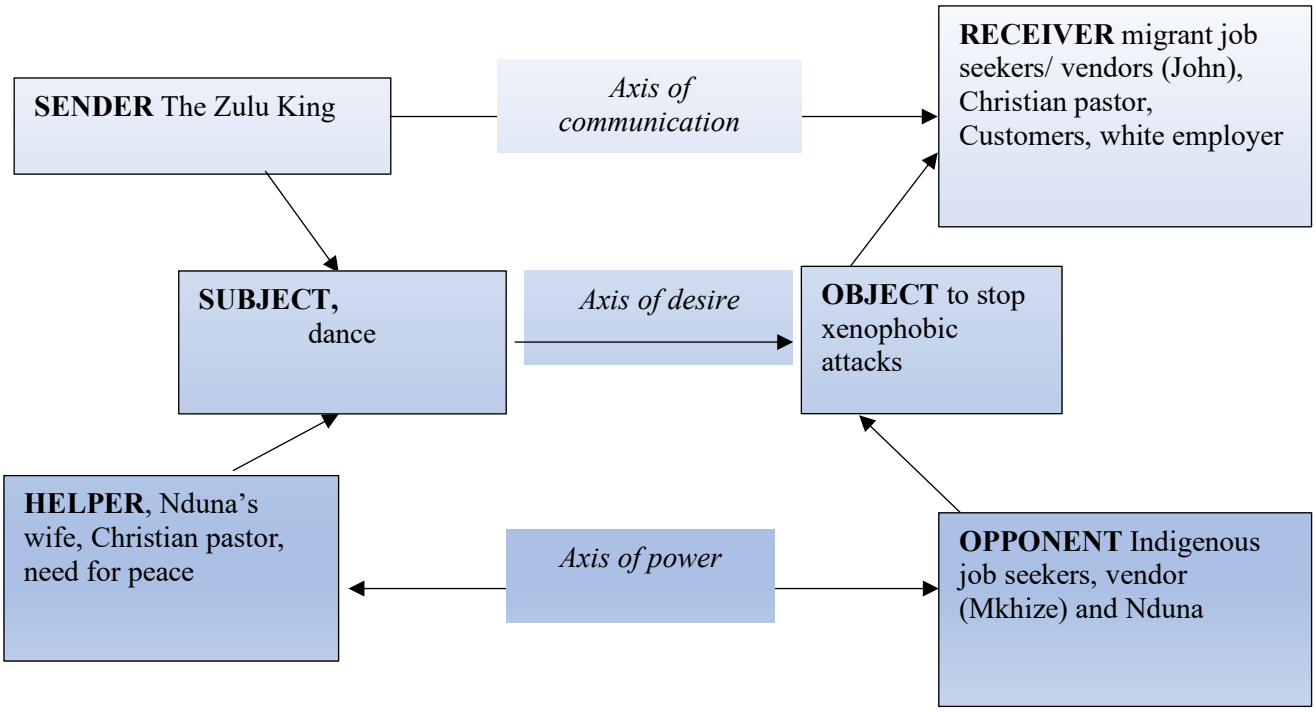


***Figure 15**. Actantial Model 2. Story/drama model (Greimas and Fontanille, 1993 [1991])*

Figure 15 is a model to explain the storyline in the KZD's performance. It is a single plot story following the structure of folk tales that Graimas used as examples in his models (Schleifer, 2016 [1987]). There is a sender, a hero, a villain, and a mission to be accomplished. Tension

builds up between the hero and the villain. The conflict resolves when the hero accomplishes his mission, despite the obstacles placed in his way by the villain. In the KZD's story, dance is, figuratively, send by the king to disrupt xenophobia. Dance accomplishes the mission, despite using the same bodies engaged in xenophobia moments before the king made his pronouncement. The model centralises dance as the hero (subject) who overpowers the body. The body shifts its focus from the corporeality of violence seeking to harm the other body to one of seeking pleasure through a choreographic partnership with other bodies. The body completes its story of intervention by creating a spectacular extravaganza that dissolves all the tension.

To further explore the theme of intervention, I also constructed an actantial model based on the artistic endeavours of the KZD as artists, informers and entertainers. The creative model, Figure 16, places me, the researcher, in the sender's position. I may not have commissioned the production strictly. Still, I played an advocacy role because the KDZ created the show in response to my request to study a dance drama on xenophobia. According to one of the interviewees, KZD conceived the production from my probing for a dance performance that explored xenophobia. Instead of telling me that they did not have a ready show of the nature I was looking for, the director of the KZD acted to avoid disappointing me. He promptly identified an opportunity that sounded like commissioning, and he intimated that he had a ready script that only needed rehearsals to put it together. As it emerged later during the interviews, the KZD do not script their performances. If the script was ready before my prodding him, it should have been in his mind, according to the interviewees' explanation of the KZD content creation process. He then gathered his group and explained how an opportunity had arisen. Realising that such a production needed some female dancers, the all-male group invited Anele's all-female group, Isabelo Sethu, to make it a collaboration. According to Anele, the KZD explained it as a commissioned job they hoped I would pay them. However, it turned out that I was just a poor student trying to meet his academic obligations. I requested them not to invoice me and offered a token of appreciation, and I ended up paying ZAR 3000, equivalent to about 152Euros. As I previously explained in chapter 1, my engagement with the KZD was a process of continuous negotiations since they always tantalised me until I paid something upfront whenever I wanted some information from them. I, therefore, positioned myself as someone who commissioned the work. That explains why I position myself as the sender in the axis of communication. However, I intended to discover how they would use dance to disrupt xenophobia more than provide intervention. Nonetheless, a researcher is a problem

solver, and if my initiative ended up solving more than my research problem, I do not regret taking the advocacy role. My influence manifests itself in the title of the YouTube video. The title is a replica of the initial topic I coined for my research. I asked the interviewees to explain the meaning of the title they had given their YouTube video, and none of them admitted that they had just copied my research title from the consent forms I had made them sign.

However, considering the creative process, I put myself in brackets as the sender to give prominence to the producers who worked with the subject.

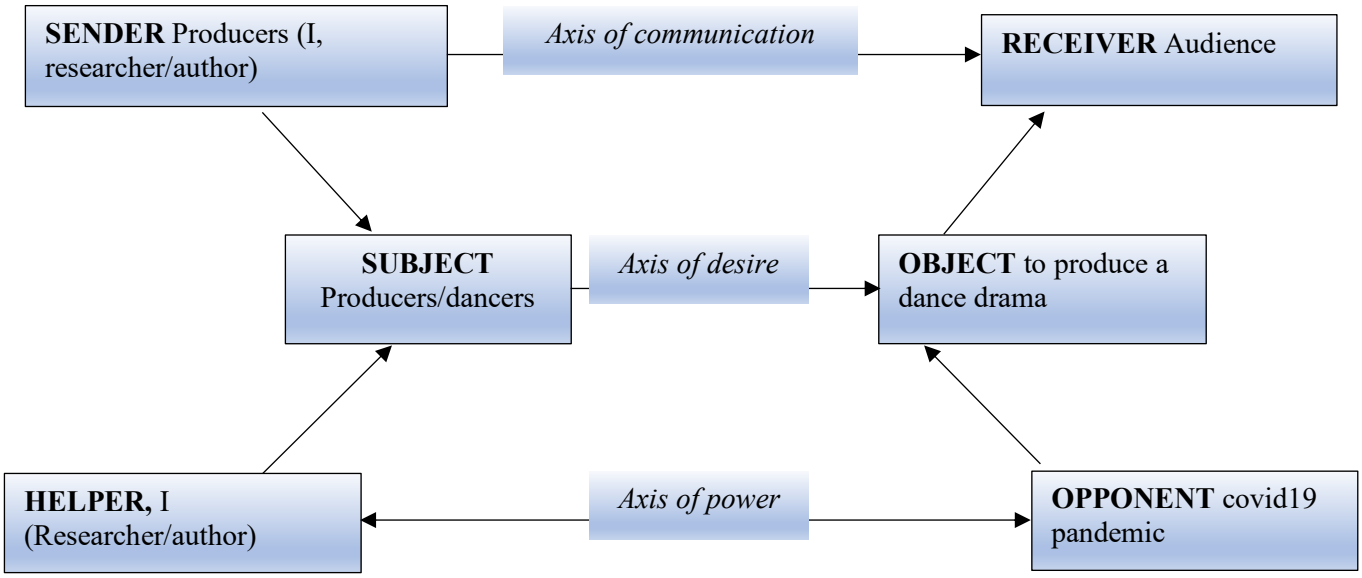


Figure 16*. Actantial Model 3. Artistic Model/ Model of spectacular pleasure (Greimas and Fontanille, 1993 [1991])*

Although it appears as if the KZD's aim is just to produce a drama, the main point is that the theatre was supposed to deal with a specific theme and to address a particular problem. In that regard, the model is suitable to explain the theme of intervention artistically.

4.2.2.2.1 activism as an intervention

The salience of the Critical Theory is in humankind's need to liberate one person from the other. In Critical Theory, Activism is one of the tools deliberately fashioned to achieve liberty. In their production, the KZD explore activism as a theme right from the beginning. The whole

production as an entity is activism because it aims at liberating immigrants from the ire of locals.

The use of placards, combined with the gesture of the raised fist,20 is reminiscent of the years of the struggle against injustices in apartheid South Africa. The chants and the songs all form a simultaneity of gestures and verbal language to resemble activism. Therefore, dance activism is one of the ways identified by the KZD as a tool to disrupt xenophobia. In summary, the whole performance is an enactment of activism, the singing, the chanting, the slogans, the poems, and the dancing.

4.2.2.2.2 Adoption of Cultural Elements from Makwerekwere

In five groups of eight to ten people each, the performers are in a cow-horn formation with women kneeling in front of the men[21]. According to the interviewees, each group represents an African country. To me, by familiarity, the most outstanding is the group whose representatives recite a Shona[22] text. The interviews revealed that the use of languages from other African countries shows appreciation for the immigrants. This dialectic of gesture sets a mission to disrupt negative feelings against foreigners. In line with this revelation, I investigated if the KZD used borrowed dance movements from other countries or if they have dancers from other countries in their group. The following is an extract from my interview with Vumani (VID2 of 7_Kangaroo Zulu Dancers 1 on 1 interview Clip 1).

EM:10:59 All right. Um, is there any, anything that you'd say you borrowed from the so-called, um, Makwerekwere... in your movements

VG:11:15 Uh, Yes, yes, yes. but I'm trying to remember the video. We normally do it when we're performing. There is a style [inaudible, consulting Ayanda]. Uh, there is a style, yeah, there is a style we borrow from, uh, especially in, I think it's from Nigeria if I'm not mistaken.

EM:11:48 Okay.

20 The raised fist is a symbol of people's power against injustice and is used in conjunction with slogans during protests and rallies in South Africa.
[21] My informants confirmed the gender distinctions here.
[22] Shona is the most widely spoken indigenous language of Zimbabwe.

VG:11:48 Uh, I don't know what to call this dance, but uh, yeah, yeah, there is a style.

EM:11:52 Okay, and you guys as dancers, um, I suppose we all borrow from others sometimes, but do, do you usually find it interesting to, let's say, look at some tribes from, let's say Mozambique, Zimbabwe, take their dance movements and try to mix them with Zulu, eh, dances. Do you sometimes do that?

VG:12:20 Yes, exactly. We do that; we do that.

The effect of mixing Zulu dances with dance movements from foreign cultures is a gap that I could have filled up by observing and interviewing the audience. Would the audience have been able to perceive the differences in the movements? Would it have made the indigenes appreciate immigrants? These are some of the questions I would have wanted to ask the audience if I had attended the performance.

The KZD mentioned one white person from the United Kingdom they had worked with earlier regarding members from other countries. I was not surprised that they worked with whites because xenophobia in South Africa usually targets black migrants from Africa. In the drama, however, a presumed immigrant from Pakistan allegedly marks the price of goods in his spaza shop to the disadvantage of indigenous spaza shop operators. Lwazi also mentions working with a dancer from Lesotho, but the Basotho are rarely considered *Makwerekwere* by South Africans. I was hoping to hear that they sometimes collaborate with Malawians, Mozambicans, Zimbabweans, or Nigerians since such nationalities are usually targets of xenophobia.

4.2.2.3 Theme 3: The role of gender

The influence of gender is particularly noticeable in the way women seem to exclude themselves if not excluded from the aggressive dance movements performed by men. Some verbal texts in the dance drama also highlight the exclusion of women from acts of xenophobia. The chief, for instance, rebukes his wife for involving herself in men's issues when she voices

her concern over the planned xenophobic attacks. It is not clear if this is a stereotype because, in the interview, Anele[23] fails to articulate the role of women in disrupting xenophobia.

E.M. (19:00):
Right, so generally speaking, what do you think is the role of women in fighting xenophobia?
Anele (19:21):
I truly don't know.
E.M. (19:23):
Okay.
Anele (19:27):
I truly don't know.
E.M. (19:27):
You wouldn't really understand?
Anele (19:33):
I don't.

However, all the female characters in the performance are excluded from roles that pit them against immigrants. In the vendors and customers' scene, both vendors are portrayed as men working to fend for their families while women are portrayed as spenders whose maximum challenge seems to be to decide how to spend money. They choose whether to buy from migrant or indigenous vendors during this process of determining how to spend money. Although this decision should be based on prices and costs of goods, the drama positions these women's spending patterns as one of the causes of the conflict between migrants and indigenes. Drawing on my observations and real-life experience in South Africa, I notice a misrepresentation of gender roles in this production. Most vendors in real-life South Africa, for instance, are women unless they are of foreign origin. Why would the KZD distort this view? Gender remains a sensitive issue to deal with in research, and, in this case, I notice how the drama seems to portray immigrants as all-male while local female indigenes favour immigrants. Why would the KZD's production not show immigrant women as vendors as well? These are some of the questions that my physical presence in the field would have helped to answer through participatory observation.

[23] Anele is the only female member of the KZD I managed to interview. She also leads her own separate group called *Isabelo Sethu* (Our calling /our mission/ our assignment).

Is Nduna's claim that xenophobia is a preserve for men's discussion and that women should not be involved a mere fluke? Considering that the KZD, an all-male outfit, had to go out of their way to invite members of a female dance group to collaborate in this production, gender roles possibly appeared high on the priority list of themes to be covered in the output. That being the case, I posed a question in the self-confrontational interview:

> E.M.: (01:04:14)
> Um, generally speaking, um, this idea that, um, um, women should not speak, in, important cases in the presence of men; Is it, um, something that is still prevalent in South Africa at this age?
>
> A.M.: (01:04:41)
> Not at this age because eh we are in 50/50 now, so everyone has a say.
>
> E.M.: (01:04:50)
> Okay.

Nduna's utterances, according to the interviewee, are not a representation of contemporary South African society. The interviewee further explained that their idea was to portray someone who still upheld old fashioned views of gender in modern society. From ancient times women have been seen as causes of conflict between men. Is this what the KZD had in mind? Maybe not if we are to consider the choice made by the male pastor to stand on the same side with the rebuked woman. However, the pastor is not representing men in general. He represents a religious institution whose beliefs, in this instance, are not expressed in any way that suggests gender connotations. In his address asserting that women should not have any business with men's issues, Nduna conspicuously avoids confronting the pastor who supports Nduna's wife. His preoccupation is women versus men. This preoccupation shows that the focus here was on addressing gender more than religion.

Although there is no mention of women as objects of desire in the drama, some revelations from the interviews suggest another causative model that centres women as objects on an axis of desire and a cause for the jealousy-based rivalry between South African indigenes (subject=S_1) and African migrants (S_2). Harris (2002) cites jealousy over women as one of the causes of xenophobia. However, this cause of xenophobia is not explored in the drama production and should therefore be a subject for another day.

4.2.2.4. Theme 4: The intersection of religion, politics, and African traditionalism

My choice of the term 'religion' is just an attempt to strike a neutral chord. To be specific, Christianity is the religion represented in this production. However, an analysis of the speech by the Christian pastor (26:18 – 27:26) reveals a disjunction between its contents and traditional Christian belief. Apart from the *Amen* and *halleluiah* chants, nothing has any allusions to the Christian religion. The speech resembles a political rally speech. Where listeners would have expected to hear biblical citations and quotes, the pastor, instead, quotes Nelson Mandela[24]. This deliberate twist of Christianity expresses the ambivalence that characterises Christian worship in South Africa's black communities. According to the interview extract below, the pastor's speech is not a fluke; it is a deliberate attempt to raise Nelson Mandela to sainthood status.

> A.M.: (01:14:00)
> Yeah. I can; I can, I can say we use this Mandela codes because we were like speaking to the audience...[inaudible] Our message was based to an audience... (sic)
> A.M.: (01:14:42)
> Yes, That's why we use our African heroes, so it's like we are...how can I say it?
>
> V.G.: (01:14:42)
> We are speaking to Africans, so we needed peace from Africans.
>
> A.M.: (01:14:42)
> We are asking for peace like from everyone, so...yes [inaudible].
>
> E.M.: (01:14:48)
> Yeah. And um, yes, I also understand because Mandela is an icon of peace, and it makes a lot of sense that every time you want to preach peace, you kind of invoke his name.
>
> A.M.: (01:15:04)
> Yes, because they are heroe[s] that they come with the freedom. So, they were fighting for peace; they were fighting for freedom, so...
>
> (Interview extract 03/10/2020)

Mandela's iconic image as a pursuer of peace is one of the most suitable to invoke to disrupt xenophobia.

[24] Nelson Mandela- South Africa's first black president at independence in 1994. Mandela is renowned worldwide for his post-apartheid policy of reconciliation with South Africa's erstwhile colonial masters despite spending 27 years in prison in the hands of the colonial regime.

In the following interview, I wanted to know to what extent Christianity/Christian beliefs and or Biblical scriptures had influenced the creative processes of the dance drama, compared to indigenous traditional conflict resolution techniques such as *ubuntu,* as tools to deal with xenophobia.

Vumani Gasa (01:49):

Uh, I think so for the Bible…So, you know, nowadays uh, people they, are many, in, in, in the church. So, so we know that eh the message can be, can be delivered in the church and especially like if we have an issue, so the issue must resolve in any department or in any basis. It can be in, in church, in school in any way. So, we decided, or I decided to say okay now you can, can even put[s], uh, or use a church to deliver the message eh of this is eh eh xenophobia.

Emmanuel Mujuru (02:39):

Okay. Yeah, um, do you think that, um, or do you know of any ways of resolving such issues in a traditional way as our ancestors would have done before the coming in of the Bible?

Vumani Gasa (03:00):

Uh, can you please repeat the question?

Emmanuel Mujuru (03:04):

Like I'm, I'm saying, um, before colonialism, right before colonialism, do you think our ancestors had ways of resolving such, such issues?

Vumani Gasa (03:19):

Yeah, yeah, yeah; So there's a way before, like, uh, they used to have issues, uh, traditionally, or as the way as *ubuntu,* as you say but in our days you see Uh, the church has come with the call on uh so, when we have issues like this one we should, uh, eh, resolve in many, in many different way so like even, uh, I think you saw the, the, the king and try to resolve the issue then there's there is a pastor as well so, there is, Yeah. Try to...

Emmanuel Mujuru (04:02):

Yes. Do you think there is a way dance could be used or is used in the church today to resolve such issues as xenophobia?

Vumani Gasa (04:19):

Uh, it can be, it can be. There must be a dance. I think, uh, I think we'll...if we are busy looking for it, I think we'll come with it, so there is a dance that can resolve your issue, but we use for a traditional...

Emmanuel Mujuru (04:42):

Right. And, and our traditional dances, um, like our Zulu traditional dances from the, from our ancestors in the old days. Are they also being used today in the church? Do you have some movements from, like from the Zulu dances that you, you find people using in the church today?

Vumani Gasa (05:07):

Yes, yes, uh, especially, uh, in, I think, I don't know whether you; I know a Zion church, a Zion church.

Emmanuel Mujuru (05:13):

Yes, yes

Vumani Gasa (05:17):

And, uh, and uShembe, you know uShembe?

Emmanuel Mujuru (05:24):

No, it would be great if you can, do, do you think you can find, you can post me some videos of, of, of,

Vumani Gasa (05:33):

...about uShembe?

Emmanuel Mujuru (05:33):

yes.

Vumani Gasa (05:36):

Yeah. All I can say, uShembe is just a traditional church as traditional church, because uh, Shembe has, has, has its own God. So... Like, like Mohammed, it's like, Mohammed. It's like Isiah plus eh, Shembe is alive. So, it's like, like king, you know, king; maybe like king from U.K. so it's a generation of the generation to pass. Eh, Shembe; they believe that hi's, is God for them and they pray for him and then if you ask for something like, uh, you get it according to their believers.

Emmanuel Mujuru (06:25):

Okay.

Vumani Gasa (06:28):

Actually, even me here in my home, so, they believe in Shembe.

Emmanuel Mujuru (06:33):

Okay. Okay. Okay. But, but, um, as you're saying, they also use some Zulu dance movements?

Vumani Gasa (06:42):

Yes, exactly. They use even the traditional attire as it's common with our attire or with our costume. I'll show you some videos; I'll send you some videos on WhatsApp.

Emmanuel Mujuru (06:56):

Okay. Yeah, that would be great. Um, and in your, um, uh, choreography of, um, this, uh, performance, did you also think of using movements from uShembe?

Vumani Gasa (07:16):

Uh, no, we didn't, we didn't, we didn't because if you notice there, uh, uh, the pastor there, is not, is not, is belongs to the Christian, Christianity so, you know, they are different religions, or they are different churches so if we can notice there, you notice okay, fine, this, this pastor belongs to the Christian, so, yeah, we didn't come with a Shembe movement.

The interview reveals a syncretic approach to religion and politics in this attempt to disrupt xenophobia. The first response highlights the KZD consideration of the best way to reach as many people as possible through appealing to the Christian church, which he claims commands a large following. At the same time, an indigenous dance tradition, which is often considered a pagan practice in Christian circles, is juxtaposed to the Christian label, pastor, and amen/halleluiah chants. The interviewee justifies this approach by showing that it has been successful in other instances, such as the Shembe[25] phenomenon where Christian values are successfully mingled with African traditionalism, particularly dance, to 'convey[ing] social and moral dictums' (Firenzi, 2012:412). The interviewee regards Shembe as a champion of an African brand of Christian worship that resonates with African cultural practices and aspirations towards decoloniality. He even likens him to Mohammed, the founder of the Islamic faith, and Isiah, one of the significant Judaic prophets in the Christian Bible. This stance is consistent with the deliberate invocation of perceived African heroes such as the earlier mentioned Nelson Mandela.

25 Isiah Shembe is the founder of the Nazareth Baptist Church in South Africa. (Firenzi, 2012). Shembe's Church is famed for its conscious integration of African traditional dance practices with Christian worship.

Figure 17. *'Gingindlovu KwaZulu Natal South Africa Shembe church celebration festival religion Shembe culture traditions African religion' (Africa Media Online/ Stock Photo)*

Figure 17 makes it clear why Shembe dance practices inspired the KZD. The attire in the picture is a mixture of Zulu traditional attire and Judaic white garment robes reminiscent of images depicting biblical characters such as Moses, Jesus, and others. Furthermore, YouTube videos of Shembe dance festivals show evidence of the adoption of Zulu traditional dances by the Nazareth Baptist Church. Figure 18 shows members of the Nazareth Baptist Church in full Zulu warrior regalia, including weapons. The leather shields are typical of Tshaka's warriors' identity before colonisation. The movement depicted in the rising right foot is uniform across all the performers, typical of *Indlamu*. The only difference is that these are people claiming to be Christian worshipers dancing for the Biblical Christian God originally of Israel.

***Figure 18**. Shembe Dance (Men 10) Ebuhleni eThekwini, KwaZulu-Natal, Afrique du Sud-2014 (Jean, 2014)*

4.2.2.5. Theme 5: The impact of props and costumes

The drama follows a single, chronological, and closed plot, with precise settings, identifiable character roles and distinguishing costumes. A polemic musical, poetic introduction sets an activistic mood. Both the text and the actions open the drama, followed by setting up and developing the characters. The otherness of the migrants stands out clearly before setting them for a collision with the local Zulus. This analysis reveals that the drama presents and magnifies the otherness in three ways. The first way is using a different costume for the migrant workers set against the celebrated Zulu national dress code. I give a detailed analysis of the use of attire in the following paragraphs. The second-way immigrants the writer sets the immigrants aside is through their direct claims to be immigrants. The third way is the polemic response from the local indigenes to the migrants' revelations of their foreign origins (13:03 and 13:39). This section is focusing on attire and its impact.

Figure 19. *A collage showing different attire to distinguish immigrants from the indigenes; From left to right, the first picture shows a local vendor confronting an immigrant vendor. The immigrant vendor is dressed like an Arab to highlight the otherness. The second picture shows the immigrant vendor among indigenes in their locally recognized dress code. The bottom picture shows two immigrants (on the extreme left) dressed to look different from the rest of the job seekers (Screenshot by the author)*

Attire enhances the visual effect of theatre productions. At the same time, dress carries messages that tie up with dominant themes in the performance. The KZD use attire effectively to support their theme of othering. At a casual glance, the dress set aside for the migrants is reminiscent of the Middle East religiopolitical conflict. The producers of the dance drama admitted that they had no intention of alluding to the Middle East strife, but they had to make the otherness visible. Notwithstanding, I suppose that the unintended allusion could charge the atmosphere with potentially explosive polemics to an audience/viewership familiar with the Middle East friction.

We also see the producers trying to create a visual effect from the beginning to the end for artistic purposes. They dress the singers in black and white to develop uniformity associated with choral singing in South Africa. The interviewees said that the colours do not carry any particular significance to the themes. They said that black and white are colours that everyone

could find in their wardrobe, making it easy to create a uniform. The protective clothing in the work scene serves two purposes: to depict a men-at-work scenario and to provide the traditional attire of gumboot dance. The gumboot dance got its name from the use of the wellingtons (see subsection **4.3.1** for more information).

The production sets *Indlamu* as the leading dance. The traditional Zulu warrior dance attire enhances the artistic impression. I notice that they left out shields and spears that would have completed the image of war. The interviewees said that while they intended to promote their heritage, they also planned to use dance for peacebuilding and pictures of weapons would not deliver the right message. The 2003 *UNESCO Convention for the safeguarding of Intangible Cultural Heritage (ICH)* disqualifies the recognition of items derived from practices deemed incompatible with the modern concept of Huma Rights. This disqualification, though justifiable, creates a dilemma for dances such as *Indlamu, Muchongoyo* and others whose origins history has linked to violence. The KZD try to reduce the impact of this negativity by eliminating weapons of war from the performance. The KZD demonstrate that something good can be created from these dances even though their historical account makes them undesirable to postmodern dispositions.

In the *Indlamu* performance, one of the immigrants appears without efforts to change his distinctive apparel. Considering that the performers had ample time to change their dressing for the video shoot of the dance scene, the idea to keep their immigrant identity in the Zulu dance was deliberate imagery. If this were to happen in an actual life situation, it would show the height of tolerance and integration in a society determined to attain peace.

Figure 20. *An image of tolerance and integration- One of the immigrants stayed in his attire as he joined the indigenes as a drummer in the first picture and as a dancer in the second picture, 34:55 and 48:58 respectively (Screenshot by the author).*

4.3 Dance Analysis

This section of the write-up presents analyses of the four dances, *Gumboot, Toyi-Toyi, Indlamu* and *Inkwahla*. My dance analysis started during transcription (see appendix 1, 2 and 3) because transcription is a process of analysing that involves choices about what to give prominence to and what to leave out of the transcription (Jones, 2009). Decisions on how to represent movement in transcription are also processes of analysis. I used three models of analysis: Laban analysis (Guest, 2013; Jones, 2009; Fügedi, 2016; Martin and Pesovar, 1963), morphological analysis (Jones, 2009; Martin and Pesovár, 1963, Green, 2014) and anthropological analysis (Jones, 2009; Martin and Pesovár, 1963; Kaeppler, 1972; Green, 2014). In each case, I started with a surface analysis. Surface analysis refers to the casual observations that give a general idea of the dance without necessarily getting deep into detail (Jones, 2009).

4.3.1 Gumboot Dance

Appendix 2 shows an analysis of Gumboot dance presented by the KZD in their YouTube video on dance against xenophobia (16:49 to 16:58). Gumboot dance derives its name from the type of boots the dancers perform in (Muller and Topp-Fargion, 1999). Gumboots, also known as wellingtons, are work safety shoes to protect workers' feet. The dance, also known as *isicathulo,* vernacular for foot-ware, originated in South Africa during the late 19th century with the introduction of wellingtons to workers in mission stations, farms and mines by the colonial Europeans. The dance involves heavy stamping, slapping of the wellingtons and clapping accompanied by singing, chanting, whistling and ululation.

***Figure 21**. Gumboot dance (See appendix 1 for transcription extract) (Screenshot by author)*

A casual look at the dance shows quick darting movements alternating clapping, hand slapping of the boot-covered sheen and stomping in one place for the first 4 bars in 4/4. The dancers, moving together in synchrony, are stooped forward to allow their hands to slap the sheen. A shuffle of feet occurs in bar 5, followed by a pendulum motion with one lowered arm sweeping alternately three times from left to right as if to wipe the foot. Another shuffle of feet happens in bar 6 in preparation for twists, a kick, and a 180-degree turn before the dancers stoop again to repeat the side-to-side wiping of the foot with the hand in bar 7. The eighth-bar movement closes with a spring-landing on both feet. The body assumes an upright posture as the dancer prepares for the next sequence.

4.3.1.1 Detailed analysis of Gumboot dance

The following is an analysis of the leader (in orange). He distinguishes himself by his cueing chants and lead demonstrations between sequences. The motif analysis in the left column shows two types of motifs that run concurrently, the legs motif and the hands motif. The hands have two motifs, A and B. Motif B comes with a slight personal variation in bar 7. The legs also have two motifs, A and B, where motif A reappears with a variation after a support change in bar 5.

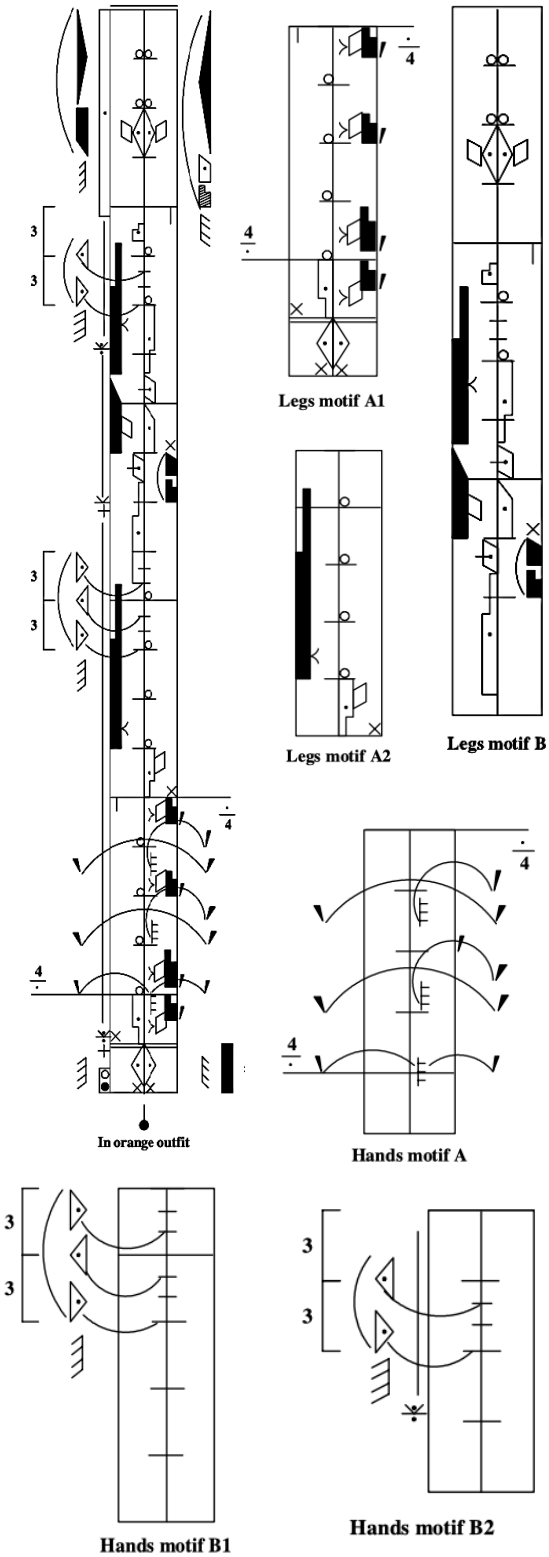
LMA Analysis of Gumboot Dance Analysis	
LN/LMA	**BODY**
 **See appendix 1 for the transcription**	**Upper or Lower Body**: The upper body is as equally involved as the lower body, each of the two parts initiating independent movements. 50/50 ***Supports***: Sustained support on one foot dominates this transcription. There are only four support changes in the 8-bar sequence, 3 of which happen in quick succession in the last 3 bars. The first 5 seconds of the total nine seconds are spent on one support. The frequency of support changes increases towards the end of the sequence. ***Arms***: Purposive actions, such as slapping and clapping, arguably, constitute the bulk of the arm movements. Involuntary actions such as backward and forward swings due to passive weight are limited to very few occasions, such as towards the end of the sequence.
	EFFORT
	Space: Most of the movements are direct ***Weight:*** Strong and percussive accents from contact with the ground or other parts of the body. ***Time:*** Quick ***Flow:*** Bound
	SHAPE
	Due to the stooping position and the rising of the knee to allow the hand-slap of the sheen, the body assumes a ball-like structure virtually throughout the dance. This shape is complemented by bent elbows, for example, during the left hand's left wiping of the left foot in bars 5 and 7.
	SPACE
	The Vertical plain: A greater part of the sequence occurs in the medium level along the vertical dimensional up-down axis. The only exception is the spring from bar 7 to 8 that brings the body to a high level. **Wheel Plain**: There is minimal forward movement in bar 5 in preparation for the 180 degrees turn. The supporting feet almost immediately return to their original place. No side movements in terms of space are observed.
	PHRASES
	Two distinct phrases are observable; one is made of the first four identical bars, and the second is made of the last 4 bars concluded by a cadential spring.

Table 3. *LMA of Gumboot dance*

Parameters and variables

Though I transcribed two dancers simultaneously through identical movements, I did not miss the individual variations (Kaeppler, 1972:57). The two dancers are, in fact, a sample from 6 others. It would be naive to assume that there will be no variations among them. Therefore, the following analysis identifies 'parameters [whose] variables' (Bakka, unpublished) I identified among the dancers.

The first parameter I noticed is height, regarding how the dancers raise their feet to perform leg gestures. The variables, in this case, are finite from the scale of 0 to the possible human level of lifting the foot. Suffice it to say; some raise their feet higher than others. This parameter also applies to hands as well as the spring towards the end of the sequence. The second parameter is direction, especially in terms of the position of the hands. Stringent observation reveals that some swipe the left hand upwards towards the head after every clap while others just move the hand sideways or allow it to drop due to passive weight. The transcription is demonstrative of two variables of this parameter in bar 8. The third parameter is a change of support from bar 4 to bar 5, where dancers choose two variables, the step or the spring. The transcription is also demonstrative of this parameter as both variables appear side by side. The last parameter is timing, whose variables are infinitive. In the landing after the spring in bar 8, the dancer in red lands slightly earlier than the one in orange. A careful observation of all the dancers reveals that the timing variation starts from the spring take-off, and their landing time varies across the spectrum.

Ethnographic Analysis of Gumboot dance

Participants: Gender Number	Men 8 (*no minimum or maximum limits in actual life situations*)
Grouping	group
Geometrical formations	Abreast
Contact (between Dancers)	Non-existent
Type of movements	Steps, stamps, rotations, spring
Direction of movements	Forward/backwards, lateral, up/down
Direction of pathway	Forward/backwards, in place
Movement quality	Heavy
[General body posture]	*Earthbound/low or bend*
Intensity/dynamics	Heavy

Tempo	Quick
Meter	4/4

Table 2. *Ethnographic analysis of Gumboot dance*

4.3.2 The Indlamu dance

Figure 22*. The KZD performing Indlamu (screenshot by author)*

The Zulu dance is a sign of happiness. It is done on Zulu weddings, crowning of kings, when a child is born, when a war is won and testing of virgins.

The men have their way of singing and dancing, called Indlamu. They lift up one leg in the air, bringing it down together with the hands following the other leg then doing it over and over changing the legs, and while doing that they lift one leg in the air and fall down with their backs.

This traditional dance is most often associated with the Zulu culture. It is performed with drums and full traditional attire and is derived from the war dances of the warriors.

This war dance is untouched by Western influence probably because it is regarded as a touchstone of Zulu identity. Full regimental attire, precise timing and uncompromised posture are required. It is danced by men of any age wearing headrings, ceremonial belts, ankle rattles, shields and weapons like knobkerries and spears. While indlamu uses similar steps as women do for ingoma, it has a much more calculated, less frantic feel, showing off muscular strength and control of the weapons with mock stabs at imaginary enemies. Dancers are more likely to make eye contact with the audience. Various drums and whistles accompany the dance.

This event has passed

Figure 23*. Indlamu, as described by the KZD (Finger Arts, 2020). Contrary to their interview responses, the KZD here claim that the dance is untouched by Western influence.*

Indlamu is the general term applied to most warrior dances of the Zulu and other different Nguni ethnic groups scattered all over the Southern region of Africa. Such groups include the *Xhosa* and the *Shangani,* whose origins are traceable to the Zulus. In its original form, *Indlamu* distinguishes itself by quick high kicks that take the foot above the tucked-down head before it comes down heavily to the ground. The high kicks and feet stomp alternately from the left foot to the right one or vice versa. (I also observed this high kick movement motif in the women's *Inkwahla* dance.) Dancers perform in solos, pairs, trios, or large groups in military precision. In the past, before colonisation and even in the early years of the colonisation of South Africa, the Zulu nation used *Indlamu* to psych up *amabuto (*warriors) for war or to celebrate victory after the war. Firenzi (2012) asserts that Zulu Kings used warrior dances to demonstrate their power and bring social discipline and order. He argues that making hundreds of warriors to dance in front of the king with military precision and dedication was a show of power. As I previously stated in section **4.2.2.4. The intersection of religion traditionalism**, Firenzi (2012) gives an example of how the Nazareth Baptist Christian church has taken to Zulu dances, contributing to the dances' changes in style and context. This process of change has been taking place from the 1830s to the present.

Figure 24. *The high kick signature movement motif of Indlamu (Johnson, 2016)*

This analysis pertains to the realisation captured in the video under discussion instead of the dance concept (Bakka, Unpublished). However, I will occasionally invoke the dance concept to clarify some issues. *Indlamu* dance in this realisation consists of acrobatic movements, high kicks and heavy stomping of feet executed with high energy, speed, and synchronic precision. Interviewees quickly pointed out that the aerial acrobatics performed by solo virtuosos or in group sequences are not originally part of the *Indlamu* dance concept. They concede that these high-risk aerial movements are ideas *Indlamu* dance has borrowed from other cultures and sports. One of the interviewees specifically mentioned borrowing some of these from celebrating soccer stars from different countries. The formation of the human pyramid is also a borrowed concept. The transcription analysed in the following section resembles a small part where the dancing depicts the original *Indlamu* without much-borrowed stuff.

4.3.2.1 Detailed analysis of Indlamu Dance (LMA of core features) (See appendix 2)

Body: The dance demands lots of stamina and agility from virtually all the parts of the body.

Support: For a more significant part of Indlamu and, particularly, the section that I transcribed, the feet together support the body, or the left and right foot take turns to keep the body balanced on the ground. In some movements, the hands, the back, the knees, and the head support the body on the floor. Such motions include summersaults, cartwheels and headstands, which the interviewees described as borrowed from other cultures.

Arms: Arms are always busy, although the body carries them along as it goes through its motions. As I earlier mentioned, they also support the body in summersaults and other movements. Usually, the dancers will be holding weapons of war such as spears, knobkerries and shields, maintaining the dance's signature as a warrior dance. In this production, however, the KZD intentionally left out such props.

Effort: ***Space.*** Most of the movements are direct except for somersaults and cartwheels.

Weight. Heavy, accented, and percussive foot stomps define *Indlamu.*

Time. The movements are quick and deft.

Flow. The flow is bound, making the movements very tight.

Shape: The body assumes all forms: the ball, the wall, and the pin. The pin shape is very rare, though, because the dance culture does not expect straight joins.

Space: ***The vertical plane:*** The dance utilises all the possible vertical levels of space according to LMA. The dancers use incredibly high levels when they build the human pyramid, for example. Rolling, crawling and lying flat on the ground uses extremely low levels.

The wheel plain: Forward, backward and sideways movements are common.

Phrasing: It is difficult to mark the phrases of *Indlamu* dance, although large sections are easily discernible. I suggest using the high kick signature motif to identify phrases and sections. In most cases, each section ends with the high kick motif. The length of the phrases is inconsistent. In the transcribed section, the signature motif appears in the last three beats of bar 1, the end of bar two and the closure and the beginning of bar 3 and 4, respectively.

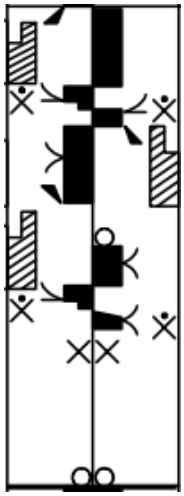


Figure 25. *High kicks motif*

Parameters and variables

Because the dance uses the whole body and virtually all the available space, there are bound to be variables. The height achieved by each dancer in the acrobatic moves, for instance, is not uniform across all the dancers and cannot always be the same for each dancer. There is an effort to move in military precision towards the same direction, but individual differences always come into play. Despite the general visual illusion of uniformity built by the effervescence and euphoria deriving from the high energy levels and speed, all the transcribed bars show significant differences between the two dancers in the transcription. Figure 26 shows the differences in foot support between the two dancers in bar 3, for instance. See appendix 2 for more variables of several parameters between the two dancers.

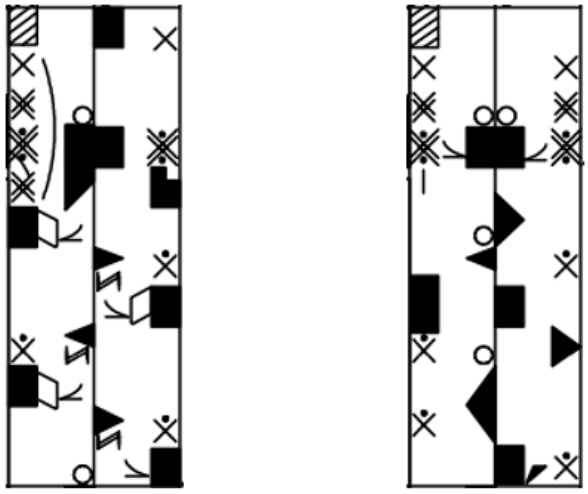


Figure 26. *Comparison of the support pattens of two dancers*

Ethnographic Analysis of Indlamu Dance

Participants: Gender Number	Men and Women Large group (*No minimum or maximum limits in actual life)*
Grouping	Group/ solos/ duets/ trios/ quartets etc.
Geometrical formations	Rows/abreast/chains/undefined etc.
Contact (between Dancers)	Yes, holding/grabbing/leaning
Type of movements	Steps/ stomps/ arm-swings/ claps/ aerial acrobatics etc
Direction of movements	Forward/backwards/ lateral/ up/down
Direction of pathway	Forward/backwards/ Sideways/ in place
Movement quality	Heavy and aggressive
General body posture	Earthbound/low or bend/ Sky bound
Intensity/dynamics	Heavy and percussive
Tempo	Quick
Meter	12/8 or 6/8 (*If you transcribe using triplets sign, the time signatures would be 4/4 or 2/4, respectively.)*

Table 4. *Ethnographic analysis of Indlamu dance*

4.3.3 The Toyi-Toyi dance

Alexander and McGregor (2020:924) describe *toyi-toyi* as a 'high-stepping syncopated marching style' associated with protests or in support of authorities in Southern African countries. The article asserts that the movement started as a military training drill in Algeria, where Zimbabwe's ZIPRA liberation forces received military training during the 1970's liberation struggle for the independence of Zimbabwe. *uMkonto wesizwe* (spear of the nation),

South Africa's ruling party's armed wing, adopted toyi-toyi during their collaborations with ZIPRA forces during the fight against apartheid. Members of *uMkonto wesizwe* who were released from prison in 1982 popularised Toyi-toyi in South Africa's volatile townships in the '80s as a weapon of protests against the apartheid regime. Since then, *Toyi-toyi* has become a symbol of protest and an artistic expression of discontent. In the choreographed dance drama by the KZD, *toyi-toyi* appears briefly in the violent scene where locals beat up immigrants. It appears as one of the several somatic expressions randomly exhibited by the perpetrators as they invite rhythm to their beating actions. *Toyi-toyi,* by its nature and application, therefore, embodies violence.

Figure 27. *toyi-toying character*

In this write-up, I analyse one significant *toyi-toyi* movement from one actor/dancer from 24:56 – 24:59 (**see Figure 27** on the left). *Toyi-toyi* is identified by its springy high alternating footsteps and a raised clenched fist which is usually associated with political sloganeering in South Africa. The steps are congruent to the beat of the chants "*chis' iforeigner!"* (Burn the foreigner!).

4.3.3.1 Detailed analysis of Toyi-Toyi Dance

Toyi-toyi is a single repeated motif movement. Jogging defines the *toyi-toyi* motif. The lower body, therefore, is the most active part of this military movement. The upper body is just carried along. Occasionally, a raised fist is raised as a symbol of power. In this choreography, the performer starts by lifting the left fist before switching to the right.

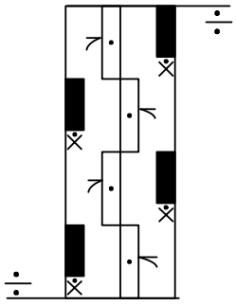


Figure 28. *Toyi-Toyi motif*

Feet movements are direct, heavy, and bound, and the accompanying music determines the timing. In this case, the time is moderate. In terms of shape, the sideways raised arm makes the body resemble a wall structure. In this realisation, the space utilised by the dance is at a high level. Although in some cases dancers will be travelling forward, in this

case, the dancer is in one place. The singing or chanting marks the phrasing as it affects the breathing of the performer.

4.3.4 The Inkwahla dance

Figure 29. *Inkwahla, a gentle, graceful dance by women, appears towards the end of the act. (Computer screenshot by author)*

Inkwahla turns out to be the most serene of all the dances presented in the video under study. The stamping is gentle, and the movements are generally smooth, sharply contrasting the aggressiveness of Indlamu. Like the other dances discussed earlier, feet and arms movements dominate this dance, and there is minimal use of the waist and pelvis. Several motifs divide the flow into sections, and there is also the use of repetition. According to interviewees, all the dancers performing Inkwahla in the video (VID 1 of 7; 45:44 to end) are members of an all-female dance group, *Isabelo Sethu*, invited to collaborate with the KZD in this production. However, from 46:44, we see male performers joining the Inkwahla basic movement as the video closes.

4.3.4.1 Detailed analysis of Inkwahla Dance

The transcription (appendix 4), on which I base the following analysis, interprets the dance movements of 2nd and 3rd dancers from the right, in the front row.

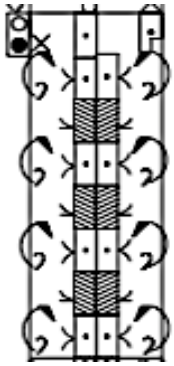
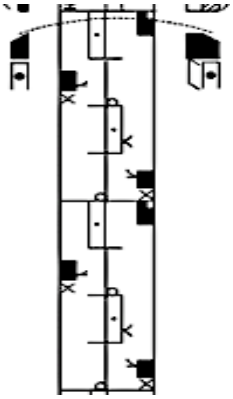
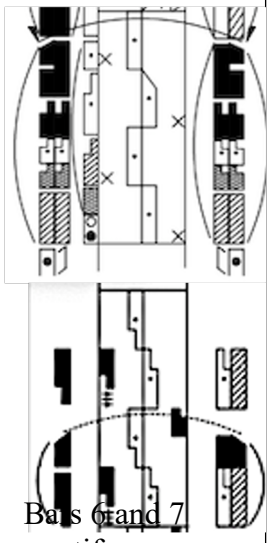
Inkwahla Dance Analysis Movement Vocabulary and LMA Analysis of Core Features	
LN/LMA	**BODY**
Motif analysis of Section A  Motif **a** Bar 1  Motif **a**[1] Bar 2 **Phrase 1**  Motif **b** Bar 3 (Bridging) **Phrase 1**  Motif **c** bars 4 and 5 **Phrase 2**  Bars 6 and 7 The motifs are more defined by the torso **NB: See Appendix 4**	Upper or Lower Body Both feet and arms movements play a significant role in shaping the motifs with greater *adlib* in arm movements. Support: Except in bar 3, where support is on both feet, it shifts alternately from the right to the left foot with the regularity of each beat or twice the beat in bars 4 and 5. Arms: Purposive movement such as clapping and uniform swings from sideways and high to low positions. **EFFORT** ***Space:*** Most of the hand movements are smooth and indirect, while feet movements are direct. ***Weight***: Mostly elegant movements and gentle sounds except for some handclaps. In bar 6, the 2nd dancer does not even clap. She just brings her palms close to each other as if to clap. ***Time:*** Moderately fast. ***Flow:*** Bound **SHAPE** The wall structure dominates the body's shape due to the hands usually held outward with bent elbows. In bar 7, the body assumes a ball-like form as the dancer bends down slowly from the waist. **SPACE** The Vertical plain: Except for the extreme lower levels, the dance explores all the high, medium, and low levels. The dancer is usually upright with soft knees, but bar 7 starts with arms upstretched above the head, gradually coming down with the whole body bent down at the end of the bar. Wheel Plain: There is little travelling. Bar 6 suggests a step forward with the right foot in bar 1 but the left counters the movement by taking the body back to the starting point. Bar 8 to 11 (See appendix 4) show sideways travelling, alternating left to right. **PHRASES** Six sections in all; intro, A, B, C, D, E and outro. The opening is blurred because it was faded in. The introduction takes about 3 bars of freestyle before the drum roll ushers the dancers into section A bars 1-11 (45:52-46:18) (see appendix 4). Bars 1, 2 and 3 make the first phrase. The rest are two-bar phrases; 4 and 5, 8 and 9, with Bars 6 and 7 making a phrase out of two different motifs. Section B: bars 12-23 (46:18-46:48) (not transcribed). Bars 12 to 15 are a repeat of bars 4 and 5 with a variation in hand movements. Bar 16 is a variation of bars 8 and 9, while bar 17 is a bridge preparing to introduce a new motif (high kicks borrowed from *Indlamu)* in bars 18 and 19. Bars 20 to 23 are a repeat of 12 to 15. Section C, 30 bars (24-54): (46:48-47:54) basic step allows men to join. Section D-Gestural section bars 55-62 (47:54-48:12: Hand gestures are used here to place emphasis on song lyrics. Section E (48:12-48:50) *adlib* alternating with salutations. Section D is repeated from 48:50 to the end as an outro. From 49:21, Gumboot's dancers emerge to the front, spectacularly concluding the outro.

Table 5. *LMA analysis of Inkwahla dance*

Parameters and variables (Inkwahla Dance)

Of note are the personal differences among the dancers in this choreographic realisation. These differences cannot be ignored but, neither should they be considered as different dances. Following Baka's (unpublished) concept of parameters and variables, I looked at significant parameters whose variables need some explanation to justify the seeming obfuscation of some dance motifs. To illustrate, I transcribed two dancers (see appendix 4).

The first parameter I analyse is foot support. Foot support can be divided into three variables; right, left or both. As transcribed in bar one, the two dancers are not using the same support pattern. Their support feet are contradicting. The contradictions are also conspicuous in bars 6 and 7. In such cases, the dancers manage to keep the identity of the motifs in other body movements, such as the posture of the torso or the motion of the hands. The second parameter is direction. Variables in direction can be a minimum of six; front, back, left, right, up, or down. If we factor in diagonal directions, then they become eight. In bar 6, the dancers generally move in the same direction, but their foot gestures move in different directions. The differences seem to be caused by extra expressiveness. The last parameter I looked at compares accents which come in two variables: light and heavy, as shown in the transcription. I noted that while one of the dancers makes heavy and sounding accents in the form of clapping hands, the other dancer just brings the palms together, as shown in dotted curved lines.

Ethnographic Analysis of Inkwahla Dance

Participants: Gender Number	Women 12 (no minimum or maximum limits in actual life situations)
Grouping	group
Geometrical formations	Two rows, breast
Contact (between Dancers)	Non-existent
Type of movements	Steps, stamps, arm-swings, claps
Direction of movements	Forward/backwards, lateral, up/down
Direction of pathway	Forward/backwards, in place
Movement quality	Generally Light and graceful
[General body posture]	*Earthbound/low or bend*
Intensity/dynamics	Generally light
Tempo	Moderate tempo
Meter	4/4

Table 6. *Ethnographic analysis of Inkwahla dance*

4.4 Chapter summary

This chapter presented the data I collected from the field and used various qualitative analysis methods to scrutinise it. The data included videos, pictures, interviews, and observations and, I treated it all as text. First, I had to divide the data into thematic categories following Spradley, 2016. Through Greimas and Fontanelle's actantial analysis (1993 [1991]), I revealed the deep structures of the relationship between indigenous South Africans and the so-called *Makwerekwere* immigrants of African origin to examine causes of xenophobia. I analysed the KZD YouTube-hosted dance theatre *Dance MusicKing Against Xenophobia, a case of the Kangaroo Zulu Dancers, Kwazulu Natal from South Africa (sic)*. In the second part of this chapter, I presented an analysis of the dances performed by the KZD in the production. My dance analysis consists of dance transcriptions in Labanotation, motif analysis and ethnographic analysis.

The next chapter gives a summary of the research findings and conclusions drawn from the results. It also shows how the research question has been answered, highlighting gaps and recommendations for further research.

Chapter 5: Conclusions, Recommendations, and Further Research

5.0 Introduction:

This chapter sums up the study's findings, draws conclusions based on the information I gathered, and proffers recommendations for further studies, considering the challenges/limitations I faced during execution.

5.1 Summary of Findings and Conclusions

In the previous chapter, I presented my findings. I analysed them in the context of the themes meant to address my research question: How do the Kangaroo Zulu Dancers, grounded in their traditional dances, predominantly warrior dances, use dance to disrupt xenophobia? I focused on five themes: (1) causes of xenophobia, (2) intervention, (3) gender in relation to xenophobia, (4) the intersection of religion and politics and (5) the impact of props and costumes. I scrutinised each piece of data to identify instances where the dance drama alluded to each of these themes. The data I gathered is in the form of video/audio clips and still photographs. The videos and still pictures contained either interviews or performances that included dance and drama. Before analysis, I processed some of the data to reconstruct or represent it in another format. I transcribed interviews, dances, songs and poems, for example, to create new forms of data that allowed easy analysis. I also made screenshots of dances from video images. Subsequently, I used multiple methods to analyse the data.

I used Greimas's actantial analysis (Greimas and Fontanille, 1993 [1991]; Hebert and Tabler, 2019; Schleifer, 2016 [1987]) combined with Spradley's (2016) theme analysis to scrutinise discourse. For dance analysis, I used normative description, Laban Movement Analysis (LMA) (Guest, 2013; Jones, 2009; Fügedi, 2016; Martin and Pesovar, 1963), Bakka's (unpublished) Parameters and Variables and Ethnographic analysis (Adshead, 1988; Giurchescu *et al.*, 2007; Green, 2014; Kaeppler, 1972).

The findings are that the KZD, based in Durban, KwaZulu, are an all-male Zulu youth registered dance company specialising in indigenous traditional Zulu dances such as the *Indlamu* and the Gumboots dance. To develop the production against xenophobia, the KZD collaborated with an all-female dance group, *Isabelo Sethu*, also based in Durban. The collaborative exhibition is a drama punctuated with scenes of dance interwoven into the temporal narrative of a single plot story.

The structure of the performance and the quality of the presentation bear testimony to consideration of play-write and literary techniques more than to choreographic semiotics. Dance is used in the context of a literary device to advance the plot. The dances in themselves do not intrinsically convey messages that in any way allude to the disruption of xenophobia but are effective connectors of events that tell a story against xenophobia. In my view, any other dance could be equally effective.

The dances, especially *Indlamu* and *Inkwahla*, are all traditional indigenous Zulu by origin but also have new elements of bodily movements either borrowed from other dance cultures or resulting from the choreographers' innovative creativity. Information from related literature confirms that the transformation of Zulu dances under the influence of modernity has been going on since the colonisation and industrialisation of South Africa. Gumboot dance, for instance, has its origins in the residential mine compounds, where mineworkers performed it for entertainment (Muller and Topp-Fargion, 1999). According to the interviewees, *Indlamu* dance, which the KZD, dance scholars and anthropologists refer to as a warrior dance, has borrowed some movements, such as summersaults and the building of human pyramids, from modern gymnastics. In terms of costumes and props, however, *Indlamu* dance still maintains more than half of its identity as the Zulu warrior dance of ancient times despite its new roles in education, entertainment and activism. Although several scholars of note have cited Toyi-Toyi as a movement that dominantly features in virtually all political and service delivery protests and activism, the KDZs did not give it that prominence in the production. Where the movement appears, it seems to be more out of instinct than planned choreography. Considering the emphasis the choreographers put on the uniformity of motion in the other dances, it looks as out of character that, Toyi- Toyi is left to chance. The history of Toyi-Toyi links it to military drills, so a viewer would expect to see all the dancers moving in synchrony as they do in *Indlamu* and *Inkwahla*. In any case, most writers describe Toyi-toyi as a group choreography where all the performers will be moving uniformly as in military drills (Alexander and McGregor, 2020).

The KZD also use song, poetry, slogans and placards to deliver their message. The textual content in all these formats is literal and direct.

I also learnt that the KZD are more of a performance outfit for tourists and that their usual performance venue, uTshaka Marine World, is more popular with tourists than locals. That finding brings to question how the KZD will reach the xenophobic South Africans they intend

to transform. Although their logo identifies them as a Community Development Group, and they claim to work with schools and community centres, to verify these claims, I required traditional ethnography rather than just netnography.

For this project, the KZD had to use virtual spaces to reach their audience. By the time I compiled this report, the KZD's YouTube video on xenophobia had amassed 1284 views, 37 likes and 0 dislikes in eleven months. Table 7 shows how the video (highlighted) has fared out of a total of 36 videos posted by the KZD in their YouTube account. Considering the disruptions caused by the COVID-19 pandemic, a thousand views could be a robust achievement in under a year. The only challenge is that the target audience of the KZD could have missed viewing the video online. YouTube does not provide information on the class of viewers, their location or their motives for viewing the video. Therefore, the number of views is not a reliable measure of how successful the KZD have been in influencing South African indigenes to abstain from xenophobia since YouTube viewers are scattered worldwide.

Rank	Views	Years on YouTube
1	9518	3years
2	4510	3years
3	1850	3years
4	1773	1year
5	1598	3years
6	1284	11months

Table 7. *KZD's Top 6 YouTube videos out of 32 videos*

5.2 Revisiting the research question

My research question was: How do the Kangaroo Zulu Dancers, grounded in their traditional dances, predominantly warrior dances, use dance to disrupt xenophobia? This question required participant observation and interviews to get answers. I concluded that the KZD's use of drama and dance is only a tiny component meant to advance the storyline by providing causality and effect. The gumboot dance, for instance, is used to justify the firing of the local employees. In the same manner, the performers use *Indlamu* to release the tension that builds up the story to the explosive scene of the xenophobic attack. As a theatre performance, the production also uses dance to heighten its entertainment value. The show turns out to be an extravaganza of dance, particularly towards the end because of the energy involved, the music and the visual effect of the costumes and props used. The target audience would not have a chance to block the message directed to them, at least not in confrontation. Dance theatre,

therefore, provides an opportunity for activists to avoid friction with their target audience. From my observation, it does not matter whether the dance is a warrior dance or not. In any case, the warrior dance tag attached to the *Indlamu,* for instance, has lost its significance over the years, as demonstrated by the Shembe Christians who use it to worship and preach a religion of foreign origins (Eshowe, 2020). The warrior tag exists only for academic purposes because the contexts and meaning have changed.

5.3 Weaknesses of the Study

This part outlines the significant constraints I faced in carrying out the research and my actions to minimise the study's limitations. These limitations are mainly related to the onset of COVID-19 and the effects of travel restrictions and international lockdowns on my fieldwork plans.

5.3.1. Plans versus reality *(What to do when things fall apart)*

As expected, the diversion from the ethnographic fieldwork plan to netnography (Kozinets, 2011) presented several challenges to my research. First, it was difficult to negotiate with the informants without the advantage of eye contact and body-language reading. My informants insisted on invoicing me, and I had to arrange for a token of appreciation instead. I now had to rely totally on my informants to capture videos and pictures in my absence, which implied hiring labour. I could not cut costs by taking the tasks myself. Besides, the informants insisted on hiring expensive cameras and passing on the bill to me for quality production. I insisted that they use a mobile phone since that would have been my option if I had managed to be amongst them. The stringent observation was no longer possible on my part, and chances that vital information could be taken for granted and omitted by the photographer were very high. Familiarity with the normative reduces the stringency of an insider's observation while increasing the likelihood of sifting out information due to uninformed assumptions of what is or is not relevant.

Moreover, here, I was working with people whose level of research training I did not know. I had to rely on faith and fate. I gave clear and strict instructions to Vumani Gasa, the director of the KZD, to capture as much as possible. I advised him not to sift out anything, to avoid zooming in and out while filming but keeping the camera steady, preferably on a tripod stand and avoiding cutting out parts of the dancers' bodies, from hair to toe.

Moreover, due to the COVID-19 lockdown, responses to my requests took longer than I anticipated. The group could not proceed with rehearsals, and at some point, they doubted that they could continue with the production. Serendipity, however, played its part, and, at some point in August, the government relaxed the lockdown allowed the KZD to proceed with their rehearsals. Even then, they moved away from their usual rehearsal venue into an open space far into the wilderness, away from residential places, to reduce the likelihood of attracting crowds and inviting the ire of law enforcement agents for violating COVID-19 rules.

5.4 Information gaps

The major weakness of this research was its failure to glean information from the intended audience. The method of data collection used could have been more effective if there had been an audience to interview but, still, without stringent observation, huge information gaps were always going to emerge. Strict observation of the day-to-day life and activities of the KZD would also have allowed me to measure the sincerity of their undertaking, especially in efforts to ward off bandwagon mentality/peer pressure/group thinking (Schmitt-Beck, 2015). It would have been interesting to observe how individual members of the KZD interacted with the so-called *Makwerekwere* in real-life situations and how the *Makwerekwere* would have reacted to the KZD performance intended to disrupt xenophobia.

5.5 Recommendations for Further Studies

This study seems to have just managed to trigger more questions on the use of dance activism, not only in South Africa but in other parts of the world. In line with my specific objectives and research field, I need further research to establish the relationships between the dance activists and their target audience. I also propose a comparative study of two to three projects from different parts of South Africa to establish a model that artists can use to promote peace among the indigenes and the immigrants. I also see the need to close the gaps I created due to limited field presence. While netnography serves the purpose to a certain extent, it cannot reach some areas that only physical fieldwork can address.

I would also propose artistic research involving choreographic practice as its objective. My interaction with the KZD revealed unlimited opportunities for researchers to experiment with several African dance ideas to develop a model that could help advance peace and sustainable development in Africa. I strongly felt this need, particularly when the KZD expressed their wish for me to contribute to their choreographic ideas.

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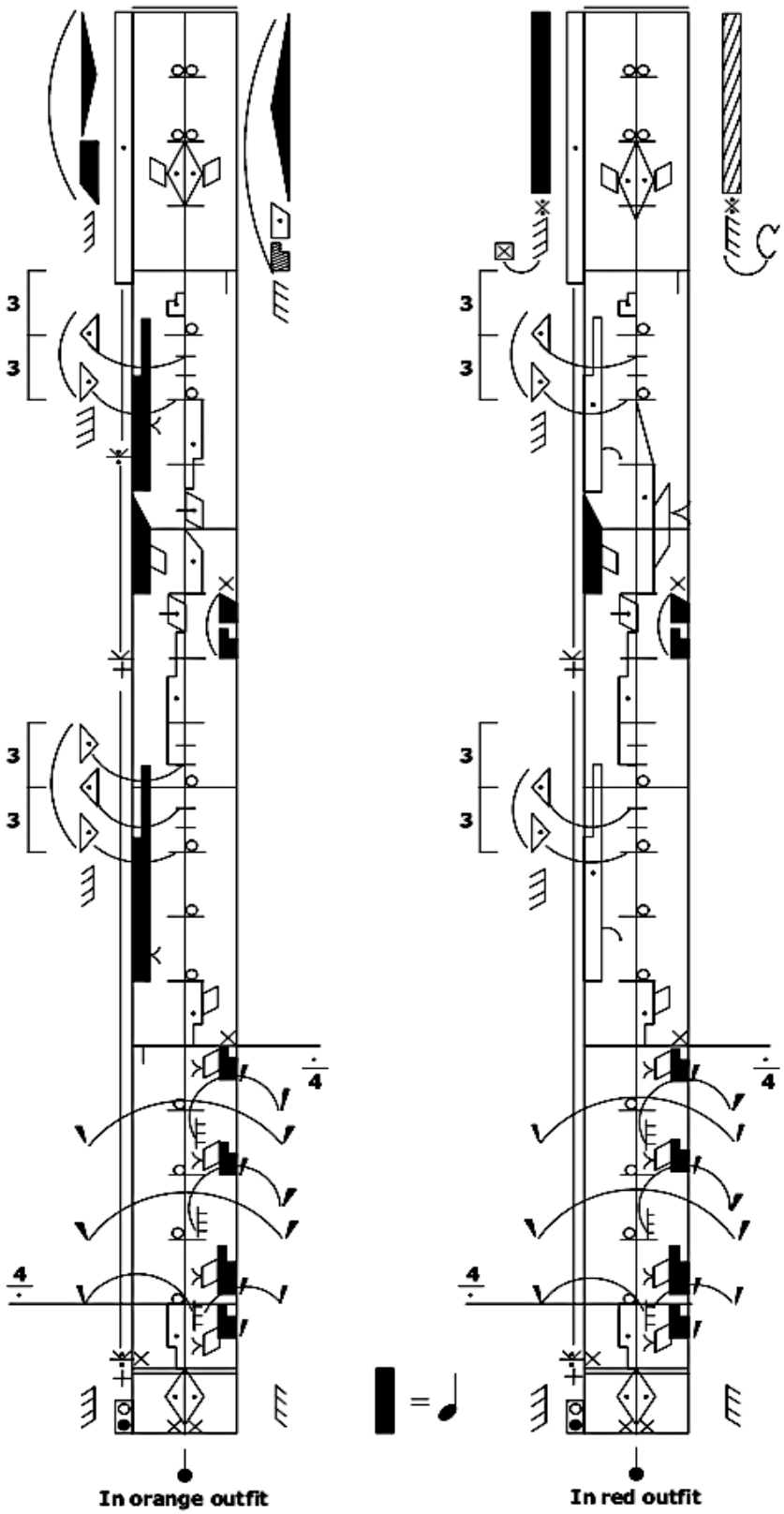
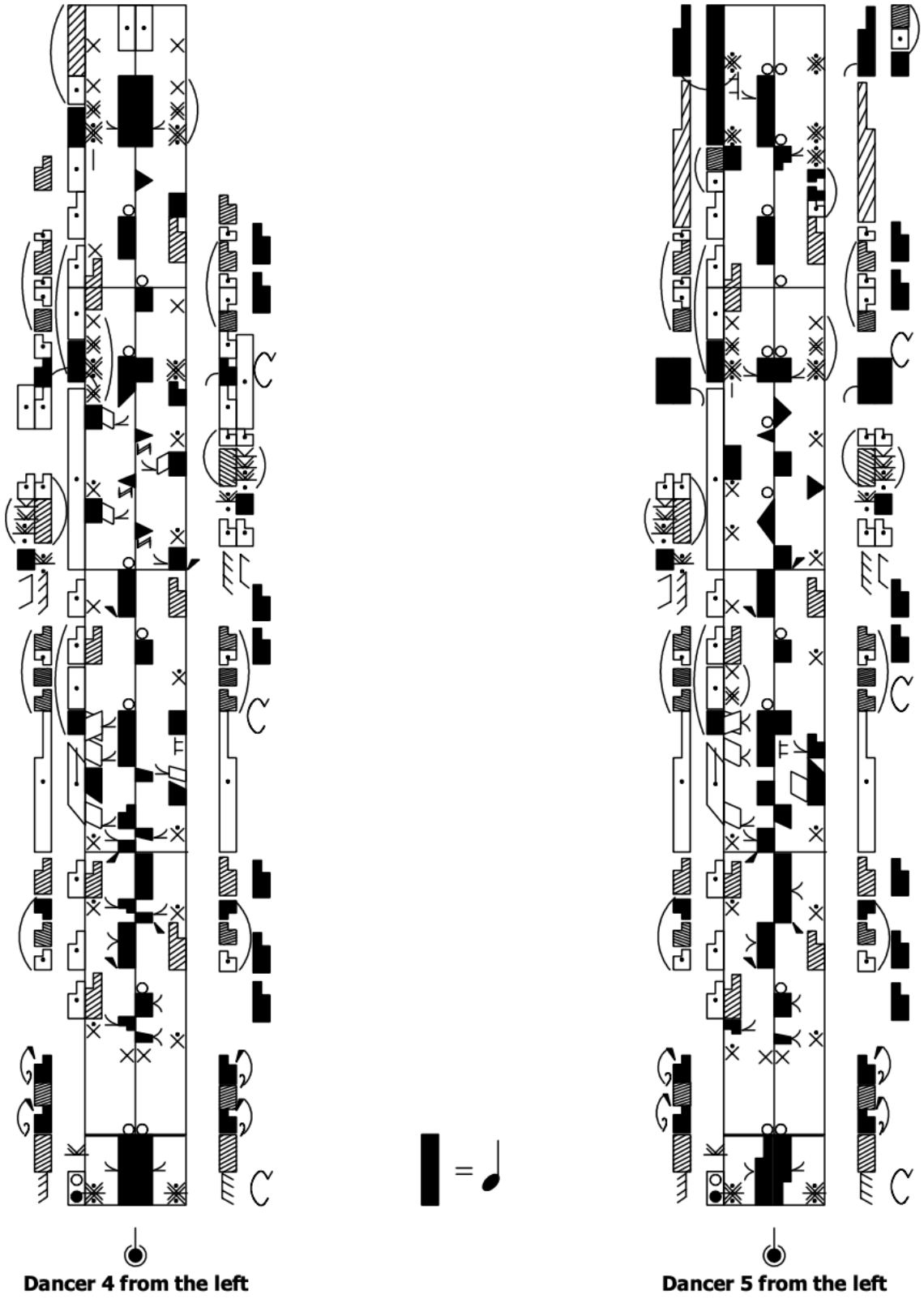
APPENDICES

Appendix 1. Gumboot Dance



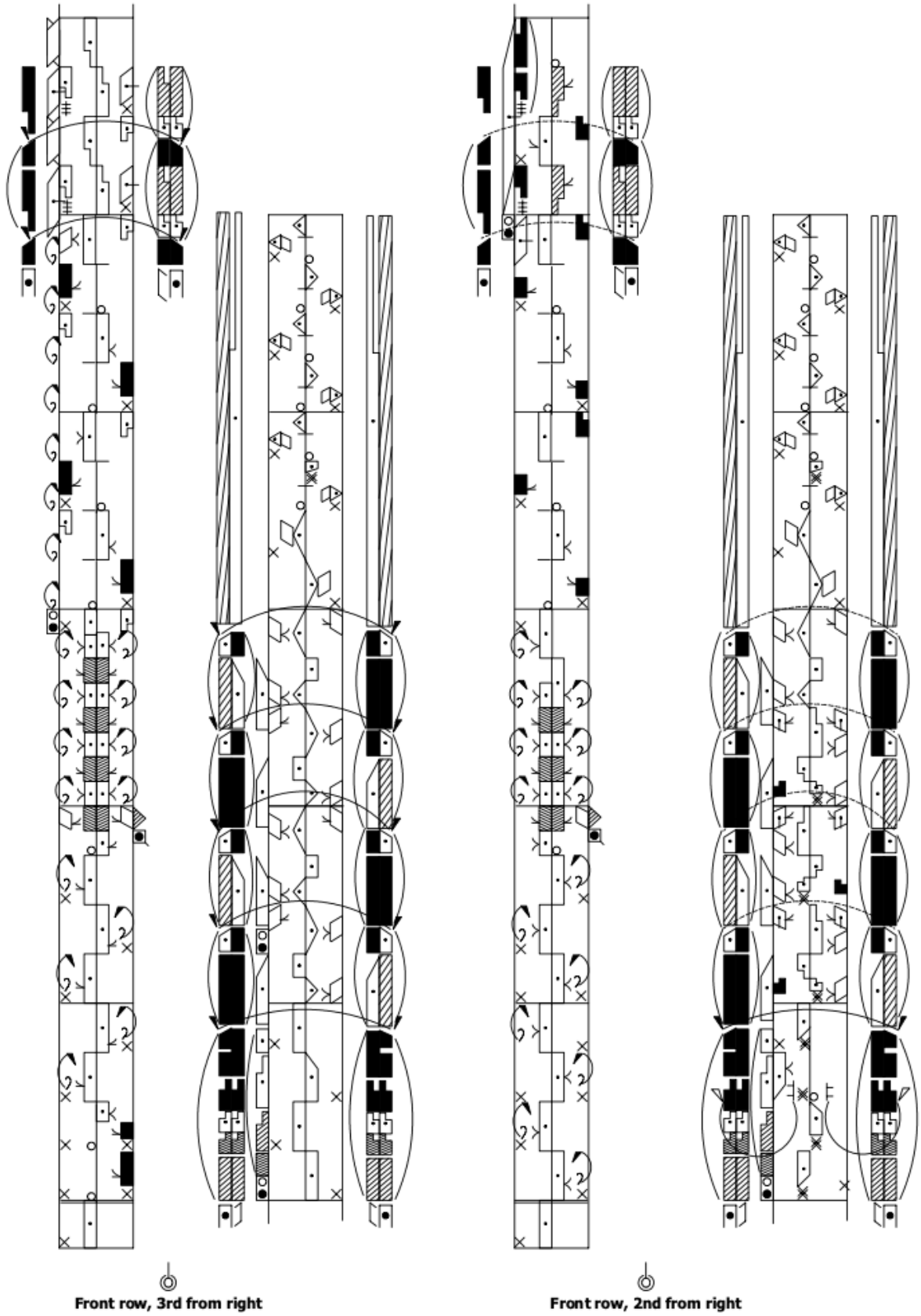
Appendix 2: Indlamu warrior dance



Indlamu dance: VID 1 of 7 timeline 45:22 - 45:32

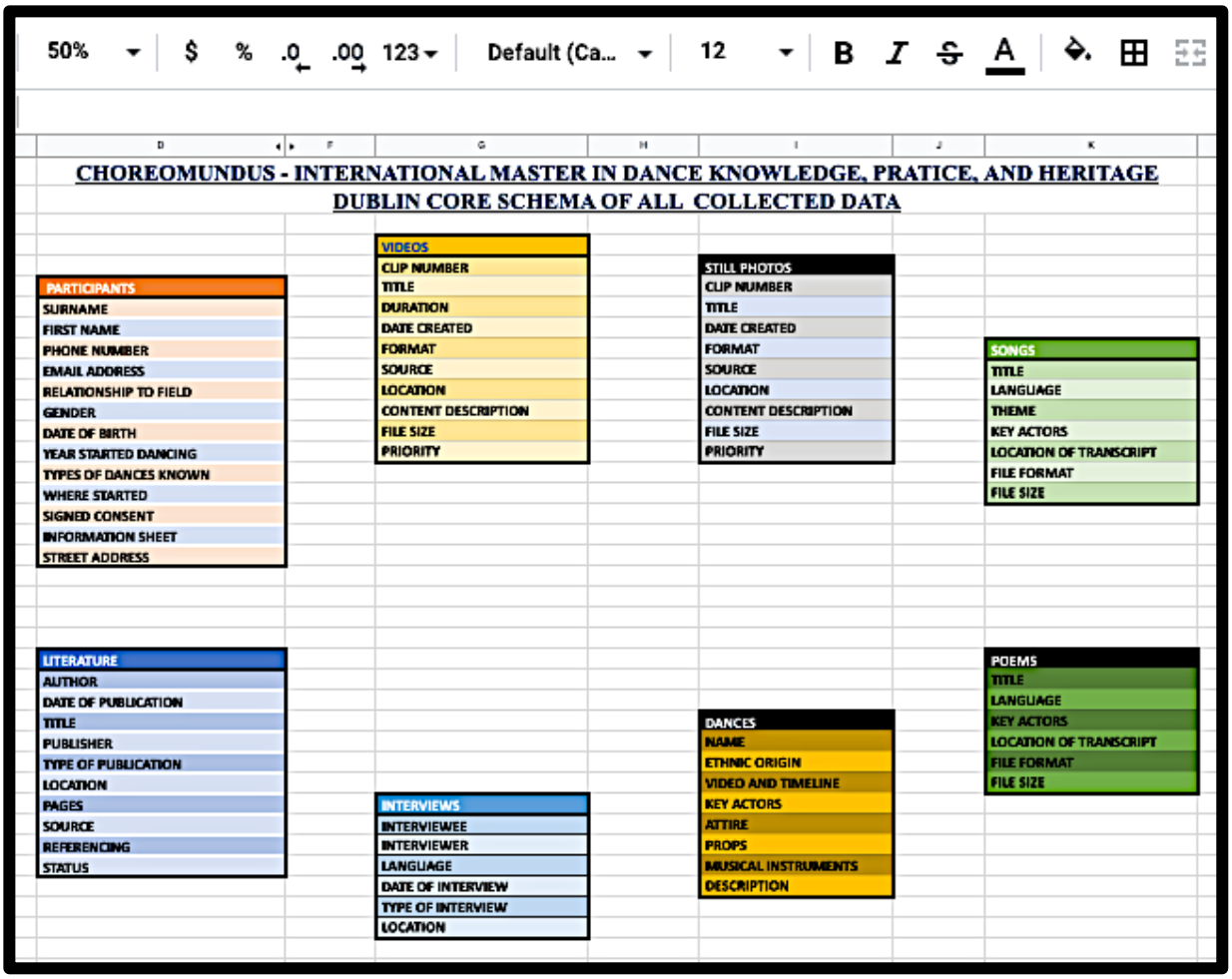
Transcribed by Emmanuel Mujuru 2021©

Appendix 3: Inkwahla dance



Inkwahla Dance. VID1 of 7. Time line 45:52 - 46:18 (section A)

Appendix 4: Dublin Core schema of all collected data on the KZD's dance theatre against xenophobia online at https://docs.google.com/spreadsheets/d/1PiKNBY4qV-wz7tg-r16Zw6FDHMOq5SmB/edit#gid=647264195



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DUBLIN CORE SCHEMA OF ALL COLLECTED DATA

PARTICIPANTS
SURNAME
FIRST NAME
PHONE NUMBER
EMAIL ADDRESS
RELATIONSHIP TO FIELD
GENDER
DATE OF BIRTH
YEAR STARTED DANCING
TYPES OF DANCES KNOWN
WHERE STARTED
SIGNED CONSENT
INFORMATION SHEET
STREET ADDRESS

VIDEOS
CLIP NUMBER
TITLE
DURATION
DATE CREATED
FORMAT
SOURCE
LOCATION
CONTENT DESCRIPTION
FILE SIZE
PRIORITY

STILL PHOTOS
CLIP NUMBER
TITLE
DATE CREATED
FORMAT
SOURCE
LOCATION
CONTENT DESCRIPTION
FILE SIZE
PRIORITY

SONGS
TITLE
LANGUAGE
THEME
KEY ACTORS
LOCATION OF TRANSCRIPT
FILE FORMAT
FILE SIZE

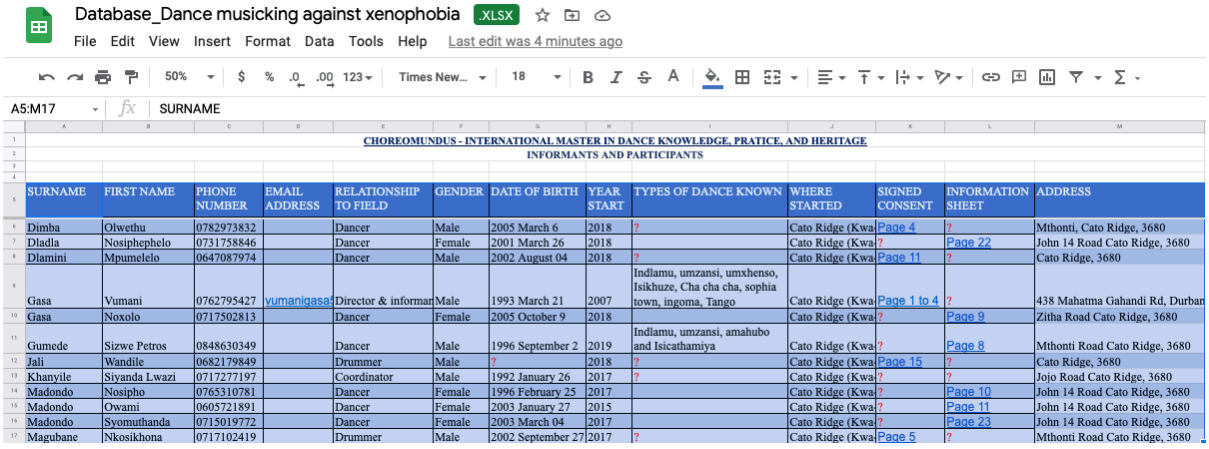
LITERATURE
AUTHOR
DATE OF PUBLICATION
TITLE
PUBLISHER
TYPE OF PUBLICATION
LOCATION
PAGES
SOURCE
REFERENCING
STATUS

INTERVIEWS
INTERVIEWEE
INTERVIEWER
LANGUAGE
DATE OF INTERVIEW
TYPE OF INTERVIEW
LOCATION

DANCES
NAME
ETHNIC ORIGIN
VIDEO AND TIMELINE
KEY ACTORS
ATTIRE
PROPS
MUSICAL INSTRUMENTS
DESCRIPTION

POEMS
TITLE
LANGUAGE
KEY ACTORS
LOCATION OF TRANSCRIPT
FILE FORMAT
FILE SIZE

Appendix 5: An extract from the informants and participants database online in Google Drive



Database_Dance musicking against xenophobia .XLSX

File Edit View Insert Format Data Tools Help Last edit was 4 minutes ago

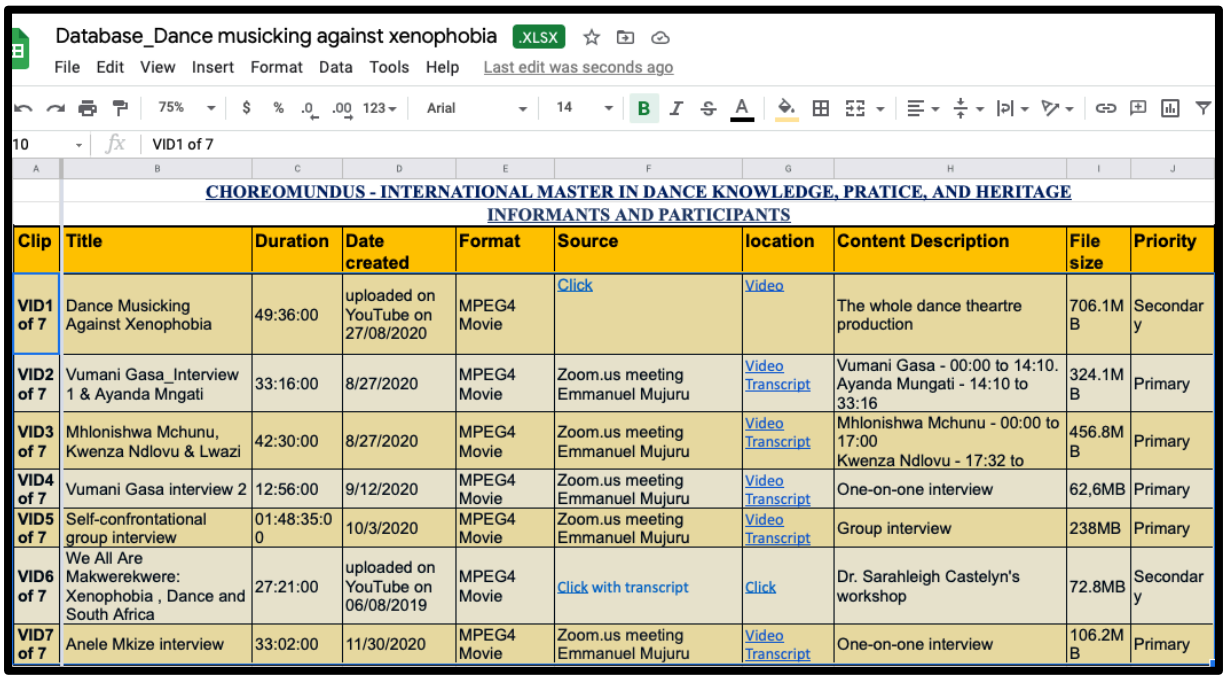
A5:M17 SURNAME

CHOREOMUNDUS - INTERNATIONAL MASTER IN DANCE KNOWLEDGE, PRATICE, AND HERITAGE

INFORMANTS AND PARTICIPANTS

SURNAME	FIRST NAME	PHONE NUMBER	EMAIL ADDRESS	RELATIONSHIP TO FIELD	GENDER	DATE OF BIRTH	YEAR START	TYPES OF DANCE KNOWN	WHERE STARTED	SIGNED CONSENT	INFORMATION SHEET	ADDRESS
Dimba	Olwethu	0782973832		Dancer	Male	2005 March 6	2018	?	Cato Ridge (Kwa	Page 4	?	Mthonti, Cato Ridge, 3680
Dladla	Nosiphephelo	0731758846		Dancer	Female	2001 March 26	2018		Cato Ridge (Kwa	?	Page 22	John 14 Road Cato Ridge, 3680
Dlamini	Mpumelelo	0647087974		Dancer	Male	2002 August 04	2018	?	Cato Ridge (Kwa	Page 11	?	Cato Ridge, 3680
Gasa	Vumani	0762795427	vumanigasa	Director & informar	Male	1993 March 21	2007	Indlamu, umzansi, umxhenso, Isikhuze, Cha cha cha, sophia town, ingoma, Tango	Cato Ridge (Kwa	Page 1 to 4	?	438 Mahatma Gahandi Rd, Durban
Gasa	Noxolo	0717502813		Dancer	Female	2005 October 9	2018		Cato Ridge (Kwa	?	Page 9	Zitha Road Cato Ridge, 3680
Gumede	Sizwe Petros	0848630349		Dancer	Male	1996 September 2	2019	Indlamu, umzansi, amahubo and Isicathamiya	Cato Ridge (Kwa	?	Page 8	Mthonti Road Cato Ridge, 3680
Jali	Wandile	0682179849		Drummer	Male	?	2018	?	Cato Ridge (Kwa	Page 15	?	Cato Ridge, 3680
Khanyile	Siyanda Lwazi	0717277197		Coordinator	Male	1992 January 26	2017	?	Cato Ridge (Kwa	?	?	Jojo Road Cato Ridge, 3680
Madondo	Nosipho	0765310781		Dancer	Female	1996 February 25	2017		Cato Ridge (Kwa	?	Page 10	John 14 Road Cato Ridge, 3680
Madondo	Owami	0605721891		Dancer	Female	2003 January 27	2015		Cato Ridge (Kwa	?	Page 11	John 14 Road Cato Ridge, 3680
Madondo	Syomuthanda	0715019772		Dancer	Female	2003 March 04	2017		Cato Ridge (Kwa	?	Page 23	John 14 Road Cato Ridge, 3680
Magubane	Nkosikhona	0717102419		Drummer	Male	2002 September 27	2017	?	Cato Ridge (Kwa	Page 5	?	Mthonti Road Cato Ridge, 3680

Appendix 6: Database of videos



Database_Dance musicking against xenophobia .XLSX

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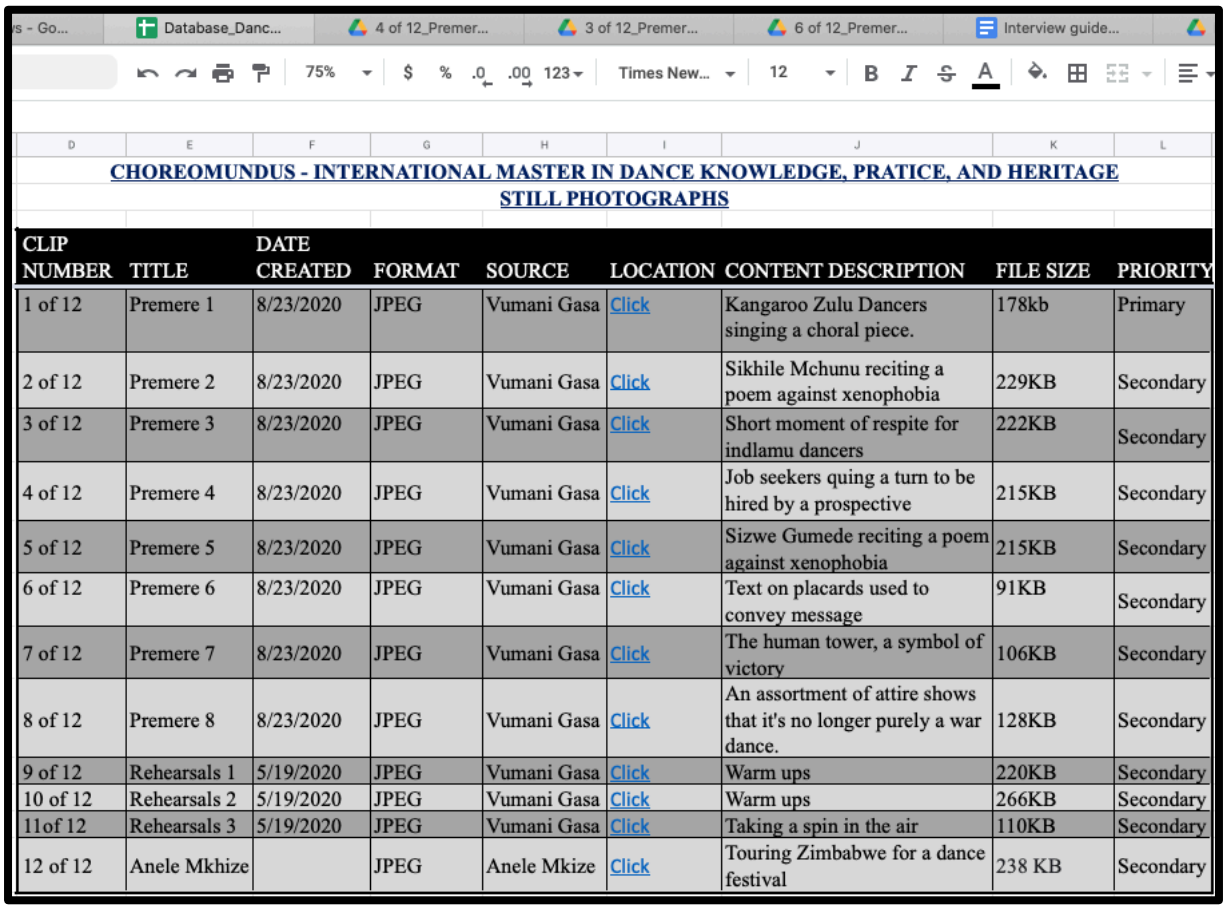
VID1 of 7

CHOREOMUNDUS - INTERNATIONAL MASTER IN DANCE KNOWLEDGE, PRATICE, AND HERITAGE
INFORMANTS AND PARTICIPANTS

Clip	Title	Duration	Date created	Format	Source	location	Content Description	File size	Priority
VID1 of 7	Dance Musicking Against Xenophobia	49:36:00	uploaded on YouTube on 27/08/2020	MPEG4 Movie	Click	Video	The whole dance theartre production	706.1MB	Secondary
VID2 of 7	Vumani Gasa_Interview 1 & Ayanda Mngati	33:16:00	8/27/2020	MPEG4 Movie	Zoom.us meeting Emmanuel Mujuru	Video Transcript	Vumani Gasa - 00:00 to 14:10. Ayanda Mungati - 14:10 to 33:16	324.1MB	Primary
VID3 of 7	Mhlonishwa Mchunu, Kwenza Ndlovu & Lwazi	42:30:00	8/27/2020	MPEG4 Movie	Zoom.us meeting Emmanuel Mujuru	Video Transcript	Mhlonishwa Mchunu - 00:00 to 17:00 Kwenza Ndlovu - 17:32 to	456.8MB	Primary
VID4 of 7	Vumani Gasa interview 2	12:56:00	9/12/2020	MPEG4 Movie	Zoom.us meeting Emmanuel Mujuru	Video Transcript	One-on-one interview	62,6MB	Primary
VID5 of 7	Self-confrontational group interview	01:48:35:00	10/3/2020	MPEG4 Movie	Zoom.us meeting Emmanuel Mujuru	Video Transcript	Group interview	238MB	Primary
VID6 of 7	We All Are Makwerekwere: Xenophobia , Dance and South Africa	27:21:00	uploaded on YouTube on 06/08/2019	MPEG4 Movie	Click with transcript	Click	Dr. Sarahleigh Castelyn's workshop	72.8MB	Secondary
VID7 of 7	Anele Mkize interview	33:02:00	11/30/2020	MPEG4 Movie	Zoom.us meeting Emmanuel Mujuru	Video Transcript	One-on-one interview	106.2MB	Primary

Appendix 7: Database of still photographs.



Database_Danc... | 4 of 12_Premer... | 3 of 12_Premer... | 6 of 12_Premer... | Interview guide...

CHOREOMUNDUS - INTERNATIONAL MASTER IN DANCE KNOWLEDGE, PRATICE, AND HERITAGE
STILL PHOTOGRAPHS

CLIP NUMBER	TITLE	DATE CREATED	FORMAT	SOURCE	LOCATION	CONTENT DESCRIPTION	FILE SIZE	PRIORITY
1 of 12	Premere 1	8/23/2020	JPEG	Vumani Gasa	Click	Kangaroo Zulu Dancers singing a choral piece.	178kb	Primary
2 of 12	Premere 2	8/23/2020	JPEG	Vumani Gasa	Click	Sikhile Mchunu reciting a poem against xenophobia	229KB	Secondary
3 of 12	Premere 3	8/23/2020	JPEG	Vumani Gasa	Click	Short moment of respite for indlamu dancers	222KB	Secondary
4 of 12	Premere 4	8/23/2020	JPEG	Vumani Gasa	Click	Job seekers quing a turn to be hired by a prospective	215KB	Secondary
5 of 12	Premere 5	8/23/2020	JPEG	Vumani Gasa	Click	Sizwe Gumede reciting a poem against xenophobia	215KB	Secondary
6 of 12	Premere 6	8/23/2020	JPEG	Vumani Gasa	Click	Text on placards used to convey message	91KB	Secondary
7 of 12	Premere 7	8/23/2020	JPEG	Vumani Gasa	Click	The human tower, a symbol of victory	106KB	Secondary
8 of 12	Premere 8	8/23/2020	JPEG	Vumani Gasa	Click	An assortment of attire shows that it's no longer purely a war dance.	128KB	Secondary
9 of 12	Rehearsals 1	5/19/2020	JPEG	Vumani Gasa	Click	Warm ups	220KB	Secondary
10 of 12	Rehearsals 2	5/19/2020	JPEG	Vumani Gasa	Click	Warm ups	266KB	Secondary
11of 12	Rehearsals 3	5/19/2020	JPEG	Vumani Gasa	Click	Taking a spin in the air	110KB	Secondary
12 of 12	Anele Mkhize		JPEG	Anele Mkize	Click	Touring Zimbabwe for a dance festival	238 KB	Secondary

Appendix 8: Interview guides

Research Topic: Dance Musicking Xenophobia: *A Case of the Kangaroo Zulu Dancers in Durban, KwaZulu Natal, South Africa.*

Research Questions:

Main Question

How does the Kangaroo Zulu Dancers group, grounded in its own traditional dances, which are predominantly warrior dances, communicate anti-xenophobic ideas through a dance piece, to promote peace between black South Africans and their black immigrant neighbours?

1. Do they use their warrior dances to express antixenophobia and, if yes, how?
2. Do they modify their warrior movements to express antixenophobia and, if yes, how?
3. Do any of the dance movements represent African dance cultures outside South Africa and, if any, which ones?
4. To what extent are the dance movements congruent to intended verbal meaning (message)?
5. To what extent does the relationship between music and dance enhance the clarity of the intended message?

Interview Guides

A. For the choreographer

1. What inspired you to create this dance theatre on xenophobia?
2. Who are your target audience and why?
3. Can you explain how the dancers received your idea?
4. Explain the process you went through to create the movements.
5. How did you ensure that every movement communicated your intentions as a choreographer?
6. Demonstrate one or two movements that you consider your favourites and explain their meaning and contribution to the main theme.
7. Give details on the role that was played by the dancers in creating and developing the ideas.
8. Which dance movements in this work could possibly have been borrowed from "makwerekwere" dance cultures?
9. What new lessons and insights have you gained from this creative process?

B. For Dancers

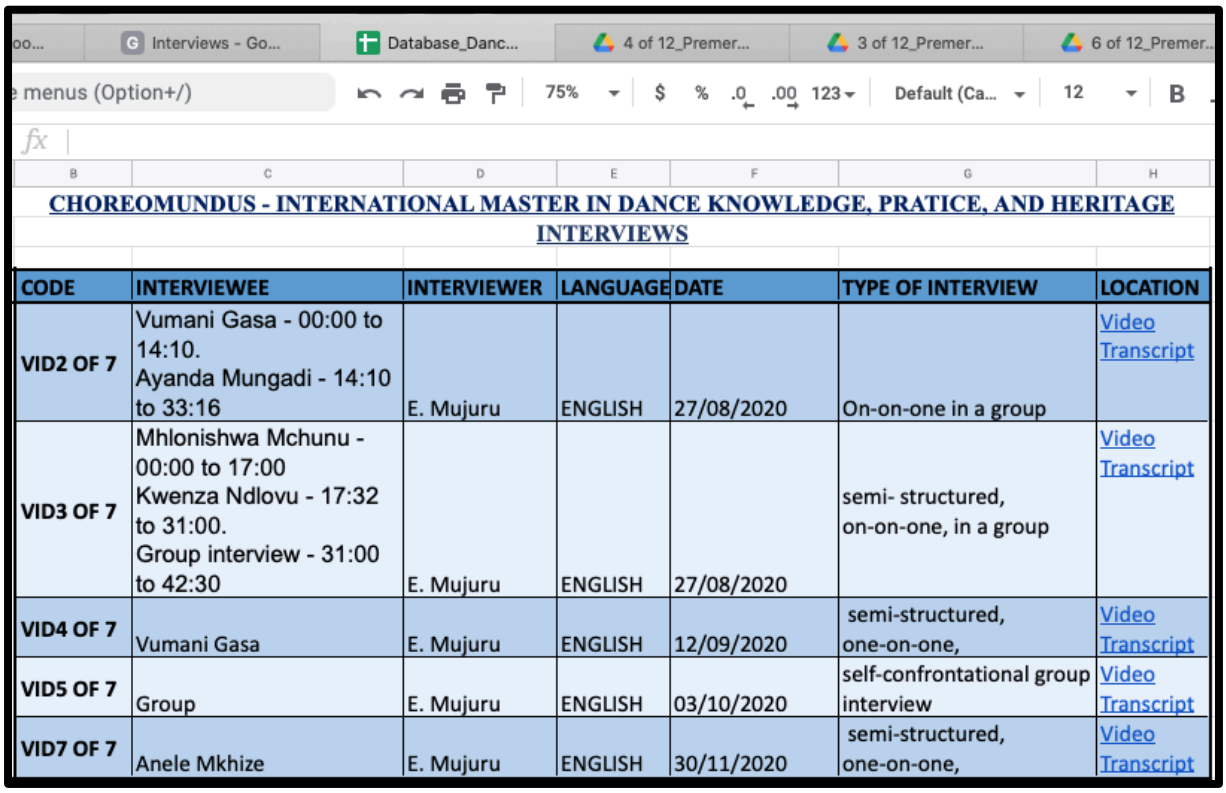
1. What is your understanding of xenophobia and how did you receive it as a working theme?
2. Which movements are a result of your personal creative contributions to the choreographic material?
3. What inspired you to make those contributions?
4. Demonstrate to me one or two of your favourite movements in the choreography and its meaning and relevance to the theme of xenophobia?
5. Which movements in the choreography could possibly have been borrowed from "makwerekwere" dance cultures to enhance meaning?

6. What new lessons and insights have you gained from this creative process?

C. For Members of the audience

1. What do you think is the main theme of this creative piece?
2. Which part of the choreography do you remember vividly and what was the meaning imbedded in it?
3. In what ways do you think clarity of meaning could be improved?
4. Did you notice any dance movements that you think are alien to South African dance cultures? What special meaning did you make from them?
5. What lessons did you learn from this dance theatre?

Appendix 9: Data base of interviews

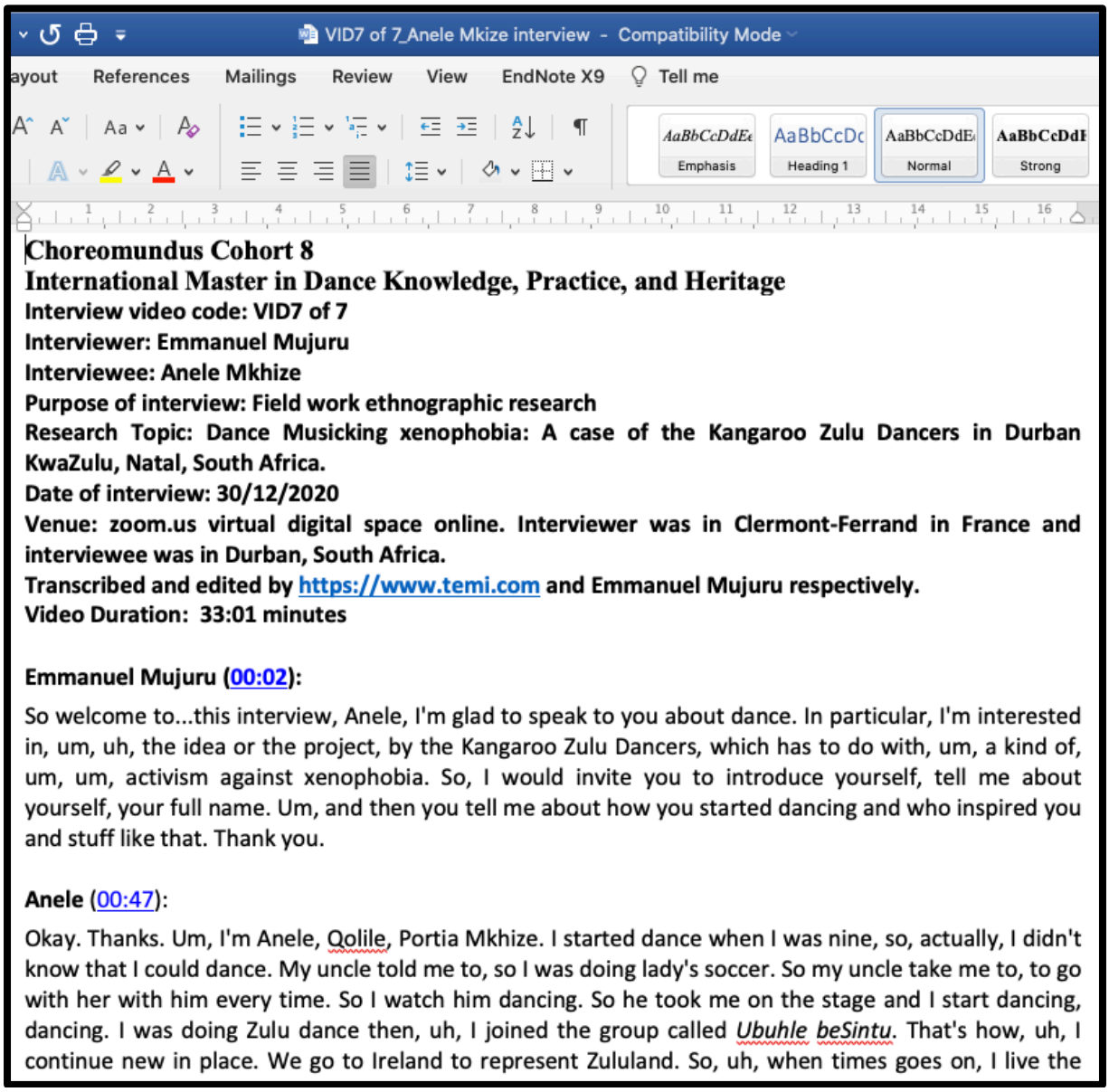


CHOREOMUNDUS - INTERNATIONAL MASTER IN DANCE KNOWLEDGE, PRATICE, AND HERITAGE

INTERVIEWS

CODE	INTERVIEWEE	INTERVIEWER	LANGUAGE	DATE	TYPE OF INTERVIEW	LOCATION
VID2 OF 7	Vumani Gasa - 00:00 to 14:10. Ayanda Mungadi - 14:10 to 33:16	E. Mujuru	ENGLISH	27/08/2020	On-on-one in a group	Video Transcript
VID3 OF 7	Mhlonishwa Mchunu - 00:00 to 17:00 Kwenza Ndlovu - 17:32 to 31:00. Group interview - 31:00 to 42:30	E. Mujuru	ENGLISH	27/08/2020	semi- structured, on-on-one, in a group	Video Transcript
VID4 OF 7	Vumani Gasa	E. Mujuru	ENGLISH	12/09/2020	semi-structured, one-on-one,	Video Transcript
VID5 OF 7	Group	E. Mujuru	ENGLISH	03/10/2020	self-confrontational group interview	Video Transcript
VID7 OF 7	Anele Mkhize	E. Mujuru	ENGLISH	30/11/2020	semi-structured, one-on-one,	Video Transcript

Appendix 10: An example of transcribed interview texts in word format **available at** https://drive.google.com/drive/folders/1zmu9bGNKJdX6GjPKO3DaaP9MQVVMYcC9?usp=sharing



VID7 of 7_Anele Mkize interview - Compatibility Mode

ayout References Mailings Review View EndNote X9 Tell me

Emphasis Heading 1 Normal Strong

Choreomundus Cohort 8
International Master in Dance Knowledge, Practice, and Heritage
Interview video code: VID7 of 7
Interviewer: Emmanuel Mujuru
Interviewee: Anele Mkhize
Purpose of interview: Field work ethnographic research
Research Topic: Dance Musicking xenophobia: A case of the Kangaroo Zulu Dancers in Durban KwaZulu, Natal, South Africa.
Date of interview: 30/12/2020
Venue: zoom.us virtual digital space online. Interviewer was in Clermont-Ferrand in France and interviewee was in Durban, South Africa.
Transcribed and edited by https://www.temi.com and Emmanuel Mujuru respectively.
Video Duration: 33:01 minutes

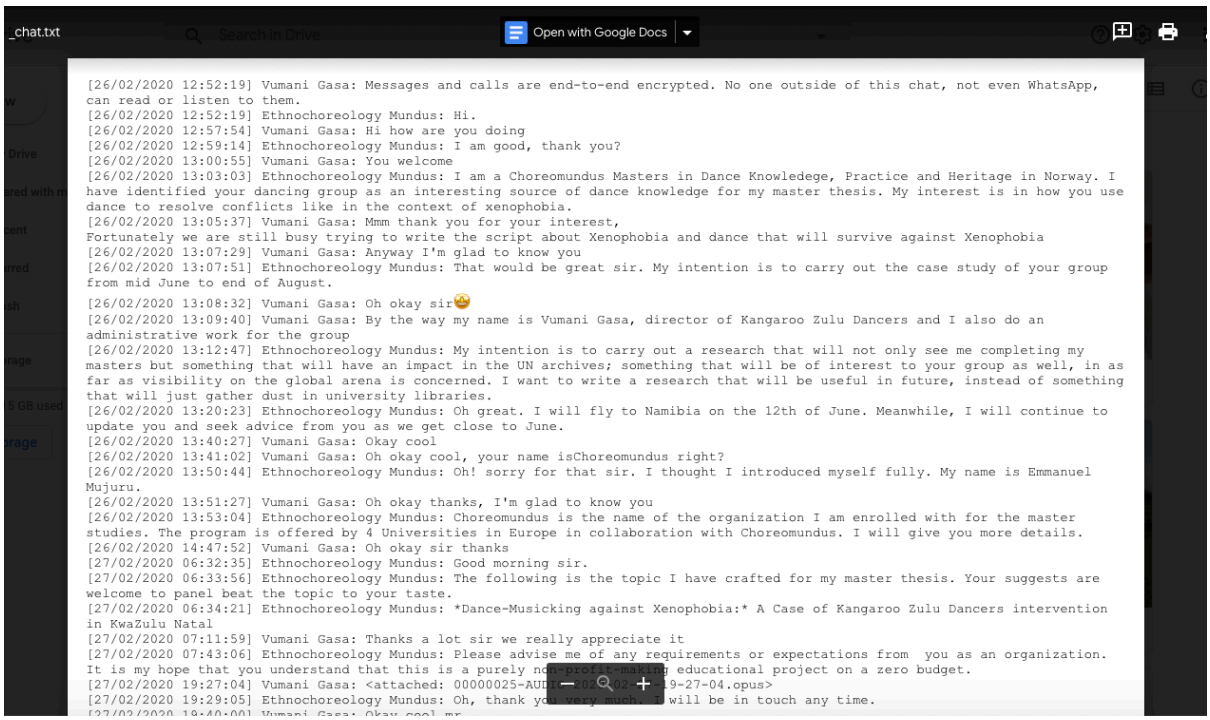
Emmanuel Mujuru (00:02):

So welcome to...this interview, Anele, I'm glad to speak to you about dance. In particular, I'm interested in, um, uh, the idea or the project, by the Kangaroo Zulu Dancers, which has to do with, um, a kind of, um, um, activism against xenophobia. So, I would invite you to introduce yourself, tell me about yourself, your full name. Um, and then you tell me about how you started dancing and who inspired you and stuff like that. Thank you.

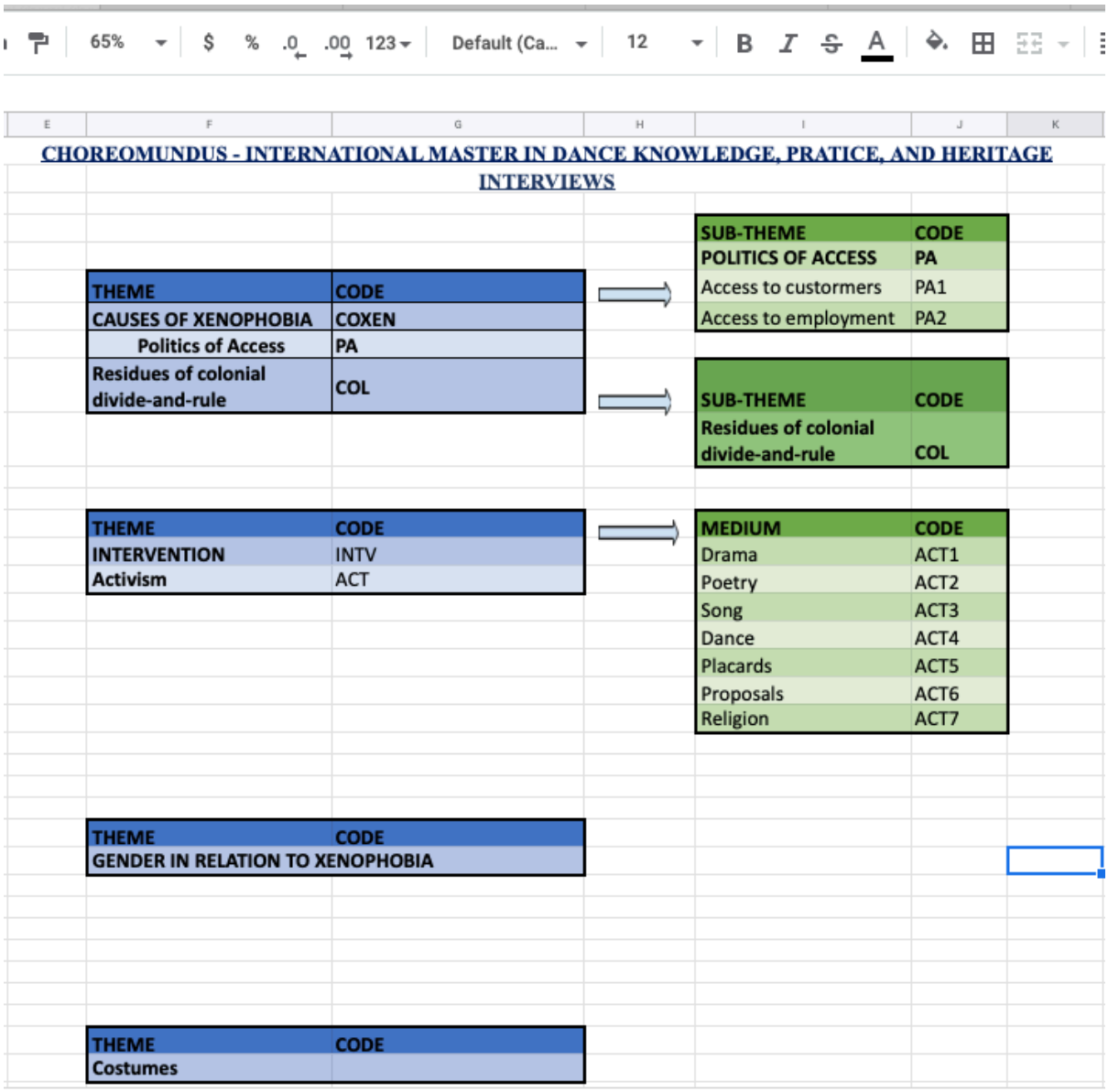
Anele (00:47):

Okay. Thanks. Um, I'm Anele, Qolile, Portia Mkhize. I started dance when I was nine, so, actually, I didn't know that I could dance. My uncle told me to, so I was doing lady's soccer. So my uncle take me to, to go with her with him every time. So I watch him dancing. So he took me on the stage and I start dancing, dancing. I was doing Zulu dance then, uh, I joined the group called *Ubuhle beSintu*. That's how, uh, I continue new in place. We go to Ireland to represent Zululand. So, uh, when times goes on, I live the

Appendix 11: An extract from WhatsApp social media communications with informants**.**
Available at
https://drive.google.com/drive/folders/1DmQD1BJWr4574rc9AYSXVK9comUHW8x9?usp=sharing



Appendix 12: Thematic Data Schema



CHOREOMUNDUS - INTERNATIONAL MASTER IN DANCE KNOWLEDGE, PRATICE, AND HERITAGE

INTERVIEWS

THEME	CODE
CAUSES OF XENOPHOBIA	COXEN
Politics of Access	PA
Residues of colonial divide-and-rule	COL

SUB-THEME	CODE
POLITICS OF ACCESS	PA
Access to custormers	PA1
Access to employment	PA2

SUB-THEME	CODE
Residues of colonial divide-and-rule	COL

THEME	CODE
INTERVENTION	INTV
Activism	ACT

MEDIUM	CODE
Drama	ACT1
Poetry	ACT2
Song	ACT3
Dance	ACT4
Placards	ACT5
Proposals	ACT6
Religion	ACT7

THEME	CODE
GENDER IN RELATION TO XENOPHOBIA	

THEME	CODE
Costumes	

Appendix 13: Thematic Classification of data

CAUSES OF XENOPHOBIA - POLITICS OF ACCESS

CODE	SUB-THEME	LOCATE	KEY ACTORS	DESCRIPTION
PA1	Access to markets	VIDEO 08:47 Still Photo	Three women customers and two male vendors	A local and an immigrant vendor clash over customers
PA2	Access to employment	VIDEO 13:05 Still photo	employer and male job	protest against the hiring of immigrants by
COL	Residues of colonial divide-and-rule	VIDEO 21:05 Still photo	The white employer and the two immigrant workers	White employer prefers cheap labour from immigrants to local job seekers

INTERVENTION - ACTIVISM

CODE	MEDIUM	TITLE	AUTHOR	KEYACTOR(S)	LANGUAGE	CONTENT/DESCRIPTION	LOCATE	TRANSCRIPT LOCATION
ACT 1	Drama						VIDEO	
ACT 2	Poetry						VIDEO	
ACT 3	Song						VIDEO	
ACT 4	Dance	Gumboots dance, Indlamu, Inkwahla	KDZ	1. Gumboots dance-Men in overals and gumboots. 2. Indlamu-Men in warrior attire. 3. Inkwahla-All women	N/A	1. Gumboots dance-Heavy stomping with gumboots with body bent forward to allow slapping of the gumboots with the palms of the hands as well as clapping resulting in musicking. 2. Indlamu-half naked men in loin skins and arm and shin bands stomping heavily, rolling and flipping over in gymnastic cutwheel motions. Building of the human tower. Accompanied by heavy drumming. No musicking. 3. Inkwahla-All women in a clourful mix and match of white tops and yellow and red short skirts. Light graceful stomping of feet producing music from leg rattles. The music accompaniment is a prerecording of zulu guitar music.	VIDEO Gumboots-16:02-18:37 and 49:35, Indlamu-31:45, Inkwahla-46:46 STILLPHOTOS: Gumboots dance, Indlamu, Inkwahla	Gumboots dance Transcribed by Emmanuel Mujuru
ACT 5	Placards						VIDEO	
ACT 6	Proposals	We are one	N/A	Interviewees, pastor & Chief's wife	English	All interviewees asert that locals and foreigners should treat each other as one	INTERVIEWS	All interview transcripts
ACT 7	Religion	Religious pastor	KDZ	The pastor	English		VIDEO 26:17, Still Photo	

GENDER IN RELATION TO XENOPHOBIA

CODE	SUB-THEME	LOCATE	DISCRIPTION	KEY ACTORS
MAS	Masculinity	VIDEO 24:49 Still photo	Immigrants are being beaten and tyres are placed on them to prepare to set them alight	1. The chief's nduna 2.Crowd of locals 3.Three immigrants
FEM	Femininity	VIDEO 23:53. Still photo	The Nduna silences his wife in a way that typically connotes GBV.	1. The chief's nduna 2.Crowd of locals 3.The nduna's wife

PROPS, COSTUMES AND THEIR IMPACT

CODE	SUB-THEME	LOCATE	KEY ACTORS	DESCRIPTION	INTERPRETATION
DS	Dance costumes	Vid1of7 & photographs	Foreigners	Foreigners are dressed differently	Foreigners are identified by the way they dress.
DIS	Conceptual Discrimination				
VIO	Violence located in props	Sticks used to beat foreigners in the dance drama	Locals		
DM	Enhancing Dance-musicking				

Appendix 14: Sample informant's information sheet

Norges teknisk-naturvitenskapelige universitet og Norsk senter for folkemusikk og folkedans
Dragvoll, 7491 Trondheim. Norge.
The material will be treated confidentially

Given name	Surname	Phone	Fax	Date of birth
Noxolo	Gasa	071 750 2813	N/A	09/10/2005
Current address: 21ha RD 2156	City: Cato Ridge	State: South Africa	Zip Code: 3680	Email: N/A

Contact information will be used only by researchers to get in touch with you for additional questions on the material

When, how and why did you get into dancing folk dances and specifically South African traditional dances?

My father was involve in the dancing group and he encouraged me to join the Kongovoo, I didn realised that I will find somuch talent and sameting I love in Kongovoo. it was 2018.

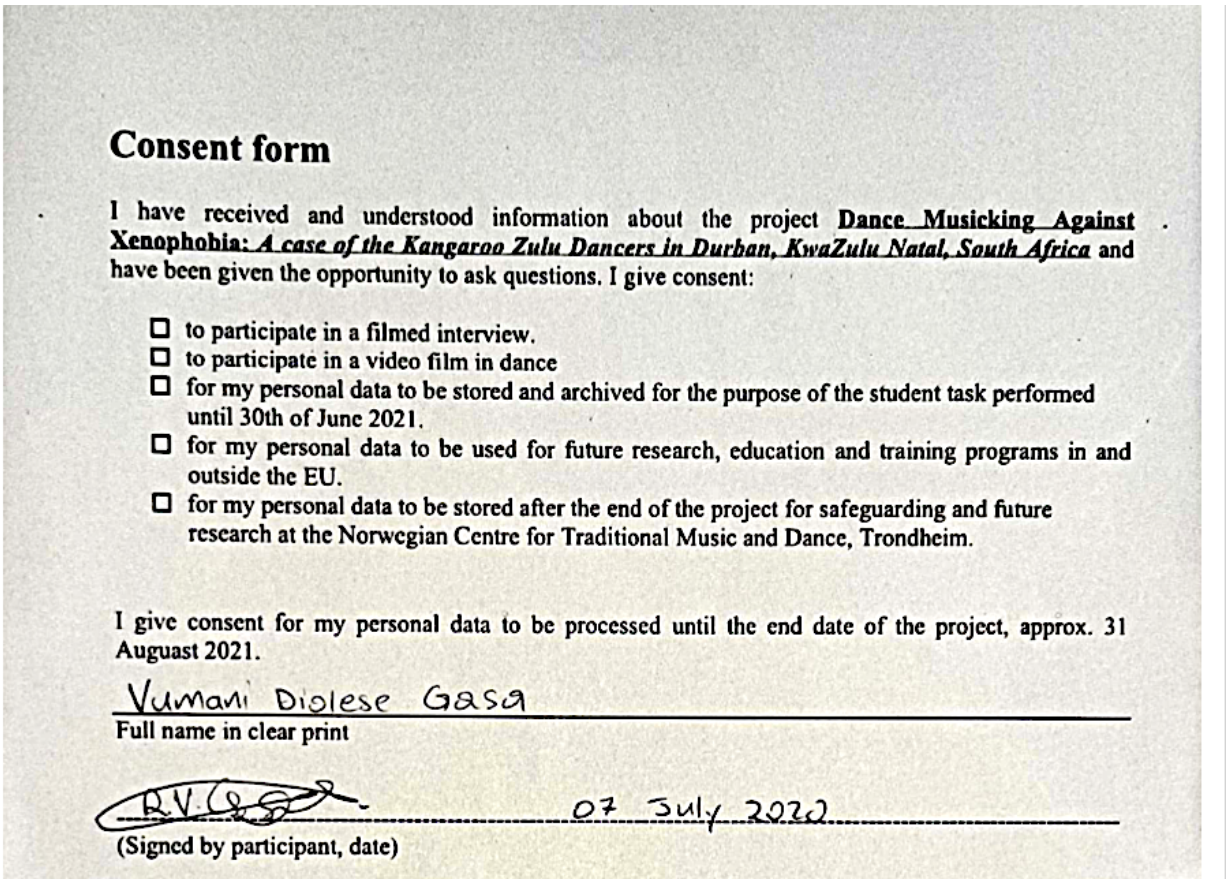
Please specify as much as you can/feel like on when and where you have been part of different kinds of (traditional) dancing?

Place/Town/City	Type of dancing	Period: from year to year	Name of dance group	Teacher's name
Cato Ridge	Ushiyame	2018	Kongovoo	Anele Mkhize
Cato Ridge	Indlamu	2018	Kongovoo	Ayanda Mkhize
Cato Ridge	Gumboots dance	2018	Kongovoo	Ayanda Mkhize
Cato Ridge	Isikhuze	2018	Kongovoo	Sakhile Shezi

Please try to list the traditional dances you can do, including *non-South African* traditional dances

Name of dance	Where do you think it comes from (Country, Region)	Where did you learn it? Dance group/Town/City	Do you know from whom (Name of teacher)

Appendix 15: Sample signed consent contract



Consent form

I have received and understood information about the project **Dance Musicking Against Xenophobia:** ***A case of the Kangaroo Zulu Dancers in Durban, KwaZulu Natal, South Africa*** and have been given the opportunity to ask questions. I give consent:

- ☐ to participate in a filmed interview.
- ☐ to participate in a video film in dance
- ☐ for my personal data to be stored and archived for the purpose of the student task performed until 30th of June 2021.
- ☐ for my personal data to be used for future research, education and training programs in and outside the EU.
- ☐ for my personal data to be stored after the end of the project for safeguarding and future research at the Norwegian Centre for Traditional Music and Dance, Trondheim.

I give consent for my personal data to be processed until the end date of the project, approx. 31 Auguast 2021.

Vumani Diolese Gasa

Full name in clear print

07 July 2020

(Signed by participant, date)