

**MASCULINITY AS A POPULAR THEME IN THE DEVELOPMENT OF BASOTHO
ACCORDION MUSIC**

By
Mrs. P. Khotso

Submitted in accordance with the requirement
for the degree of

DOCTOR OF PHILOSOPHY
in Languages, Linguistics and Literature

in the subject

Languages, Linguistics and Literature

at the

UNIVERSITY OF SOUTH AFRICA

Supervisor: Prof D.E. Mutasa

Co-promoter: DR. R. M. Possa

November 2017

DECLARATION

Student number: 58525440

I, Palesa Khotso, declare that **Masculinity as a popular theme in the development of Basotho accordion music** is my own work and that all sources cited have been indicated and acknowledged by means of complete references.

Signature

Date

ACKNOWLEDGEMENTS

I am thankful to almighty God who helped me to go through this work. The strength and courage was a direct blessing from HIM.

I am extremely thankful to my Supervisors: Professor Davie Mutasa and Dr. Rethabile Possa. They always had constructive criticism, which shaped this work. There was communication and coordination in their supervision. There was never a moment that I felt lost and unaided during their supervision. Prof. Mutasa and Dr. Possa, you were more than supervisors with support, encouraging words and constructive criticism. You also recommended me for a sponsorship, which catered for my fees. If it were not because of you, my dream would not have turned into reality. I real lack suitable words to express my heartfelt gratitude to thank you. May God bless you!

I sincerely pass my word of gratitude to UNISA Financial Aid Bureau for financing my studies. Without this fund, I could not have been able to carry out my studies. I am very thankful for this kind of support.

It would be a great mistake to leave out Dr. Lehlohonolo Phafoli, who helped me to shape up my proposal on purely voluntary basis. Thank you very much, Dr. Phafoli. May God bless you!

I thank my family for their support and patience during this hectic period: my husband Mr. Moora Khanyetsi, my children: Bohlokoa, Moipone, Naleli and Makoe. I thank my mother, 'Mapalesa Khotso, my brother: Rev. Fr. Michael Thabang Khotso (OMI) for their unfailing support.

My colleagues and friends at the Lesotho College of Education have played a great part for reading part of this work. A deep sense of gratitude goes to all of them.

ABSTRACT

This thesis examined how masculinity develops among the Basotho accordion music artists of the period 1980-2015 with an intention to propose the reshaping of masculinity conducive for a human society. Different factors that influence masculinity among the Basotho as represented by Basotho accordion music artists are scrutinized to find out how masculinity as a thematic aspect in the development of Basotho accordion music has been manifested over a period of thirty-five years. Psycho-masculinity is employed in the present study to find out the impact of the existing form of masculinity among the Basotho. The study concludes that the present form of masculinity among the Basotho is precarious, not only to women and to children, but also to men in their two categories: those who exhibit masculinity as well as those who do not show evidence of it. Therefore, the study recommends that the Basotho masculinity should pay attention to the limitations of masculinity in order to minimize and consequently eradicate its negative side while simultaneously promoting its positive side towards men, women and children at large.

Dedications

I dedicate this work to:

My late father: John Tlali Khotso and

My late sister Nthabiseng Khotso

TABLE OF CONTENTS

| | |
|---|-----|
| DECLARATION | ii |
| ACKNOWLEDGEMENTS | iii |
| ABSTRACT | iv |
| Dedication | v |
| CHAPTER 1 | 1 |
| 1.1 BACKGROUND..... | 1 |
| 1.2 Statement of the problem | 3 |
| 1.3 Aim of the study..... | 4 |
| 1.3.1 Objectives:..... | 4 |
| 1.3.2 Research questions | 4 |
| 1.4 Justification/ significance of research | 5 |
| 1.5 Definition of terms | 5 |
| 1.5.1 Masculinity..... | 5 |
| 1.5.2 Accordion music..... | 6 |
| 1.5.3 Theme..... | 6 |
| 1.5.4 Development..... | 6 |
| 1.5.5 Music/ songs..... | 7 |
| 1.6 Scope of the study..... | 7 |
| 1.7 Ethical Considerations..... | 7 |
| 1.8 Conclusion..... | 8 |
| CHAPTER 2 | 9 |
| LITERATURE REVIEW..... | 9 |
| 2.0 Introduction | 9 |
| 2.1 Masculinity..... | 9 |
| 2.2 Development of Basotho accordion music and the way it differs from other types of music in Sesotho | 15 |
| 2.3 Sesotho culture and masculinity..... | 18 |
| 2.3.1 Basotho music | 19 |
| 2.3.2 Basotho women music (songs) and masculinity | 21 |
| 2.3.2.1 <i>Litobonya</i> | 21 |
| 2.3.3 Mokorotlo songs and Masculinity..... | 22 |
| 2.3.4 Basotho poetry..... | 24 |
| 2.3.5 Basic elements of poetry | 25 |
| 2.3.6 Formative influences..... | 25 |
| 2.3.7 Basotho folklore | 26 |
| 2.3.8 <i>Lifela tsa litsamaea-naha</i> and Masculinity | 28 |
| 2.4 Basotho games and dance | 32 |
| 2.4.1 <i>Mokallo</i> and Masculinity..... | 33 |
| 2.4.2 <i>Tšipho</i> and Masculinity | 33 |
| 2.4.3 <i>Moraba-raba</i> and Masculinity | 33 |
| 2.4.4 <i>Khaoletsi</i> and Masculinity..... | 34 |
| 2.4.5 Riddles and Masculinity..... | 34 |
| 2.5 Basotho accordion music and their depiction of women | 35 |
| 2.6 Sesotho Proverbs..... | 35 |
| 2.6.1 Male-oriented proverbs in Sesotho and masculinity | 35 |
| 2.7 Sesotho popular expressions and Masculinity | 36 |
| 2.8 Sesotho language and Masculinity..... | 36 |
| 2.9 Gender and Masculinity | 40 |

| | |
|--|----|
| 2.10 Nicknames and Masculinity | 41 |
| 2.11 Conclusion..... | 42 |
| CHAPTER 3 | 43 |
| THEORETICAL FRAMEWORK | 43 |
| 3.0 Introduction | 43 |
| 3.1 Masculinity | 45 |
| 3.2 Masculinity approach | 46 |
| 3.3 Significant elements of Connell’s theory of Masculinity..... | 47 |
| 3.3.1 <i>Cathexis</i> or sexuality Masculinity | 47 |
| 3.4 Theories budding around Masculinity theory | 48 |
| 3.4.1 Historical , social and cultural masculinity | 49 |
| 3.4.2 Hegemonic Masculinity | 49 |
| 3.4.3 Essentialist Masculinity..... | 50 |
| 3.4.4 Passage rites Masculinity | 51 |
| 3.4.5 Functionalist Masculinity..... | 52 |
| 3.4.6 Role theory | 54 |
| 3.4.7 Sex role theory | 55 |
| 3.5 Psychoanalysis Theory | 56 |
| 3.5.1 Origin of Psychoanalysis..... | 57 |
| 3.5.2 Radical Psychoanalysis | 59 |
| 3.5.3 Marxist Psychoanalysis | 59 |
| 3.5.4 Existentialism Psychoanalysis..... | 60 |
| 3.5.6 Psychoanalysis as a theoretical criticism | 61 |
| 3.6 Conclusion..... | 63 |
| CHAPTER 4 | 64 |
| RESEARCH METHODOLOGY | 64 |
| 4.0 Introduction..... | 64 |
| 4.1 Research design..... | 64 |
| 4.1.1 Introduction to Qualitative and Quantitative approaches..... | 66 |
| 4.1.2 Qualitative Approach | 66 |
| 4.1.3 Quantitative Approach | 66 |
| 4.1.4 Qualitative and Quantitative approaches..... | 68 |
| 4.2 Cross-sectional design..... | 69 |
| 4.3 Data gathering | 70 |
| 4.3.1 Randomization | 70 |
| 4.3.3 Sampling technique | 71 |
| 4.3.4 Purposive sampling technique..... | 72 |
| 4.4 Research tools | 72 |
| 4.4.1 Language | 73 |
| 4.4.2 Researcher | 73 |
| 4.4.2.1 Library and its resources | 73 |
| 4.4.2.2 Journals..... | 74 |
| 4.4.3 Conference proceedings | 74 |
| 4.4.4 Newspapers | 75 |
| 4.4.5 Books..... | 75 |
| 4.4.6 Theses and Dissertations | 75 |
| 4.4.7 Computer and its software..... | 76 |
| 4.4.7.1 Internet | 76 |
| 4.4.7.2 Microsoft office..... | 76 |
| 4.4.7.3 Google Browser..... | 76 |
| 4.4.7.4 Electronic mail | 77 |
| 4.5 Interviews | 77 |
| 4.5.1 Personal interviews | 78 |

| | |
|---|-----|
| 4.5.2 Male Informants interviews | 79 |
| 4.5.3 Telephone interviews | 80 |
| 4.5.4 Whatsapp | 81 |
| 4.5.5 Group interviews | 81 |
| 4.5.6 Interview questions | 82 |
| 4.6 Analysis and Data Interpretation..... | 82 |
| 4.6.1 Analysis..... | 82 |
| 4.6.2 Content analysis | 83 |
| 4.6.3 Unit of analysis..... | 85 |
| 4.6.4 Artifact analysis..... | 85 |
| 4.9 Conclusion..... | 85 |
| CHAPTER 5 | 87 |
| DATA PRESENTATION..... | 87 |
| 5.0 Introduction | 87 |
| 5.1 Basotho male-oriented games | 87 |
| 5.2 Passage rites | 93 |
| 5.3 Masculine language and culture..... | 101 |
| 5.4 Masculine expressions | 104 |
| 5.6 Male-oriented idioms and proverbs..... | 105 |
| 5.6 Basotho folklore | 108 |
| 5.7 Basotho folktales..... | 109 |
| 5.8 The Marashea (Malofa/ Litšepe)..... | 110 |
| 5.9 Hostile environment | 114 |
| 5.10 Eulogies..... | 115 |
| 5.12 Borrowing..... | 115 |
| 5.13 Negative portrayal of women..... | 119 |
| 5.14 Negative portrayal of competitors..... | 122 |
| 5.15 Metaphors..... | 130 |
| 5.16 Metaphors on domestic animals | 131 |
| 5.17 Metaphors on birds | 131 |
| 5.18 Metaphors on reptiles..... | 132 |
| 5.19 Metaphors on natural phenomenon..... | 132 |
| 5.20 Metaphors on weapons | 134 |
| 5.21 Miscellaneous metaphors | 134 |
| 5.22 Medicinal plants | 136 |
| 5.23 Human body parts | 136 |
| 5.24 Profligacy | 137 |
| 5.25 Dislocation | 138 |
| 5.26 Ruthless retribution | 141 |
| 5.27 Retaliating expressions..... | 146 |
| 5.28 Masculine roles | 147 |
| 5.29 Mangoaela's influence | 148 |
| 5.30 Letsema Matšela's influence..... | 150 |
| 5.31 Historical-political influence..... | 152 |
| 5.33 Biblical influence | 155 |
| 5.32 Nicknames..... | 160 |
| 5.34 Acquisition | 161 |
| 5.35 Comparison of artists' choice of themes that relate to masculinity | 162 |
| 5.4 Conclusion..... | 166 |
| CHAPTER 6 | 167 |
| ANALYSIS AND DATA DISCUSSION..... | 167 |
| 6.1 Analysis and discussion | 174 |
| 6.1.1 Basotho male-oriented games | 177 |

| | |
|---|------------|
| 6.1.2 Passage rites | 189 |
| 6.1.3 Masculine language and culture | 194 |
| 6.1.4 Male oriented idioms and proverbs | 200 |
| 6.1.5 Basotho folklore | 207 |
| 6.1.6 The Marashea (malofa/ litšepe)..... | 211 |
| 6.1.7 Hostile environment | 219 |
| 6.1.8 Eulogies | 221 |
| 6.1.9 Borrowing..... | 223 |
| 6.1.10 Negativity | 228 |
| 6.1.11 Metaphors..... | 243 |
| 6.1.11.1 Wild animals | 244 |
| 6.1.11.2 Domestic animals | 246 |
| 6.1.11.3 Birds metaphors | 247 |
| 6.1.11.4 Weapon metaphors | 254 |
| 6.1.11.5 Miscellaneous | 255 |
| 6.1.12 Traditional medicine..... | 258 |
| 6.1.13 Human body parts | 260 |
| 6.1.14 Profligacy | 261 |
| 6.1.15 Dislocation | 269 |
| 6.1.16 Ruthless retribution | 272 |
| 6.1.17 Masculine roles | 275 |
| 6.1.18 Mangoela's influence | 276 |
| 6.1.19 Letsema Matšela's influence | 277 |
| 6.1.20 Historical-political influence | 279 |
| 6.1.21 Biblical influence | 281 |
| 6.1.22 Nicknames | 286 |
| 6.1.22.1 Lisuoa (Khopolo)..... | 288 |
| 6.1.22.2 Qomatsi (Khopolo)..... | 289 |
| 6.1.22.3 Mahlanya (Lehlohonolo)..... | 289 |
| 6.1.22.4 Mosotho Chakela (Rethabile Mokete)..... | 290 |
| 6.1.22.5 Lekase (Bereng Matias Majoro)..... | 291 |
| 6.1.22.6 Rantšo (Maketsi)..... | 292 |
| 6.1.22.7 Letolo (Ramaru)..... | 293 |
| 6.1.22.8 Sephaka (Selai)..... | 294 |
| 6.1.22.9 Molisa oa poho (Thabang and Motlatsi)..... | 294 |
| 6.1.22.10 Famole (Teboho)..... | 295 |
| 6.1.22.11 Mohale oa Lioling..... | 295 |
| 6.1.22.12 'Maitšokolele (Puseletso Seema)..... | 295 |
| 6.1.23 Acquisition | 296 |
| 6.1.24 Conclusion..... | 298 |
| CHAPTER 7 | 300 |
| CONCLUSION..... | 300 |
| 7.0 Introduction | 300 |
| 7.1 Summary | 300 |
| 7.2 Recommendations | 308 |
| 7.2.1 Recommendations for future practice | 308 |
| 7.2.2 Recommendations for future research..... | 311 |
| References | 312 |

CHAPTER 1

1.1 Background

The present study analysed the portrayal of masculinity in the following era: 1980-2015. Therefore, this study intended to find out how this aspect has contributed in the development of Basotho accordion music by critically analysing its inception, and progression. In Basotho accordion music expressions that strengthen the self-mastery and praise are popular. Ruthless retribution, painful stick fighting and gun shooting are expressed as a game while in actual fact are war. Much as masculinity is one important factor in the construction of a human society, its negative influence is very harmful. Examples could be the brutal killings in Lesotho in the Mafeteng district where many Basotho accordion music artists in Lesotho originate. These merciless killings of accordion music artists are spread throughout the districts of Lesotho and other parts of Gauteng in South Africa. The way they express their masculinity has to be reshaped so that it does not result in hatred and murder as it is a case nowadays. In general, in an African context, masculinity refers to the societal expectations of what is considered to be manhood. It is about the stereotypical description of manhood. Masculinity is not about sex. According to masculinity movies (2016:1) masculinity is not synonymous with “man”. Just like men can be feminine, women can also be masculine. Masculinity movies (ibid) continue that the quality of masculinity is what makes someone masculine, not their gender. Masculinity is associated with certain character traits or qualities in which males are expected to represent in order to be considered as real men. Basotho are not exceptional. Among the Basotho, manhood is shaped in context. The social, cultural, religious, political and economic factors, to a great extent, influence masculinity. Tolson (1977:12), Borisoff and Merrill (1992:6) and Willhite (2008:1) agree with the above view in that masculinity is created by different factors such as environment, experiences, societal expectations and their interactions. In line with the views of the above scholars, the current study observes that the description of masculinity is dependent on the stereotypes of each society. Because each society is unique, the Basotho description of masculinity is distinctive as it depends on their culture.

Related to masculinity are language and culture hence the study highlights the Basotho culture in relation to masculinity in Basotho accordion music. According to Wierzbicka (1997:5),

Whitehead and Barrett (2001:51), Rider (2000:173), Wood (2007:20) and Sage (2009:1), the discussion of masculinity must begin with its place in the general discussion of culture. Therefore, a deeper understanding of masculinity in societies, including the Basotho, needs a thorough study of their culture in different institutions and industries in such a society. However, for the purposes of the study, Basotho accordion music was primarily looked into while other institutions/ industries were looked into as secondary sources of masculinity. The culture of the Basotho is vital in this study. Birch (1993) states that no description of language is neutral and can be objective from the socio-cultural positioning. Therefore, the present study, for a deep understanding of masculinity, works with a special focus on the following themes, as concepts which have been evolving over a period of years in Basotho accordion music: patriotism, violence and brutality, dislocation, profligacy and negativity towards women, themes of violence, brutality, cynical towards women and children, revenge and avenge which are exemplified in the Basotho accordion music lyrics of different artists of 1980-2015.

As part of the Basotho culture, it would be a great mistake to leave out the Basotho folklore in trying to unpack the construction of masculinity in Basotho accordion music. According to Opku-Agyemang (1999:116) a folktale, (one example of folklore), is a popular literary art in the true sense of expression, it is a literary art form directly created, controlled and enjoyed by people across space and time. Opku-Agyemang (ibid) continues that in the world of the tale, the past and the present can converge. The tale, together with its importance, is thus drawn from a distant past and made to appropriate the realities of the present. In this music, folklore is employed to strengthen masculinity.

Language, as a vehicle that carries culture in all societies, was also analysed in this music because in Sesotho *khomo e tšoaroa ka linaka, motho o tšoaroa ka lipuo* (a cow is held by horns while a person is caught by his / her sayings) meaning in Sesotho to know a person's hidden thoughts is easy when one listens to what that person is saying. Sociolinguists recognize that language simultaneously functions as a cultural resource. Fairclough (1989:23) asserts that linguistic phenomenon is social. First whatever people speak or write is determined by their socio-cultural background. In the field of music, one postulates that whatever people sing about, is influenced by their socio-cultural background. Herbert (1992) and Lourie et al (2006) define

language as one of the indispensable and universal features of the cultural systems of all societies. Fairclough (1989:23) puts it thus, “Even when people are most conscious of their own individuality and think themselves to be most cut off from social influences... they still use language in ways which are subject to social convention.” For Phohlo (2011:237) language is a tool through which identities are constructed, maintained and challenged. He further points out that language and social action go together. Therefore, the present study understands that language influences change.

Phohlo (2011:237) asserts that masculine self is a product of language and social interactions. Consequently, the language that is used in Basotho accordion music, in this study, was analysed to find out how masculinity as a thematic aspect in the development of Basotho accordion music has been manifested over a period of years. Lastly, psychoanalysis was employed in the present study to find out the impact of the existing form of masculinity among the Basotho. Finally, the study concluded that the present form of masculinity among the Basotho is precarious not only to women and children but also to men in their two categories: those who display masculinity as well as those who do not exhibit it. Therefore, the study recommends and proposes that the Basotho masculinity in the 21st century should pay attention to the limitations of masculinity in order to minimize and consequently obliterate its negative side towards men, women and children at large. As in the present form masculinity is not only menacing to women and children but also to those men who in the Basotho masculinity are fit and to those who are a misfit.

1.2 Statement of the problem

The present study was triggered by the negative masculinity, which is expressed in Basotho accordion music lyrics. It is already indicated that in the expressions that artists use to pamper themselves, ruthless retribution, painful stick fighting and gun shooting are expressed as a sport while in actual fact is war. Much as masculinity is one important factor in the construction of a human society, its negative influence is very harmful. The way they express their masculinity has to be reshaped so that it does not result in hatred and brutal killing as it is a case today. Therefore, the present study was under taken to find out how positive masculinity can be constructed in the Basotho accordion music by first looking at what has been going on through several years. It is hoped that the study will help artists especially those of Basotho accordion

music to understand that beyond the stereotypical portrayal of masculinity, there is also the negative side of masculinity that exists which needs to be given attention and be reshaped in their lyrics in the construction of masculinity for the purposes of a healthy society.

1.3 Aim of the study

Scholars in Sesotho have shown the positive side of masculinity among the Basotho. The aim of the present study was to show that both the positive and the negative sides exist in the thematic aspect that develops in this genre. As a result, there should be efforts to minimize the negative construction of masculinity as it is precarious to the society. Besides, Phohlo (2011) indicates that masculinity disadvantages women and children. However, the present study confirms that all the members of the society are disadvantaged by negative masculinity when they are already disadvantaged regardless of their sex or gender.

1.3.1 Objectives

1. To find out how masculinity develops as a thematic aspect in Basotho accordion music in different eras.
2. To establish how masculinity is portrayed in different eras among the Basotho as exemplified by Basotho accordion music language and lyrics.
3. To investigate on the similarities and differences in the way masculinity is constructed in different eras.
4. To assess the impact of both positive and negative masculinity among the Basotho.
5. To explore how the limitations of negative masculinity impact on the society.
6. To recommend the positive masculinity in the development of Basotho accordion music for the purposes of the edifice of a human society.

1.3.2 Research questions

1. How is the theme of masculinity developed in different eras among the Basotho accordion music artists?
2. How is masculinity portrayed in different eras in this genre?

3. What are the differences and similarities in the way masculinity is constructed in different eras as exemplified in Basotho accordion music?
4. What is the impact of both the positive and the negative masculinity among the Basotho?
5. What is the contribution of the theme and masculinity to the thematic development of accordion music among the Basotho artists?
6. What are the limitations of negative masculinity among the Basotho?

1.4 Justification/significance of research

The findings of this study will redound to the benefit of the Basotho considering that masculinity is one of the important factors influencing the society's life. The dramatic increase of wars and killings associated with Basotho accordion music artists justifies the need for the Government of Lesotho to take measures to help in the reshaping of the negative masculinity that exists in this genre. The society and the Basotho accordion music artists who will apply the recommendations of this study derived from its results will be able to contribute significantly towards the construction of positive masculinity. The ministries of Education and Arts and Culture in Lesotho will be guided by this study on what their ministries have to emphasise on to improve on positive masculinity among Basotho accordion music artists. For the researcher, the study has helped her to uncover how masculinity develops as a thematic aspect in Basotho accordion music in different eras and assess the impact of both positive and negative masculinity among the Basotho. Thus, recommend for the construction of positive masculinity in the development of Basotho accordion music for the purposes of the construction of a human society.

1.5 Definition of terms

1.5.1 Masculinity

Masculinity is generally understood as a term inclined to gender. According to Reeser (2010:42), masculinity does not have any single meaning, even for a given individual, but its definition changes through relations to various external factors that arise. For Reeser (2010:51), "Masculinity is constructed, is built up through ideology, domination, practice, language and other related elements." However, in this thesis masculinity is defined in line with language use among the Basotho. Generally like gender, in an African context, masculinity is about the

stereotypical description of manhood. Masculinity is associated with certain character traits or qualities in which males are expected to depict in order for one to be considered as a 'real' man. Those qualities include among others, the ability to provide for the family. These manly qualities in which men are expected to reflect are expressed through different factors including language.

1.5.2 Accordion music

According to Coplan (1992) accordion music is a type of music which started in the sheebens as *famo*. Mokuku (2006:47) asserts that *famo* takes its meaning from *ho re famo* 'to flare the nostrils; 'to throw up one's skirt.' For Phafoli (2009: 6), Basotho accordion music is the Basotho songs accompanied by *lifela tsa litsamaea naha* (migrant workers praise poetry). It originated in the drinking dens of migrant workers from Lesotho trying to relax after working in the mines in the 1920's. It was and continues to be played in the sheebens as a form of entertainment.

1.5.3 Theme

Generally, theme can be defined as the central message in the work of art. Theme is an idea suggested by a work of literature, formulated as a generalization. Theme is what summarizes the whole. Msimang (1986:133) indicates that if the story is the work of art, the thematic structure will draw all these elements into unity. Theme can be signaled by some ideas which keep stirring over the years. In Basotho accordion music, over years, the idea of manhood keeps on thrilling. According to Kennedy and Gioia (1998:175) a character who has more and more to say as the story progresses until at the end, the story is entirely confined to his thoughts and perceptions. Though Kennedy et al idea is about a character, an idea which keeps on re-occurring in story or song, leads to the central ideas thus masculinity in Basotho accordion music.

1.5.4 Development

Development can be defined as a process in which something progresses over a certain period. For Todaro (1999), development is a multi-dimensional process involving the reorganization and reorientation of entire economic and social systems. He continues that development is both a physical reality and a state of mind in which society through some combination of social, economic, social and institutional processes secured the means for obtaining a better life.

Mokuku (2011:4-5) in his article entitled “Why humanities remain relevant” national development can never be defined nor attained solely in terms of the market. Mokuku (ibid) pronounces that culture is actually at the core of national development.

1.5.5 Music/songs

In Sesotho, songs (*lipina*) and music (*'mino*) are terms that are used interchangeably. So, in the present study they will be used likewise. Songs are also communicative devices through which the social, political, economic, religious values are transmitted, Phafoli (2009). Phafoli (ibid) with Finnegan (1976:272) by indicating that songs can be used to report and comment on current affairs, for political pleasure, propaganda and to reflect and nature public opinion. They contain the philosophy of a society. Apart from that, it becomes easier for a community to deliver messages that it would be considered taboo to communicate in everyday discourse. Language is used as an instrument to express music. Language and music are inseparable as language expresses the artist message in a song.

1.6 Scope of the study

The present study limited itself to exploring masculinity in the selected Basotho accordion music lyrics. Moreover, the researcher used a representational technique to access what the Basotho know in relation to masculinity. This research project is divided into seven chapters.

Chapter 1 presents introduction of the study, chapter 2 reviews related literature, chapter 3 contains the Theoretical framework, chapter 4 exudes the Methodology, chapter 5 presents Data, chapter 6 provides the analysis and chapter 7 is the conclusion of the study.

1.7 Ethical Considerations

It is an obligation that a researcher must uphold the ethical standards when carrying out research. As a result, participants were requested to sign a consent form. Besides, informants were requested to indicate whether they allow the researcher to include their names in the study. The subjects were also informed that the study will later be published so that they can raise their concerns about it. They were requested to participate voluntarily. The researcher promised to keep the participants' identity confidential as mandated by the informants. Therefore, the

researcher filled in the ethical consideration forms in order to protect participants in this research.

1.8 Conclusion

This thesis has highlighted that there is lack of efforts to unravel masculinity in this Sesotho works. However, this concept is prominent in Sesotho including the Basotho accordion music. Therefore, it is justified that this study was worth conducting. This study has also indicated that the form of masculinity that exists among the Basotho accordion music artists is hazardous and thus needs to be corrected to construct a healthy society. This study has shown that the analysis was done simultaneously on three groups with the range of eleven year period as it had to be done now. It had selected artists according to the way they merit the notion of interest in the present study. Finally, songs were analysed at representational level of the south, central and north.

CHAPTER 2

LITERATURE REVIEW

2.0 Introduction

This chapter reviews literature dealing with masculinity in general. The study found two scholars who specifically dealt with masculinity in Basotho. This shows that masculinity as a concept is not fully studied in Basotho. The present study also reviews the literature dealing with the development of Basotho accordion music to form the basis for it while avoiding duplication. It further reviews works of Sesotho which studied on Basotho music in order to find how it could be said to have informed Basotho accordion music as well as how it differs from it. It also looks into the Basotho games as Sekhukhune (1998:5) asserts that in order to understand concepts in a particular community one should first know its culture. So, as the Basotho games are embedded with the Sesotho culture, they are worth reviewing in this study. Sekhukhune (ibid) argues that it is generally maintained by both sociologists and sociolinguists that the knowledge of such culture augments the analyst's insight. Lastly, all sources of information relevant to the study are reviewed. Such materials are texts, journals, scholarly articles, theses and online.

2.1 Masculinity

Masculinity is generally understood as a term inclined to gender. According to Skjellum (undated:1) masculinity is not synonymous with "man". Skjellum (ibid) indicates that the quality of masculinity is what makes one masculine not his or her gender. Like gender, masculinity is not about sex but it is about the stereotypical description of manhood. For Cornwall (1997:11) attributes that are associated with masculinity are not always associated with men. Women too can possess some of these attributes. Not all men then have power; and not all of those who have power are men. Cornwall (ibid) further indicates that in each cultural context there is a range of available models of masculinity or femininity. Hegemonic masculinity can be oppressive for those who refuse or fail to conform to the socially wanted masculinity.

Cote and Allahar (2009:1) assert that many societies tend to ascribe masculinity to males who fit the stereotypical image of aggressiveness, bravery and vengeance. Sexton in Donaldson (1993:643) suggested that "male norms stress values such as courage, inner direction, certain

forms of aggression, autonomy, mastery, technological skills, group solidarity, adventure and considerable amounts of toughness in mind and body.” According to Lumb (2012:242-243) men who demonstrate helplessness are described as feminine and women who surpass vulnerability were accepted as masculine. Tolson (1977:12), Borisoff and Merrill (1992:6) and Willhite (2008:1) claim that masculinity is created by different life spheres such as environment, experiences, social expectations and interactions with those around a character. According to Reeser (2010:42), masculinity does not have any single meaning, even for a given individual, but its definition changes through relations to various external factors that arise. Murphy (2009:108) indicates that within one culture and institution exist multiple patterns of masculinity. Murphy (ibid) asserts that masculinities are practiced differently across time. For Reeser (2010:51), “Masculinity is constructed, built up through ideology, domination, practice, language and other related elements.” Connell (2002: viii) indicates that masculinities are not what men are, instead masculinities are what men do.

Generally masculine traits include: courage, independence, assertiveness, aggression, violence, brutality, anger, virility, being secretive, strength, focused, respectful, wealth, bravery, ambitious, fearful, leadership, warrior, perseverance, vengeful, vulgar, promiscuous and many more. Eakins and Eakins (1978:1) show the following as valued male traits: being active, acts as a leader, competitive, direct dominant, easily influenced, not easily hurt, and hides emotions, not conceited about appearance and no need for security. The above traits vary by location and context. It should also be noted that masculinity characteristics are influenced by social and cultural factors. Among the Basotho, both historically and contemporarily, masculinity characteristics are encouraged in males while discouraged in females. For Skjellum (undated:1) masculinity is defined in terms of character traits such as: acting strategically, great planning, not being swept by emotions and dancing around death. However, in this thesis masculinity is defined in line with the language and the culture of the Basotho. For Thipa (1980:1) language reflects culture of its speakers and the circumstances in which they live.

Generally like gender, in an African context, masculinity is about the stereotypical description of manhood. Among the Basotho, manhood is not inborn, but it must be achieved. Guma (1965) asserts that *bonna bothata, bonna bo chekoa majoeng* (manhood is tough; it is achieved by

digging it from the rocks). Like in many cultures, boys endure painful initiation rituals to become men among the Basotho. Masculinity is associated with certain character traits or qualities in which males are expected to depict in order for one to be considered as a 'real' man. Those qualities include being able to protect and provide for the family. For Donaldson (1993:645) and Lumb (2012:243) a culturally perfect form of masculinity has a common sense of father, husband, breadwinning and manhood. However, they assert that almost all men gravitate to dominant masculine characteristics as a way of avoiding abuse and subordination for appearing to be feminine in the eyes of other men. The manly qualities in which men are expected to reflect are expressed through different factors including language and culture. The type of animals, birds and natural phenomenon terms used to define masculinity are also important in defining the Basotho masculinity. Earkins and Earkins (1978: 1) indicate that men are defined by aggressive animal comparisons. Peter (2010:31) refers to masculinity as the powerful nature of men granted to them by society and culture. Among the Basotho, accordion music is one of the industries that forcefully construct aggressive, dominant and ferocious models of masculinity. Hence the need to review the Basotho culture in relation to masculinity.

Khotso (2010) scrutinizes masculinity in relation to the Basotho culture. Khotso (ibid) explored the concept of Masculinity in S. Matlosa's three texts: *Mopheme* (1965), *Molahlehi* (1980) and *Katiba* (1994). She finds out that Matlosa in *Katiba* portrays masculinity. On the first hand, in male characters masculinity is expressed as being bravery, aggression, authoritative, impertinence, imagination and dreams, dominance, belief in traditional doctors, negativity towards women and children. On the second hand, in the same text masculinity is portrayed in female characters as argumentative, disrespectful and aggression. In *Mopheme*, Matlosa portrays masculinity in male characters as being disorderly, profligacy, deceit, trickery/duplicity, insecurity, betrayal, homicide, retribution, polygamous, bride wealth, dislocation, facial and stature appearance, negligence, violence, disguise in names and abandonment. In the same text, Matlosa portrays masculinity in female characters as assertiveness, homicide, decisiveness and revenge. Lastly, in his text *Molahlehi*, Matlosa portrays masculinity as disobedience, dislocation, delinquency, immaturity/ premature decisions, bravery, and murder. Khotso further explores on the limitations posed by S. Matlosa's portrayal of masculinity. She finds out that the present form of masculinity as exemplified in Matlosa's three texts is cynical to all the Basotho: men,

women and children. Though the present study shoulders on Khotso study, it differs from it in that Khotso looked at masculinity in Matlosa's works while the present study explored on Basotho accordion music to find out the development of masculinity in this genre in different eras with an intention to propose the form of masculinity which is not harmful to the Basotho in their different groups: men, women and children.

Phohlo (2011) analyses masculinity in Sesotho in relation to social, political and religious masculinity with a special focus on the Basotho wars with other tribes and Dutch farmers trekking into the interior from the Cape, the politics among the Basotho, migrant labour and the Christian churches to find out how they have shaped the current Sesotho masculinity. He finds that the present form of Sesotho masculinity is in favour of males in the expense of females and children hence makes it difficult for accepting gender equality. He therefore laments for traditional Sesotho masculinity through the concept called *Sekoele*. In the context of Christian churches, he finds that the resistance and support of the form of masculinity which places women not at an equal level to that of Basotho men is grounded in specific religious beliefs, traditions and practice which accepts male domination as a will of God. Phohlo (ibid) study proposes that the Sesotho masculinity should place Basotho women at an equal level to that of Basotho men in the construction of human society. However, it leaves gaps in the following instances: much as it looked at masculinity in different institutions, it does not define what it considers to be Sesotho masculinity. That is it leaves other scholars with a task of defining the Sesotho masculinity. Secondly, it does not look into masculinity in Basotho accordion music hence the need for the present study. Though Phohlo (ibid) has left out this genre, it seems like masculinity is predominant in this music. Besides, Phohlo sees the present form of Sesotho masculinity hazardous to women only while the present study sees the present form of masculinity hazardous to all the Basotho: men, women and children and as a direct consequence advocates that the present form of masculinity should obliterate its pessimistic part to men, women and children in the building of the human society. Besides, Phohlo study is unravelled in the social construction and Theological perspective while the present study employs masculinity and psychoanalysis approaches.

Lumb (2012) studies masculinity with four groups of white: heterosexual, working and middle-class men in which he was also included as he is a white, heterosexual, working-class man and as a result considered himself as part of the population and part of the research. His study argues that men's representations of masculinity and femininity are influenced by dominant, socially pre-established representation of reality. He finds out that when studying masculinity, common patterns emerged in the verbal practices of the respondents indicating that masculinity is a socially constructed representation that influences men to surpass to vulnerability. Besides, he finds out that masculinity is also determined by contexts. He further finds out that agents can be very creative in the ways they adapt their behaviour to suit the different circumstances in which they find themselves. These social practices is shaped by what is around the individual's social and material resources. He indicates that men with different social resources demonstrate different patterns of behaviour while still being influenced by the same representations of masculinity. Lumb (ibid) study is important in the present study in that it informs the present study on how masculinities of different classes define masculinity. However, it is different from the present study in many ways. First, in the present research, the researcher is not part of the population. Second, this study targets Basotho accordion music artists and their songs to find out how they express masculinity in the same industry. The present study also differs from Lumb study in that it investigates the notion of interests in different eras which is not the case with his study.

Philaretou (2001) investigates the negative impact of essentialist masculine gender socialization on men's lives. He uses a personal re-collective account of both his early childhood socialization in the traditional Greek-Cypriot culture in the 1970's and 1980's. He uses a feminist approach of gender deconstruction and construction to understand the negative impact of essentialist masculinity. He finds out that men often fall victims of patriarchal masculine scripting by suppressing their needs for intimacy, connectedness and self-disclosure. The present study finds Philaretou study important as it informs it on the impact of societal wanted masculinity. However, it is different with the present study in many ways. First, the present study is focused on Basotho society while Philaretou study is focused on Greek-Cypriot society. Secondly, the present study focuses on Basotho accordion music in a cross-sectional approach: dividing the

study into three groups from 1980-1991, 1992-2003 and 2004-2015 while Philaretou studied the impact of essentialist masculine gender socialization in 1970's and 1980's.

Murphy (2009) investigates on violence against women through the perspective of male as perpetrators. He conducted his study by involving men with able bodied of the European ancestry born and educated in New Zealand or Australia who have been physically, emotionally, intellectually, sexually violent and financially controlling in female partner. He employs Conell's theory of masculinities and Bourdieu's field theory in order to understand a more nuanced and complex manliness and men's relationship with men, women and social structures. He finds out that men's perception of power and control over women is motivated by a need to avoid a stigma of appearing feminine. He further finds out that there are complex relationships between masculine practices and particular social contexts. For example, the norms of practice encountered from those in authority influences the decision making of men to use or not to use physical violence, psychological abuse and structural control. Murphy's study is crucial in the present study in that it high lights it on what persuades men to construct their masculinity in the European ancestry in New Zealand or Australia. However, his study is different from the present one as it focuses on Basotho society to find out how masculinity as a notion has been developing among the Basotho in order to propose its positive construction for the benefit of a virtuous society.

Mutunda (2009) studies the representations of men and masculinities in selected novels by contemporary African Francophone women writers, including Mariama Bâ, Aminata Sow Fall, Delphine Zanga Tsogo, Calixthe Beyala, Phlomène Bassek, and Evelyne Mpoudi Ngolle. He examined aspects of masculinities through thematic reading and analysing the development of characters that look at each other in the story on its own terms. He finds out that in the eight novels selected for the study men are known primarily through their relationship with women. He further reveals that African female novelists represent their male characters mostly in a negative light. However, they also show noble and admirable men. He further finds out that negative characters display hegemonic masculinities which overlap including patriarch, manliness, sexism and men with big status. Women writers have portrayed men characters as manipulative liars, shameless philanderers, unrepentant cheaters and therefore the source of their

family's unhappiness. Besides, he finds out that the second type representation of men in women's novels is that of men whose masculine behaviours shift from non-hegemonic to that of dominance over women. They bend their masculine behaviour to suit the moment. On the one hand, they show regard to women, while on the other they cannot abandon their patriarchal male privileges. Their shift in behaviour reflects the environment in which they construct their masculinity. He finds that the behaviour of men is a result of socialization, which determines who qualifies as a man in a particular context. Another finding is that men feel compelled to prove themselves and show their masculinity to other men. Mutunda study informs the present study on how female characters portray men in the masculinity context in the selected texts. However, his study is different from the present study in that it focuses on literary texts while the present study focuses on Basotho accordion music. Secondly, the present study intended to find out the thematic development of masculinity in different eras among the Basotho which is not the objective of Mutunda.

Larry (2011) analyses the traditional heteronormative representations of men and women in order to understand gender. He employs works of contemporary African diasporic women authors. He finds out that men in the works of women writers are feminized while women are masculinized within the context of patriarchal colonial opposition. Larry study is crucial in the present study in that it highlights it on the representation of masculinity in a colonial context. However, his study is different from the present one in that it seeks to understand masculinity in Basotho context as represented by Basotho accordion music.

2.2 Development of Basotho accordion music and the way it differs from other types of music among the Basotho

Little has been done by scholars in as far as Basotho accordion music is concerned. For example, up to the present when this study is conducted, there are only two scholars who have analysed this genre, Phafoli being the prominent through his Doctoral thesis and Coplan (1992).

Coplan (1992) sees Basotho accordion music as a type of music which started in the shebeens as *famo*. According to Mokuku (2006:47) *famo music* takes its meaning from *ho re famo* 'to flare

the nostrils; to throw up one's skirt.' A retired Russian, Molefi Malefane in Mokuku defines *famo* as thus:

A *famo* is like a ... (*timiti*) "tea meeting" a celebration where women performed *litolobonya* when they welcome a baby" dancing to an accordion music. The women are there. And the men are naked under the blankets, and we are in a circle, and there is a command: "*likepi!*" Then we lay out our pricks on the table (they show their erect penis). And the women are not wearing any panties under their skirts. When the *famo* dance is done, there shouldn't be any laughter.... They display themselves to the men. They even shave their vulvas, and put some lipstick called "stoplight", around them. The man who is the good dancer and a good stick fighter is the one who the woman want(s), and he gets whatever woman he wants.

The review of literature on the development of Basotho accordion music is relevant in this study as it shows how Basotho accordion music started as it is one of the interests of this study in relation to masculinity. It is in the shebeens (*lipoto is a* Sesotho word used to refer to shebeens. *Lipoto is* in plural / *sepoto is* in singular) where women explicitly expressed their wanted masculinity just like in the above quotation where women would prefer a man whose prick (*molamu*) is most attractive, a man who dances up to their preference and a man who is good in the stick fighting.

Coplan (ibid) indicates that this music started with *Hae! Halele! Lelele! Lelele! Ho eo ho ee!* As exemplified in Puseletso (1981). While male artists started by: *oeleoelelele ngoan'a moshanyana (oeleoelelelelea boy's child)*. This style of starting is peculiar to this music and made it different from all other forms of Basotho music. However, due to the aspect of remixing in the music industry, this aspect is no longer only heard in the Basotho accordion music. It is rarely heard in Basotho gospel music. In the current Basotho accordion music artists, this style of beginning a song seems to be losing the ground. So the present study finds the review of the development of Basotho accordion music in Coplan very important as it intended to use it as its departure to find out how it developed from its early stages up to the present in relation to masculinity.

Besides the above observation, Coplan (ibid) indicates that Basotho accordion music takes its strength from the initiation schools where initiates are trained in the song composition skills among others. This is vividly exemplified in his scrutiny that even if when the accordion music artists have been in the music industry for a number of years, they leave the industry to be initiated as they hope that thereafter they will be experts in the composition of accordion songs in content and melody. Hence one could even postulate that Basotho accordion music artists will have gained enough experience in the field to continue without hiccups. Basotho accordion music artists still join the initiation schools to make them complete in their way of composing as it is already mentioned, Coplan (1992:35).

In *famo* songs, Coplan (ibid) finds out that it is interesting to note that *famo* artists are graduates from initiation schools where singing and composing songs is part of the genre taught and skill instilled in the initiates. He continues that even the *famo* artists who have started composing and recording before attending the initiation school, leave the industry at one point in time in their lives to join the initiation school to immerse in that culture in order to be more vibrant in their composition thereafter. Coplan (1992:34) indicates that David Sello Motaung, leader of Tau *ea* Linare band, left for *lebollo* in 1986.

...to immerse himself in Sesotho and learn more deeply the variety of performance genres taught at the circumcision lodge. This would provide him with skills, techniques, and inspiration for composition and enable him relate the latter more directly to his own strong feeling of identity as a Mosotho.

The act of Basotho accordion music artist to pride in their skills of composing learned from initiation school cuts across the Basotho accordion music artists. This fact is evidenced by David Sello Motaung and Lebohang Letšohla leaving the industry to be initiated and composing songs related to their experiences while they were in the initiation school thereafter.

Phafoli (2009) has the same view as Coplan in the development of Basotho music known as *famo*. In addition to what has already been indicated by Coplan, Phafoli (2009:7) indicates that

famo refers to the Basotho music which started with a concertina: the main instrument. However, later on artists substituted concertina with accordion and drums. Phafoli continues that *famo* had been a popular Basotho music performed in the shanty towns in South Africa as a form of entertainment. He states that by then accordion music was famously known for the immorality of its participants. Coplan affirmed that accordion music was played in the shebeens for rough and sexy Basotho migrants. Coplan (1985:98) avows:

According to numerous eyewitnesses, the *famo*...was almost defiantly suggestive. Women made shaking and thrusting movements with their shoulders, hips and bosoms while lifting their flared skirts in an effort, perhaps to show their ass to Lesotho. The dancers wore no underwear's but instead had painted rings around the whole area of their sex, a ring they called "spotlight"... Men, dancing alongside or seated against the walls, chose the women they wanted and took them into the back for intercourse.

Phafoli (ibid) indicates that the setting and the form of performance as stated by Coplan in the above extract is no longer like that at the present as this music is sung by Basotho men and women; both in Lesotho and outside the country at morally acceptable places. This is the reason which Basotho of today have accepted it as their traditional music, Phafoli (2009:11). Sometime back, artists used concertina and improvised homemade drums with wires and bottle covers attached to produce entertaining sounds when hit by a stick used to beat the drum. The artists sang and blended their songs with the lyric poems. It is in the content of the songs and the lyrics where masculinity was and continues to be expressed. In the entertainment, one does not expect to hear words and expressions of war but in this music, one will hear the artist expressing his bravery and strength at war as if he is always ready for any fight which may erupt. In this manner, the review of the development of this music is relevant as it contains aspects of masculinity from its 'birth'.

2.3 Sesotho culture and masculinity

Culture can be defined as accepted practices of a society for a time immemorial. Boas, Wissler, Benedict and Read in Thipa (1980:1) refer to culture as a quality of social behaviour and it embraces customs and ideals. For Taylor in Thipa (ibid) culture is "that complex whole which

include knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired....” Thipa indicates that culture has universal characteristics and therefore applicable to almost all societies including the Basotho. Thipa (1980:14) provides the characteristics of culture as thus: (a) learned, (b) transmitted, (c) social, (d) adaptive and dynamic, (e) integrated, (f) structured and divided into components. According to Wierzbicka (1997:5), Whitehead and Barrett (2001:51), Rider (2000:173), Wood (2007:20) and Sagepub (2009:1), any account of masculinity must begin with its place in the general discussion of culture, as culture and language are interlinked.

Masculinity is part of culture hence the study intends to highlight how masculinity is portrayed in Basotho culture in as far as music, poetry, games and dance are concerned. In this study, culture is viewed in the context of patriarchy, which influences the way men are portrayed in the Basotho accordion music.

2.3.1 Basotho music

There are scholars who looked into Basotho music. Those scholars are Coplan (1992) and Moleleki (1993). Coplan (1992:31-37) looked into different Basotho music as performed by different groups of people in this society. Coplan looked into *lifela*, *mangae*, *famo* and *mokorotlo* songs together with *lithoko tsa marena* as songs and praise poetry are intertwined in Sesotho music.

In *lifela* songs, Coplan (ibid) explored *sefela* song. In his study, he finds out that some of the *lifela* songs justify the stay of the Basotho men who went into South Africa as migrant labour. However, as they work there, they decide never to return to Lesotho as they indicate that a man’s home is wherever he finds comfort or is able to acclimatize. This is exemplified by this *sefela* song adopted from Mokitimi (1982:456) “*Koete ha habo monna ke hohle, u nke molamu u k’u itokise.*” (Gentlemen, a man’s home is everywhere; take up your ‘fighting’ stick and ramble). This study of Coplan is relevant in the present study in that in the Basotho accordion music lyrics or praises are intertwined in the music and the way masculinity is expressed seems to be more or the same as the way it was expressed in the migrant labour *lifela*.

In *mangae* songs, Coplan (ibid) sees the *mangae* as a means through which the influence of African (Sesotho) culture can be seen. He indicates that in the *mangae*, Basotho accordion songs feature as part of the *mangae* songs and therefore sees accordion music as one influence of the creation of the *mangae* or vice versa. In his view, the similarities between the *mangae* and accordion songs are exemplified in the *lengae* which is a refrain of accordion song by Apollo Ntabanyane “*he! he! oa le bona, khomosha lena? Somoria napau, napau-napau*” Hey hey do you see that foreign-speaking vagabond, *Somoria napau, napau-napau.*” Therefore, Coplan’s study of *mangae* in the present study is appropriate to review as in the accordion music selected for the study; there is flavour of *mangae* hence the naming of the other type of this music- *makhele*. On the first hand, *Makhele* is known as one type of *mangae*. On the second hand, they are presently popularly known as one type of the accordion music which start with a chorus and then followed by praise poetry or lyrics.

Another example which illustrates one possible origin of Basotho poetry in accordion music is in the Basotho *lengae* extracted from Coplan (1992:41-42)

Phuthiatsana (river) I can go and move there
I can take the red cow, leaving the calf.
I once went traveling thoughtlessly-
When I was above the gorge of the Caledon (river)
I met them, the cannibals of war,
I kept quiet and brought down my prayers
When I said, let the earth swallow me up’
They answered mercifully, the cannibals of war
“This day is your last”
I heard, remembering evil times
It was the time blood almost choked me.
It was right out in the unknown wildernesses
There is a dam the oceans yonder.

When Coplan (ibid) looks at the composition of this *lengae*, he finds that it has played an important role in the origin of the Basotho accordion music. For example, on line five “I met

them, the cannibals of war” the word ordering is not normal, it is poetic where the grammatical rules are disobeyed. Instead of saying “I met the cannibals of war.” (*Ke kopane le malimo a ntoa.*) This element of special kind of word ordering is observed in Basotho accordion music lyrics. However, Basotho accordion music is different from these two types of the Basotho music above in that in it artists use drum and accordion which is not the case with *mangae* and *lifela*.

2.3.2 Basotho women music (songs) and masculinity

Though the above part of this study has reviewed male-oriented music among the Basotho, female music is also important in the building of the past, present and future masculinity. By singing, Basotho women publicize their problems. They construct and re-enact their histories and reflect on the ideals and attitudes of their society.

2.3.2.1 *Litolobonya* music

Litolobonya is another type of music by the Basotho women. In the same manner like in other genres, this type of music is valuable as it is a platform where social messages are communicated. Basotho women use this music as a platform at which they voice social problems, feelings and indicate among others their understanding of masculinity. Songs shed light on social issues; they have remained as part of the oral patrimony and have been sung by females in different ceremonies. Through the Basotho women *litolobonya* music; sang and danced at by women in private, they maintain values stated above. The notion of masculinity is touched in this music. Women lament for their position in the society which is equal to that of children in the family whereby among others she cannot question her husband why he comes home late in the night or arrives in the next morning. Finnegan (1976: 103) asserts that through songs, female singers confront many aspects of cultural life. She continues that female singing is a strategy for empowerment to contest and fight the structure of social disparity. Finnegan (ibid) indicates:

African females have long standing discourse and dialogues through alternative strategy cutting through the hegemony of the written word and patriarchal culture discourse with singing.

Rapeane-Mathonsi (2011:76) says that Basotho women use songs to communicate their messages to their listeners to address their concerns as females. To leave these songs out in this study would undermine the realities of the portrayal of masculinity among the Basotho. Scholars such as Khotso (2013) have analysed this genre in relation to masculinity.

Khotso (2013) analyses the portrayal of masculinity in songs of the Basotho women music: *Litolobonya*. She finds out that masculinity is one prominent theme that is portrayed in these songs. In these songs virility and profligacy are mostly recommended in the man who fits into the Sesotho masculinity. Males who do not fit into this category are insulted and ill sung. Khotso's study is important in that it informs the present study on how masculinity is fortified in Basotho women *Litolobonya* songs. However, Khotso's study differs from this study in that it looks at the masculinity concept in *litobonya* songs while the present study looks at the same concept in Basotho accordion music to find out how masculinity is portrayed and how it can be re-shaped in order to be conducive in the construction of the Basotho society. *Litolobonya* music is different from Basotho accordion music in that there is no use of accordion.

2.3.3 Mokokotlo songs and Masculinity

Coplan (1992) sees *mokokotlo* as prestigious dance songs and or 'war anthems' in the history of the Basotho. For Coplan (1992: 36), *mokokotlo* can be referred to as "a song by which Basotho (men) distinguish... themselves from other people." Though there are no longer tribal wars, *mokokotlo* is still sung by the Basotho men when they pray for rain and when they carry out difficult tasks to strengthen and encourage themselves. Even in their cultural celebrations they sing *mokokotlo* in memory of their elders. For example, in the commemoration of Moshoeshe 1 on the 11th March are celebrated every year, *mokokotlo* is sung.

Mokokotlo is a Basotho war song sung by males. According to Moleleki (1993:93) *mokokotlo* is a dance-song that reinforces male identity. The word *mokokotlo* is derived from the verb '*ho korotla*' meaning 'to grumble in a low voice.' The deep throated choral voices beneath the high-pitched voice of the song leader complement the dance movements that capture the spirit of the song. The men usually dance in an L-shaped line. They hold the knobkerries, raising them and then bring them down to the level of the body as they stamp to the rhythm of the song. Their

movements are slow, and they often simulate the action of war as in slow motion. Women are usually present to ululate and clap hands, which encourage the men and enhance their bravado. The underlying poetic impulse in Basotho music is embodied in the praise poetry (*dithoko*) interspersed in throughout *Mokorotlo* performance. In the past *mokorotlo* had a primary function which was to instil feelings of courage in men about to go to war. According to Coplan (1992:21) *mokorotlo* was used to enthuse and excite warriors. Today *mokorotlo* is performed on important occasions such as at the initiation school. According to Kunene (1971:6) *mokorotlo* has “an inconceivable grandeur”. Its vibrant sounds move men because of the effect it produces on those who sing or hear it. Besides, *mokorotlo* is used in ceremonies and national festivals for entertainment. The example extracted from Guma (1967:108) below is used to exemplify:

Ngwan'e motona o shwela thoteng;
Bitla la motho a marumo, seboku.
Motho wa marumo ha a epelwe hae,
O epelwa ditjhabeng;
E re a e shwa matlaka a mo je,
A mo apese ka mapheo, manong.

A male child dies at a high ground,
The grave of a corpse of spears, grass anthistiria,
A corpse of spears is not buried at home,
He is buried at a foreign place,
When he dies vultures eat his corpse,
Vultures cover him with their wings.

In as far as time is concerned, *Mokorotlo* was sung when men had to go to war. This was not seasonal. It all depended on the situation.

Moleleki (1993) collected and analysed a number of Basotho songs. However, the present study will review his study in relation to *Mokorotlo* songs as they are related to the way masculinity is constructed among the Basotho which is the notion that the present study intends to understand.

In the same manner as Coplan (ibid), Moleleki (1993) says that *mokorotlo* songs are also called war songs (*lipina tsa ntoa*). It was and it continues to be like for a Mosotho man's masculinity not to be questioned, one had and has to engage in war or fight. The *Mokorotlo* songs were used as a catalytic agent to help induce strength in a man going for war while simultaneously erasing fear. These songs are very important in that in the language that is used to construct them the notion of manhood is vividly expressed. Scholars such as Moleleki (1993) have scrutinized different types of Basotho music such as work songs (*lipina tsa mosebetsi*), marriage songs (*lipina tsa lenyalo*), dance songs (*lipina tsa motjeko*), *mokorotlo* songs (*pina ea ntoa*) war songs, prayer songs (*lipina tsa borapedi*) and with a special focus in their structure. Moleleki study is very important in this study in that it has a collection of songs scrutinized in his study and has explored on the songs structure and the importance of these songs. The present study will shoulder on Moleleki study by using his collection to understand the portrayal of masculinity in Basotho music. Though Moleleki's study is very helpful in this regard; it is different from the present study in that it has looked into the structure of the selected *mokorotlo* songs and their importance among the Basotho whereas the present study is interested in the way masculinity is portrayed and developed in Basotho accordion music.

2.3.4 Basotho poetry

Mangoaela (2003) has made a great collection of the Basotho heroic poetry. The present study finds Mangoaela's collection very important as it will use it as a point of reference in this study because its main objective is to find out how masculinity develops in Basotho accordion music. However, Mangoaela's study is different from the present study in that it is only the collection of the Basotho heroic poetry while the present study intends to analyse the Basotho accordion music lyrics in order to find out how it has contributed in the thematic development of masculinity.

Kunene (1971) analyses the heroic poetry of the Basotho. He finds out that the main purpose of the Basotho praise poetry is to instil the virtues of manly prowess, of courage, of valour and of fighting skill. Kunene's study is important in this study as it shows the objectives of the Basotho praise poetry. However, the present study is different from it as it focuses attention on Basotho

accordion music to find out its contribution to the thematic development of masculinity from 1980's up to the present which is 2016.

Kunene (1996) categorizes the Basotho poetry as follows: heroes' poetry, animal poetry, none and living things poetry, the poetry of the educated and the political leaders, the protest and commitment poetry and modern and traditional poetry. He further analyses these poems to find out what the words, lines and stanzas mean. Kunene study is relevant in the present study in that it shows how different forms of Basotho poetry can be understood. However, it is different from the present study as it analyses the Basotho accordion music in order to find out how far it contributes in the thematic development of masculinity in the Basotho accordion music.

2.3.5 Basic elements of poetry

Ntuli (1984) investigates on the poetic basic elements that Vilakazi uses in order to find out how far they have contributed in the beauty of his poems. Ntuli's study is important in this study in that it shows that poets can be influenced by other poets or other circumstances that the poet has come across in life. Besides, his study is important by exploring of the poetic language techniques which the present study needs in the analysis of the Basotho accordion music lyrics selected for this study. However, his study is different from the present study in that it focuses on Vilakazi poetry of the Zulu society while the present study focuses on the music of the Basotho accordion music artists.

2.3.6 Formative influences

Ntuli (1984) studies poetry of Vilakazi in order to find out the extent to which it can be said to have been influenced by other forms of poetry which preceded it. Ntuli finds out that Vilakazi borrowed some poetry aspects from other forms of poetry in his first volume while in the second one he had stood on his own ground. Ntuli study is very important in this study as it shows that poets develop their poems out the influences of those who came first. However, Ntuli study is different from the present study in that it focuses attention on Vilakazi's works while the present study focuses attention on the Basotho accordion music lyrics to find out how it thematically develops in relation to masculinity.

2.3.7 Basotho folklore

With regard to the folklore of the Basotho, Coplan (1992:39) states that facility in the performance of aural genres usually begins, as in many cultures, in the playing of children's games: which among the Basotho are classified in the source domain as adult entertainment: *lipapali tsa bana*, "to play". Children play: *U tsoa kae?* (Where (do you) come from?), which teaches family praises and the assertion of social identity and is learned by children from their grandparents. Games like *U tsoa kae?* are a preparation of secret archaic songs (*likoma*) and public songs (*macha, mangae, malingoana, bale*) and self praises (*lithoko tsa makoloane*) taught at the initiation school. Hence Basotho plays such as "*u tsoa kae?*" builds eloquence (*bokheleke*). The current paper finds it possible that this game and other Basotho games would provide Basotho children as well as in their adult state and professions with skills, techniques and inspiration for the composition of songs and enable them to relate the latter more directly to their own strong feelings of identity as a Mosotho. An extract from Coplan et al (1992: 34) saves as an example:

*Ke Mofokeng oa ha Pulungoana phahla, ke motho oa maropolo oa
Masiea, ke letotoma, ke motho oa ha khomo ha e tsoale bosiu,
E tlameha ho tsoala mots'eare banana ba e shebile. Hobane ha e
tsoala bosiu e ea hlola, e a bolaoa e bitsetsoe banana le bashanyana
batlo e ja. Re ma ila khoaba, khomo e khoaba ha re e ruoe mona
phokeng. Re malepeletsa, manyela lilomong, ha re nyela balimo ba
Thaba, ba a khakeletsa ka liroto ba re jo! Ba re fa lijo. Ha re rota ba
Thaba, ba re jo! Ba re fa metsi....*

I am a Mofokeng of the *Pulungoana phahla*, I am a person of the
moropolo

Of the *Masia*, I am *letotoma*, I am a person of the cow does not give birth
at night,

It has to give birth during the day while girls are watching. Because if

It gives birth during the night it is a bad omen, therefore it is slaughtered
and is given to girls and boys to eat it.

We avoid the *black and white*, the cow that we do not rear at Phokeng.
We are *those who let waste hang*, those that poo at the cliffs, when we poo
our ancestors rejoice,
They bring basket to contain and assert that we give them food.
They say *jo!* We give them food.
When we urinate, they rejoice and they say *jo!*
They provide us with water....

In this way, the current study suspects that the Basotho accordion music lyrics have the flavour of Basotho clan poetry and therefore one could postulate that Basotho accordion music lyrics has been influenced by different factors such as Basotho music as in *mokorotlo* and *mangae*, traditional oral poetry such as in the *lithoko tsa Marena* as they seem to share similar ways of composition such as in *Bereng's lithothokiso tsa morena Moshoeshoe* and others were like in the *lithoko tsa Marena* collected by Mangoaela are on chiefs and the warriors.

Historically, Basotho were led by chiefs and this is still the situation even today. Because of the wars that Moshoeshoe I faced and his sons, Moshoeshoe's warriors had to kill their enemies, conquer women, children and cattle. This is evidenced in the Basotho praise poetry in Mangoaela's collection. In the poetry Moshoeshoe and his sons are praised by expressing their power at war which earned them many followers. In Basotho poetry aspects of masculinity in animal metaphors, natural phenomenon and bird's metaphors are vividly expressed. In many Basotho accordion music artists' lyrics, this genre seems to have contributed to a high degree.

Tšiu (1977) has made a collection of Basotho clan praise poetry. His collection does not analyse the Basotho neither praise poetry nor classify it into femininity or masculinity. Tšiu study is very important in the present study in that the present study will shoulder on it for Basotho praise poetry. However, his study is different from the present study in that the present study intended to find out how the Basotho praise poetry can be said to influence masculinity in the development of Basotho accordion music.

2.3.8 *Lifela tsa litsamaea-naha* and masculinity

Another form of Basotho poetry among the Basotho is traveler's poetry (*lifela tsa litsamaea naha*). *Lifela tsa litsamaea naha* are similar to *lithoko* (praise poetry) in terms of themes but differ in the manner that they are articulated and the situations that have influenced them. As already indicated *Lithoko* originate from war while *lifela tsa litsamaea naha* originates from migrant labour. Mokitimi (1996) rightly points out that most *lifela* are done by migrant. Poets in this form of poetry relate the stories of their lives in relation to their good experiences as well as bad ones. They use animals, birds and natural phenomenon to vividly express their power at war. Examples could be Holomo Tsauli, Seene Nkoto and Teboho Rabopoko in Mokitimi (1996). They refer to themselves as *phokojo* (jackal), *tsoene* (monkey) and *tau* (lion). They also use bird's metaphors such as *lenong* (vulture), *phakoe* (hawk) and *seotsanyane* (sparrow-hawk). Reptile metaphors are employed as well such as *tlatlametsi* (water coluber) and *khanyapa* (fabulous water serpent). Insect's metaphors such as *tšintši e tala* (green fly) and *thalaboliba* (insect gyrinus) are also included. Natural phenomenon such as *selomo* (cliff), *sefako* (hail) and *naleli* (star) are preferable. Besides, the above mentioned metaphors which are popular in the *lifela tsa litsamaea naha*, there are popular expressions such as *Rumo la senya liteng tsa motho, la senya tsa ngoana* Mphaphang (the spear has destroyed someone's intestines, destroyed those of Mphaphang's child), *Bashanyana ba oetse hanong la noha* (boys have fallen in the snake's mouth), *A ratha hlooho tse peli Malebanye, a poma motho ka thola, batho ... ba hlokahala motho a shoa 'mae a hla a mo hloka* (he cut of the two heads Malebanye, he cut the head with a bullet, people died, a person died and his mother gave up). These expressions are meant to induce fear in the enemies. One popular aspect of masculinities is to make sure that they are feared more than being respected. So by expressing themselves this way they build their masculinity. The same construction is popular in Basotho accordion music lyrics.

In the *lifela tsa litsamaea naha* women are negatively portrayed. Examples could be popular expressions in this form of poetry such as: *Mosali e mobe ha a lumeliso*, *Banna e ka re u mo lumelisa a llisa mokana u so 'metile* (an ugly woman should never be greeted as when she hears greetings, she will respond by crying as if she has been raped). In this verse, the poet refers to the physical features of a woman. He indicates that because of the woman's ugliness, she is so stupid that she does not understand simple things such as everyday social practice instead she

interprets it as rape. Below an extract from the *lifela* of Mokokoane in Mokitimi (1996:142) is provided to illustrate:

*'Na nyopa e ke ke be ea roma ngoana oa ka,
Lebaka leo ke le nyatsang ngoana oa Mokokoane,
Banna ha e rota e ea qamaka
E re ngoana o sa tla hlaha mohloeng,*

As for me no barren woman can send my child
The reason by which I disagree me the child of Mokokoane
Men when a barren woman passes water,
Looks this way and that way,
She imagines that a child will come out of the grass. Mokitimi (1996:142)

In the above verse, the poet portrays a barren woman as extremely stupid as ever so much that she thinks that when urinating a child will also come out with it hence why she keeps on looking at the grass where she urinated. The poet does not sympathize with her instead he instils her pain even further by vowing never to allow her to send her children anywhere. The meaning that the poet provides is that a barren woman is guilty for being barren and therefore should always do all tasks by herself. It is like this woman decided not to have children. Hence the popular phrase in Sesotho that “*mosali ea se nang ngoana a pepe fariki*” (a barren woman should carry a piglet on her back).

*Basali thokolosi ba ea e rata,
Ba e rehile lebitso ba re ke Ramotlalepula,
E tea lipetja e roesa basali,
Ba lutse ba e ritella motsoere.* Serame Thoahlane in Mokitimi (1996:106)

Women are very fond of the *thokolosi*,
They have named it Ramotlalepula

It smiths bangles to make women wear,
They brew *motsoere* intoxicant for it, Mokitimi (1996:165)

In the above verse, according to the poet, women are witches hence why they have a mysterious being (*thokolosi*). They use it to bewitch people and make other people's good plans to fail. According to the poet this woman has given this mysterious being a masculine name. /*Ra*/ is a Sesotho prefix which denotes a father of. Because of the inhumane nature of this women, as according to the poet, they gave it a masculine name, brew it *motsoere*. They keep on brewing *motsoere* for it so that it can be forever drunk. Another extract that is used to exemplify is of the Serame Thuhloane in Mokitimi (1996:108).

*Basali ba lonya ba koana Likhoele ha Maqephe Kholokoe,
Seitlheko a leleka matekatse,
O siile Sake le Mainyatso
Sake o na mo ritella motsoere
Ke ne ke ile ho bona ke ilo roala
Ka re ke batla tsa boforomane
Haholo ke batla tsa bo-ntona
... ba mphatsitse ka molelera
Ke bona ke ntse ke lelera le likompone*

(Women) are cruel, the women of Likhoele, at
Ramapepe Kholokoe,
Seitlheko chased away prostitutes
Leaving behind Sake and Mainyatso,
I had gone to them to be strengthened with
Medicines;
I said I was looking for a charm to make me a
Foreman,
But above all one that would make me a mine
Compound policeman.

Gentlemen, I wanted that would make me sit and
Do nothing.

They blend me with wanderer medicine,

I see myself aimlessly going from one compound to another. Mokitimi (1996:167)

This stanza like the above ones illustrates the inhumanity of women. They are extremely cruel hence why Seitlheko expelled them. They are also whores. They brew *motsoere* for Seitlheko. The poet indicates that he consulted Sake and Mainyatso for good luck concoction but instead they gave him a concoction for bad luck. He had asked them for good luck concoction to become a team leader where he works or a directing manager but instead they gave him the concoction which in turn made him move from place to place without success. The last extract which is given as an example of negativity in *lifela* towards women is provided below.

Mokola ke ne ke paroletsa mabitleng

Teng ka fumana mosali ea mots' o mabitleng

A momme mali a tletse marama

Feela a le sephaka sa mofu letsohong mona,

Ka sona a ntse a foka koana le koana

O re moea o fokela litsamaea-naha

Banna o fokela litsamaea-naha. Maroba Maroba in Mokitimi (1996:115).

A strong young man, I was trespassing through

The grave yard,

There I found a dark complexioned woman at the graveyard.

She had blood full in her cheeks,

And she had the arm of the deceased in her hand,

With it she was pointing here and there,

She says the wind should blow for walkers

Across the mound,

Gentlemen, it should blow up to go for recruits, Mokitimi (1996:176)

The above verse also exemplifies how masculine men view women. The poet relates a story in poetic manner that when leaving his place, he went via the grave yards. He found a woman with her mouth full of blood. That woman was carrying a shoulder blade of a corpse with it wheeling in different directions. She was saying that the strong winds should be against *litsamaea naha*. This extract vividly shows how cruel and inhumane women can be according to the poet.

These are but a few examples on how women are portrayed in the *lifela tsa litsamaea naha*. They are portrayed as cruel and evil. Their cruelty makes them to give the portion which brings bad luck when they are requested to give the one which has to bring good luck. With their evil powers they are alleged to exercise brutality. This point of view in the Sesotho construction of masculinity about women is also popular in the accordion music. Hence, leaving out the review of this genre would great a gap in understanding the construction of masculinity in Basotho accordion music.

Mokitimi (1996) has made a great collection of *lifela tsa litsamaea-naha* from various poets in Lesotho who come from different districts. She has also made an analysis of this *lifela tsa litsamae-naha* with a special focus on the themes that they portray. Mokitimi study is very important in that it has made a collection of the *lifela tsa litsamaea-naha*. The present study is different from Mokitimi study in that it intends to examine the portrayal of masculinity in the Basotho accordion music and find out how its constructions continue in the present.

2.4 Basotho games and dance

Connell (2005:37) indicates that the construction of masculinity in sport is also important as it illustrates the institutional setting. The review of literature concerning sports is vital. Carton and Morrel (2012) study Zulu masculinities in ‘*Shakan*’ (authors emphasis) version of martial culture and its reputed links to the formative encounter of Zulu men on which they focused on Zulu boyhood experience in stick fighting, a rural sport associated with fearsome warriors and masculine aggression in South Africa. They find that there are Zulu expressions that reinforce the self-pampering. There is also ruthless avenge and revenge in painful ostracism in the stick fighting game of the Zulu. Carton and Morrel (*ibid*) study is important in the present study in that it informs it about the male oriented games and how they can be said to strengthen masculinity.

However, their study is different from the present study in that it is based on the Zulu tribe while the present study focus on accordion music of the Basotho nation.

2.4.1 *Mokallo* and masculinity

Matšela (1987) writes on Basotho *mokallo*. In his writing, he indicates that this game is a game for herd boys and young men among the Basotho. He indicates that this game is very important as it trains its players to acquire fighting skills. This study is very important as it informs the present study on the people who play this game and its main objectives. However, it is different from the present study as it intended to find out how *mokallo* language and strategies can be said to influence the Basotho accordion music lyrics.

2.4.2 *Tšipho* and Masculinity

Matšela (1987) has written on this (*tšipho*) male oriented Basotho game giving the details on how participants perform it. He indicates that in this game participants compete on their prowess as they play. He continues that when the bone or the stone is fastened on the participant waist, he is expected to endure pain. Matšela's study is very important in this study as it informs the present study on how this male oriented game is performed. However, Matšela's study did not go as far as how this game can be said to contribute in the construction of masculinity among the Basotho. Hence there is a need for the present study to fill this gap. Besides, the present study is different from Matšela's study as it is interested on how the Basotho male oriented games can be said to contribute in the thematic development of masculinity in the Basotho accordion music of the periods 1980-2015.

2.4.3 *Moraba-raba* and masculinity

Matšela (1987) has written on Basotho *morabaraba*. He states that *moraba-raba* is a male-oriented Basotho game. He explains how this game is played and listed strategies which are used in this game. Matšela's study is very important in the present study as it has explained how this male-oriented game is played and the strategies which are employed. However, it is different from the present study because it only focuses on how this game is played while the present

study intended to find out how this game can be said to influence masculinity as portrayed in the Basotho accordion music and lyrics of 1980's up to the present which is 2015.

2.4.4 *Khaoletsi* and masculinity

Matšela (1987) has written on *Khaoletsi* (a male-oriented game among the Basotho). He explains that when a strange boy passes where boys of that area are, they stop him by this command: *khaoletsi!* That is to say, “before you pass this area, which belongs to us, you will have to pass a painful test and because you are a male you should not show any sign of pain in whatever ‘exercise’ you are going to be forced to perform.” It is upon the discretion of the boys who belong to the area as to the type of exercise they would ask the strange boy to perform. Failing to carry out it up to their standards, that stranger is relentlessly punished. Thereafter he will be allowed to pass to his destination. Matšela’s study of *khaoletsi* is very important in this study as it is about a male oriented game. However, it is silent about how this game contributes in the construction of masculinity among the Basotho which is the interest of the present study.

2.4.5 Riddles and Masculinity

In Sesotho we have many riddles which have been correctly categorized by Moleleki (1993). Moleleki analyses Basotho riddles with a special focus on their structure, content and their significance among this society. He finds out that Basotho riddles have two parts: the question and the answer. He also finds that the Basotho riddles have been founded on things such as fauna, flora and natural phenomena. Besides, he finds out that riddles have social functions which among others are competition in wits and brain busters. Moleleki’s study of riddles is very important in this study. However, it is different from the present study as it envisioned to find out how Basotho riddles can be said to influence the thematic development of masculinity in Basotho accordion music.

All in all, the review of literature in Basotho male-oriented games and other general Basotho games is appropriate in this study as in most Basotho accordion songs and lyrics, artists refer to these games to reveal to their competitors their characteristics or so wished to induce fear in them.

2.5 Basotho accordion music and their depiction of women

Scholars such as Phafoli and Shava (2006) have analysed Basotho accordion music in relation to their portrayal of females among the Basotho. They have studied the lyric poetry of the artists of the early 1980's. Those are Rutlha Masupha (1984), Tau ea Matšekha (1980), A matšo Makaota (1992) and Lehlohonolo (1990). They found that generally they depict women negatively though there are a few that depict women in a positive manner. They indicate that the negative portrayal of women in this genre might be an influence of the way a women is generally treated among the Basotho. Phafoli and Shava's (ibid) work is important in this study as the aspect of negativity towards women in masculinities of Basotho accordion music seems to be continuous. However, their study is different from the present study in that it aimed at finding out how masculinity is being constructed in Basotho accordion music over a period of thirty years.

2.6 Sesotho Proverbs

There are many scholars who contributed in the studies of Sesotho proverbs in general. Scholars such as Sekese (1994), Lesitsi (2002) Mokitimi (1997) and Possa (2013) have made a collection of Basotho proverbs and have provided their explanations. In their collections, they have not classified the proverbs into either masculinity or femininity. However, their collections are important in that the present study will shoulder on their studies for more male oriented proverbs as Basotho male oriented proverbs form a significant part of Basotho accordion music. For Phafoli (2009), some Basotho accordion music records are given proverbs as their titles. This is also common in the expressions that they create in their lyric poems. Conversely, this scholar's study is different from the present study in that the present study is concerned with masculinity and how it has been developing in Basotho accordion music.

2.6.1 Male-oriented proverbs in Sesotho and masculinity

Khotso and Mashinge (2011) explored the concept of masculinity in Sesotho male-oriented proverbs. They found that many scholars who study male-oriented Sesotho proverbs indicate that Sesotho male-oriented proverbs show an elevating and positive social attitude towards men. Their observation is that Basotho men are disadvantaged due to the use of these proverbs. They further indicate that much as these proverbs are said to promote strength, endurance, bravery and

wisdom, negative implications that can be deduced from the interpretation of these proverbs exist as well resulting from the use of the Sesotho male-oriented proverbs. The present study finds Khotso and Mashinge study very helpful in that it explores Sesotho proverbs which are part of the Sesotho language and as such informs the present study about the two existing sides of the Sesotho male-oriented proverbs in relation to masculinity which is the concept that the present study is interested in. However, the present study is different from the study of Khotso and Mashinge (ibid) in that it is interested in the development of masculinity in the Basotho accordion music.

2.7 Sesotho popular expressions and masculinity

Khotso (2010) studies Sesotho popular expression in relation to masculinity. She finds out that Sesotho popular expression as part of the Sesotho language disadvantages males. They are cynical about males and place them at a junior level once they seem not to fit in the stereotypical attributes of the Basotho society. The present study finds Khotso's study significant in that it informs the present study on how the Sesotho popular expressions describe Basotho masculinity. However, the present study differs from it in that it projected to look at the same concept in Basotho accordion music and how it develops in different eras.

2.8 Sesotho language and Masculinity

A number of scholars have paid much attention on defining Masculinity, among others, scholars such as Leach (2009:1) and Phillips (2009:1). Central to definitions is the fact that Masculinity refers to the ideology that simply being an adult male is not enough; one must in addition be a man, which means more than simply having a male body. Being a man in the fullest sense is a matter of will, a choice to live in a certain way. A male can be praised for acting like a man or blamed for acting otherwise. The same view is translated into men's use of language. It can be said to be masculine or feminine. So for Basotho men, it is a disgrace if they can be told that their language is like that one of women. It is a fact that through language societies express their cultural ideologies. There is language that Basotho men are expected to use by the society more especially when they are in the absence of women and children. This is reinforced by scholars who say that language is a guide to "social reality". They point out that the fact of the matter is that the "real world" is to a large extent unconsciously built upon the language habits of a group.

Fontana (1995:87) asserts that much language teaching and understanding is within context. In addition, Mestherie et al (2000:225) asserts that in order to understand gender differences in language it is important to look at women's and men's language, their life styles in different communities who they interact with and what might motivate them to adopt certain varieties. Mesthrie (ibid) argues that society and language are closely intertwined. That is a society cannot be said to be 'out there' independent of language whose task it is to reflect. As a result investigations are made on Basotho language to find out how it contributes in the construction of masculinity. Initiation language is used to exemplify this fact. On the same note understanding of the society that uses language is established in order to give such a language an appropriate meaning. Arguably, Khalanyane (1998:1) asserts that language can be mobilized to abuse, coerce, constrain, intimidate, silence, alienate, individualize, objectify, construct and classify people. Hence the study of it might reveal the way that society portrays what is expected from its members.

This study would as well provide the Sesotho social background with a special focus on Basotho men to establish rapport between the study and what would be subjected to mould masculinity amongst the Basotho. From infancy, a Mosotho boy is not expected to assimilate with the female behaviour. As Fontana (1995:13) asserts that the emphasis upon a boy being a 'man,' upon not showing his feelings, upon toughness and physical strength, forces a boy into a predetermined mould. This is exactly what happens with Basotho boys, from infancy they grow with emphasis on notions expressed in this manner, *O tla ba leshano joalo ka mosali* (He will be a liar like a woman), if he is a talkative, *O mosali* (You are a woman) if he is observed to be afraid of anything, *O bua joalo ka mosali* (You talk like a woman), when he sounds not factual. The same address is also used to male adults who seem to diverge from social expectations. To Basotho men whom these statements are directed to, do not feel comfortable and as a result work hard to remove the stigma.

Fontana (1995:15) asserts that human beings often find it hard to tolerate divergence from the social norms, so people are particularly at risk from these instances of social discrimination. Men feel obliged to conform to masculinity and try to live up to the standard of masculinity.

When men do not do this, they are perceived by society as deviant. When men cannot live up to this standard they feel “Less of a man” and that may lead to deviant behaviour. Men are primarily and secondarily socialized into believing that certain characteristics are definite in determining their manliness and masculinity. Generally, these characteristics range from not crying when they get hurt.

Sesotho language follows the grammatical rule like most languages. However, to seal meaning as intended by the speakers, one may decide to use a word with unpopular meaning. That is a meaning known to a certain group of people. In other times the syllables of a known word are placed in a disorderly way to make it difficult for people who do not belong to a certain group not to follow the conversation easily. For Lesitsi (1994:94), the language which is used to describe some of the incidents at the Basotho male initiation school is poetic and full of what can be subjected to masculinity. It is not easy to understand as known word syllables are put in a disorderly way. Below are extracts from Lesitsi (ibid) to illustrate:

*Ko tsoa ko letoonya ho ea bolatola,
Ho ea bolatola batho,
Batho ba felile,
Ba feletse makoa,
Ba feletse makoa a mafubelu.* Lesitsi (2002:94)

I travelled on foot to go to a dangerous place,
To a dangerous place to human life,
People have all gone,
They have all gone to that place,
They have forever gone to a place known by blood.

The above extract is poetic. As every group has its own language that is understood only by them, it is not surprising to find that initiates also have their own language and style that they use to communicate. It is indicated in this study that in order to understand a group of people, one must understand their language and culture hence this extract from Lesitsi (ibid) is vital for the present study. It is famously known among the Basotho that even if the initiates can talk in the

presence of people who are not initiated, those will not understand them as they have their own language that they use to communicate. This complexity is caused by the use of the existing lexicons in the society with totally different semantics. The initiates coin words in order to conceal the meaning. The interpretation of the extracts taken from Lesitsi are made with reference to the already published sources as the researcher is not initiated and avoids asking the initiated people to elude being misinterpreted in that she is acting as a wicked person or a Mosotho who does not respect the traditionalists or her culture.

Ko tsoa ko in the first stanza can be taken as a sentence coinage to seal *ke tsoa sebakeng*, 'I come from certain place' *letoonyana* is a lexicon coining of *leoto*, *ho ea bolatola* 'to go to the denying.' This verse could be subjected to masculinity in that the poet says he comes from a certain place and goes to the other at which life is at risk and might come to an end (*bolatola*). This means that no one real expects one to come back when he has gone to such a highly risky place hence why he calls it *bolatola*. *Bolatola* is a Sesotho word which has the following morphological processes: /bo/ is a prefix, /lat/ is a verb root, /ol/ is a verbal extension which means that something is out or something is at risk and /a/ is a verbal extension.

The third verse, '*Ba feletse makoa*,' again supports the first verse in that; it expresses the idea about something which is completely finished or dead at this fearful place. On the same note, the last stanza, '*Ba feletse makoa a mafubelu*,' emphasizes the danger which has been emphasized in the previous verses. '*Mafubelu*' brings the image of blood. This would result into the interpretation that one is killed by dangerous animals which tear his skin violently hence loses a lot of blood before he dies. The poet here makes this praises in public where boys and men wishing to be initiated are present. They hear the poem as articulated but do not understand that the poet talks of a dangerous place hence their curiosity to be initiated as they consider the poet as a hero. They also envy him as a real man.

In Sesotho, when young boys move into adulthood they are told to be 'men' when confronted with a formidable challenge or they face some sort of agony. The implication in the above view is that men should be immune to pain while staying stone faced and not show any complain. Wolfreys (2004:145) asserts that individuals are 'conditioned' but in turn; their real existence,

their daily activities and expressions within social structures are as much responsible for the mediation of social form as they are products of that formation. Basotho boys and men are not exceptional. In different ways they struggle to conform to the expectations of the society such as not to show any signs of agony. They conform to notions such as “*Monna ke nku ha a lle,*” meaning man is brave and capable of enduring pain and suffering, *Monna ke tšepe e ntšo* meaning males are strong and endure suffering without complaining, Machobane (1996:36). In this way men are perceived as being unemotional, logical, strong, stable, assertive, aggressive and independent.

Notions such as *Monna ke leholimo o koahela tseo a li boneng* (a man is a sky he conceals what he has seen) are used in this instance to express the social expectation that a male should never dare to report whatever sour experience he had at the veld or anywhere else. Machobane’s (1996:38) classification under her study about Sesotho proverbs which are about secretiveness supports this notion. Machobane explains that the proverb can be interpreted under generic interpretation by which one is advised never to reveal secrets. A Mosotho boy and man are never expected to report anything to their parents. They are expected to be extremely secretive. As Sesotho language about a real man is used in Basotho accordion music, it would be a great mistake to leave it out in this literature review as the researcher would not understand how artists in the language that they use to compose their songs construct masculinity.

2.9 Gender and masculinity

Sullivian, Thompson, Wright, Gross and Spady (1980), as well as Borisoff and Merrill (1992) and Onyango (2007) are among the scholars who examine gender and masculinity.

Sullivian, Thompson, Wright, Gross and Spady (1980) evaluate the relationship between men and masculinity in English language to find out how this language expresses sexism. They discover that the language which molds masculinity is negative on females. Sullivian *et al* study differs from the present study in that it analyses the relationship between men and masculinity in English language. However, their study informs this study on how language is used to express certain social concepts. Though their focus is on English society, this study, however, examines how masculinity is portrayed in Basotho accordion music.

Borisoff and Merrill (1992) examine the extent to which oral discourse, in their study of masculine stereotypes, contributes in persuasion and in finding the “truth” based upon masculine communication models. They observe that to a larger degree, oral discourse, based upon masculine communication models, contributes to the finding of the truth. Borisoff *et al* study differs from the present study in that it examines the extent to which oral discourse contributes in persuasion. Borisoff *et al* study imbues this study on how discourse contributes in masculine communication. However, this study scrutinises the portrayal of masculinity in Basotho accordion music.

Onyango (2007) scrutinizes masculinities in Kiswahili children’s literature in Kenya. He finds out that men and boys do not create themselves out of nothing or in any way that they wish, but rather there are popular and culturally specific ways of positioning boys and men which for example emphasize their toughness and propensity for “action” whether it is harmless, responsible or disruptive. Onyango’s study differs with the present study in that it analyses masculinities in Kiswahili children’s literature. Onyango study informs the present study on how masculinities are presented in Kiswahili children’s literature. However, this study examines Basotho accordion music to find out how masculinity is presented and developing.

2.10 Nicknames and masculinity

In order to understand a notion in a society one needs to unpack a number of aspects in their language. It is already indicated that language and culture are knotted. As nicknames are other linguistic aspects, leaving them out would create a gap in the understanding of masculinity in Sesotho. Basotho men construct their masculinity by using nicknames to seal their identity for masculinity purposes. It is a common practice that a person may use a nickname during different parts of his/ her life and the expectation is that they should not replace public and legal names. However, nicknames among the Basotho seem to have shifted their use. A nickname becomes so powerful that it wipes out a real name for a number of reasons including masculinity. Nicknames used by Basotho accordion music artists are more popular than their formal names hence are used in formal settings. Mosotho Chakela, Lekase, ‘Mantsoaki and Botlenyane are examples of accordion music artists among the Basotho which are more popular than real names.

It is even worse for Mosotho Chakela because he has a nickname and a 'nick surname'. Therefore, it is important to review literature on nicknames to inform the present study on how they shed light on to masculinity as it is also prominently used by accordion music artists among the Basotho.

Khotso (2012) studies nickname of the Kuena First Construction in Lesotho to understand how they can be said to strengthen masculinity. She finds that nicknames of the Kuena First Construction Company are most preferable to the employees as they portray masculinity. Almost all the employees have nicknames and because they do not want to be popularly known by their real names for masculinity reasons, as they informed the researcher, they felt most comfortable to be known by their nicknames in different places while they engage in their construction task. Khotso (ibid) study is important in the present study in that it informs it on how nicknames in the Kuena First Construction Company are used to strengthen their masculinity. However, the present study is different from Khotso's study in that while it explores Kuena First Construction Company to study how their nicknames portray masculinity, the present study looks at the Basotho accordion music to find out how they construct masculinity with an intention to minimize the hazards that the present form of masculinity poses towards the Basotho society in general.

2.11 Conclusion

This chapter worked on the literature review for the present study. The study found it worth to review the literature related to the Sesotho language and culture as they are intertwined. First, the chapter explained the notion of interest, Masculinity, in relation to Basotho language and culture. It moved on to review the literature which dealt with the Basotho music and games to find out how they shed light to the construction of masculinity on its ongoing process. This chapter therefore concludes that, masculinity that forms part of the content of Basotho accordion music to a great extent is influenced by the language and culture of the Basotho. This fact is evidenced by the analysis.

CHAPTER 3

THEORETICAL FRAMEWORK

3.0 Introduction

The previous chapter worked on the literature review for the present study. This chapter deals with the theoretical framework which the present study employed. Masculinity and Psychoanalysis are the two merged theories to form psycho-masculinity theory in order to answer to the questions of the present study. Khotso and Mashinge (2011:109) indicate that where more than one theory cannot be used to understand the notion in question, the critic is allowed to merge theories. Therefore this part of the study includes masculinity and psychoanalysis theories. These theories are categorized. Category 3.1 comprises Masculinity and 3.3 provides aspects of Psychoanalysis theory.

To start with, Masculinity is a theory which attempts to help critics to understand manhood in societies in different contexts and activities: at work, in sports, music, in their positions, culture and many more. For Whitehead (2002:8), it is impossible to study men and masculinities without recognizing two factors: their relationship with women and the language that is used about men, by men themselves, the language used to hide other genders and other philosophies. He indicates that once the two factors above are understood, it will be easier to understand how many males believe in their innate superiority over women. Before the study takes its departure on Masculinity as an approach and its aspects, it is crucial to provide the origins of this theory. Connell and Messerschmidt (2005:836) affirm that masculinities are formations of practice that are complete in social action and differ according to gender relations in particular social setting.

Different scholars have attempted to provide the origin of Masculinity theory and its employment by scholars in different disciplines. Those scholars are many but to mention a few who the study will refer to are Whitehead (2002) and Connell in her many prominent contributions in masculinity studies since the 1980s. According to Whitehead (2002:14-17) the term "Masculinity" has achieved a commendable preference across cultures. He states that masculinity has been in use since the mid eighteenth century, originating from the Latin word *masculinus* (masculinity). He points out that the word 'manly' and manhood were always used on

daily basis during the Victorian and Edwardian periods. Whitehead (ibid) states that on the influence of Charles Kingsley and Thomas Hughes during Victorian Edwardian eras, manhood was described as not having characteristics associated to those of women but manhood was characterized by physical strength, muscularity, physical trial and endurance in the face of extraordinary torture. In the ninetieth century, the idealized version of masculinity emerged encompassing physicality, virility, morality and civility. However, it was not clear as to what being a real man meant. Nevertheless, masculinity by that time was understood as something to be achieved and welcomed as an achievement of male maturity.

Whitehead (2002:15) states that it is right to review the history of masculinity in order to understand it presently. He indicates that masculinity, given the traditional attributes, is revealed as “historically variable and subject to change within and across social groupings”. Whitehead emphasizes the variability of masculinity by considering practices, imagery and symbols which can best represent manhood at the turn of the millennium. It is in this era that Whitehead points out that it is appropriate to talk of postmodern masculinities. He asserts that this term will allow scholars to scrutinize the influence of globalization upon ways of being a man while also highlighting the possibility of masculinities and differences between men of class, race, ethnicity and sexuality, (Whitehead 2002:17). Whitehead (ibid) emphasizes that masculinity has to be understood from a historical perspective to avoid making it appear to be constant and a solid entity. He goes on that despite the historical approaches to masculinity; the material actualities that surround gender differentials remain depressingly constant. Concepts such as power in terms of social and cultural pressure conform to gender-appropriate behaviour. The studies of masculinity were limited to the notion of power. In so doing they tended to draw other theories of the 1950’s, most notably Parsonian structural functionalism. It was the time when masculinity was seen as biologically given: “unassailable, singular, discrete and containing natural models of best practice”, Whitehead (2002:17). Whitehead argues that at the end of twentieth century such notions were increasingly unsound, not only in the Western societies but for the global media and research. Scholars are now interested in understanding the diversity of masculine representations worldwide. For Connell and Messerschmidt (2005), masculinity represents not a certain type of a man but rather, a way that men position themselves through conversational

practices. Connell (2005:1) avers that masculinity approach helps critics to unravel about five things within one conceptual framework:

- Trace the history of the modern Western investigations of masculinity,
- Present a theory of masculinities, rooted in a social theory of gender,
- Depict the lives of men caught up in the process of change,
- Synthesize the history of Western masculinities and their political expressions,
- Propose strategies for the politics of gender equality.

3.1 Masculinity

According to Sage pub (2009:1), Masculinity theory is new in the field of gender studies. For Sage pub (*ibid*), Masculinity approach emerged out of seeming disconnect between what some feminist groups argued men experienced, and their actual experiences within coexistent societies. This approach advocates that if gender is constructed, then maleness is constructed. It further indicates that the portrayal and representations of maleness in literature says much and to study it is to gather a more complete idea of manhood.

According to Leach (1994:36-39), "...masculinity operates politically at different levels. At one level, for Leach, "it is a form of identity, a means of self-understanding that structures personal attitudes and behaviours." Leach (*ibid*) argues that masculinity becomes a cultural ideology which defines the appropriate role that males must fulfil. One could say that according to Leach, masculinity is tailored to make males to fit in their societies.

For Wood (2007:89), Literary Masculinity helps the critic to understand masculinity. Wood (*ibid*) further says that masculinists are interested in male cultural stereotypical portrayal in their societies. Wood asserts that, masculinists want to change the cultural stereotypical view about males. They put the emphasis on the limitations of the traditional portrayal of males in language. Below are the bullets that show how this theory can be employed as according to Leach (1994:36-39):

- show interest in the descriptions of male characters;
- view cultural prescriptions for gender toxic;
- analyse gender identity socially, historically and politically;

- engage in the cultural interpretation of maleness, learnt through participation in society and its institutions;
- examine masculinity as an ever evolving process that requires the individual to be intimately linked to social and cultural discourses;
- scrutinize males as expected to identify with social institutions that construct masculinity and react in a manner that is commensurate with these institutions view of acceptable behaviour;
- intend to change the cultural stereotypical portrayal view about male characters;
- investigate masculinity bearing in mind that this concept is created for the individual as a set of rules that define the individual;
- Individuals that identify themselves with masculine mindset are viewed as more aggressive, assertive and “better able to get the job done,” Leach (1994:38);
- put emphasis on the limitations of the traditional portrayal of males in language and behaviour; and
- allows for the individual to look at socially accepted gender rules and apply these rules in a meaningful manner for individuals with a strong sense of identity; and
- Enables the individual to develop a unique perspective on masculinity.

3.2 Masculinity approach

Literary Masculinity is employed as a basis for the present study. As Leach (1994:36-39) and Wood (2007:89) assert, masculinists suggest many different ways that can be followed in the application of this theory. However, the present study adheres to seven aspects of Masculinity approach. The part below shows the aspects of Masculinity approach that are applied in this study to analyse Basotho accordion music lyrics:

Exhibit interest in male characters stereotypical portrayal in their societies;

- Make, cultural interpretation of maleness, learnt through participation in Basotho society and its institutions,
- Scrutinize, individual characters to be intimately linked to social and cultural discourses,

- Put emphasis on the limitations of the traditional portrayal of males in language and behaviour,
analyse masculine identity socially, historically and politically,
- Scrutinize males as expected to identify with social institutions that construct masculinity and react in a manner that is commensurate with these institutions view of acceptable behaviour, and
- Investigate masculinity bearing in mind that this concept is created for the individual as a set of rules that defines the individual,
- Helps to understand how a system of oppression is reproduced by studying up those in the dominant group,
- Understand its contradictions and weaknesses

3.3 Significant elements of Connell's theory of Masculinity

Connell has developed significant elements of masculinity theory. Ignoring them in this study would leave a gap in the understanding of masculinities. Therefore those aspects are incorporated to enable the scholar to respond to masculine questions. Those aspects are labour, power *cathexis* or sexuality masculinity and symbolism. The following section provides *cathexis* as one aspect of masculinity theory. Labour and power are covered within the Marxist psychoanalysis theory later in the same chapter.

3.3.1 *Cathexis* or sexuality masculinity

Connell (1995:337) defines sexual desire as emotional energy attached to an object. She continues to argue that the social relations are in the body (as sexual arousals and turn-offs, as bodily action in sexuality, sport and labour) muscular tensions and posture, as comfort and discomfort, Connell (1995:231). However, *cathexis* is one aspect of masculinity which is mostly overlooked hence underutilized. The fact that sexual desires are socially constructed is ignored. Sexual desire is seen as natural thus is often excluded in social theories. In this study *cathexis* is used to understand the reproduction of gender power relations as portrayed in Basotho accordion music of the 1980's up to 2012 in the thematic development of masculinity among the Basotho

to answer questions such as why for some artists in accordion music, the construction of masculinity sex aspect is prominent:

- Pressures that all men should want sex,
- All men should desire to have sex with as many physically attractive women as possible,
- Men should regard sex the ultimate form of physical pleasure,
- Sex as the most important avenues for attaining psychological and emotional fulfillment,
- Sex should take place within the context of intercourse,
- Sex should involve hard erections and orgasmic ejaculations.

Much as masculinity helps critics to understand men within their societies and contexts in a number of ways in different contexts, it cannot help the critic to adequately respond to the question of why masculine men behave the way they do. As a result, there will be a combination of masculinity and Psychoanalysis. This combination of masculinity and psychoanalysis is not new. Connell (1995) used this combination for two reasons: first, she had an interest to understand the relationship between generations. Second, Connell had an enduring interest in psychology and in particular the dynamic unconscious. Connell's Psychoanalysis has the following aspects: social structure, social processes, existential psychoanalysis and repression which are the elements of psychoanalysis. Khotso and Mashinge (2011) employed the same theories to find out how what the Basotho consider as masculinity could psychologically influence the negative as well as positive actions of Basotho masculine men.

The above points as suggested by Connell (ibid) are very important in the present study in that they are used to understand masculinity among the Basotho as represented by accordion music artists in their lyrics intertwined in their music. Therefore, the study provides theories which evolve around masculinity theory to form a strong base of the study.

3.4 Theories budding around masculinity theory

Masculinity is a social constructed phenomenon. This means that whatever masculine practice used to construct the society might as well be used to construct masculinity. This is not surprising therefore to find a number of theories that are embedded in masculinity theory. The following categories exemplify.

3.4.1 Historical, social and cultural masculinity

According to Garnon and Parker (1995) and Weeks (1995) the historical, social and the cultural perspective of masculinity may be seen as an overarching ‘umbrella’ encompassing economic and power issues such as inequality and isolation. They further point out that this form of masculinity may also relate to issues of gender, sexual orientation, age, physical ability, race and social stratification. They further point out that the reconstruction of masculinity is a process achieved by re-narrating one’s lifelong sexual storyline either being functional or dysfunctional. For Kleinman (1988), these narratives keep the person’s sexually, emotionally and psychologically suppressed. According to Philaretou (2001:26) essentialist masculinity is based on functional notions. Functionalist ideology allows the distribution of different functions in the society such as males versus females, heterosexual versus homosexual, adult versus child, poor versus rich and so on, Philaretou (2001:26). Philaretou affirms:

Under the rubric of functionalist and traditionalist notions of sexuality, sexual relations, just like economic relations, become socially constructed, patterned, and entrenched in the structural pillars of social institutions, in such a way that they fuse with society and become indistinguishable from it.

In the above quote, it is clear that masculinity is not what a male is born with but it is what one learns and acquires through the interaction with the society. As the practices used to develop masculinity in the society have been for the time immemorial, they have now become part of the society and as a result no male is expected to deviate from them.

3.4.2 Hegemonic masculinity

According to Connell and Messerschmidt (2005), the concept hegemonic masculinity was formulated two decades ago. They continue that hegemonic masculinity has influenced many studies about men, gender, social hierarchy, popular anxieties about men and boys, feminist accounts of patriarchy, and sociological models of gender models. They point out that Hegemonic masculinity is a questioned concept. However, the issues that it is used to address exist in the contemporary struggles about power, politics, public and private violence and

changes in families and sexuality. Therefore, the application of hegemonic masculinity is still relevant in the twenty-first century.

According to Connell and Messerschmidt (2005:832) hegemonic masculinity is understood as the pattern of practice. They affirm that hegemonic masculinity is different from other types of masculinities in that it is not normal in the statistical sense. They indicate that only minority men endorse it. It requires all men to abide by it. Hegemonic masculinity does not mean violence but it is supported by force. It meant power achieved through culture, institutions and persuasion. For Connell and Messerschmidt (2005:832), hegemonic masculinities therefore came into existence in specific circumstances and were open to historical change.

For Connell and Messerschmidt (2005:849), empirically existing hegemonic masculinities can be analysed at three levels:

- Local: constructed in the arenas of face to face interaction of families, organization, and immediate communities, as typically found in ethnographic and life-history research;
- Regional: constructed at the level of the culture or the nation-state, as typically found in discursive, political, and demographic research; and
- Global: constructed in transnational arenas such as world politics and transnational business and media, as studied in the emerging research on masculinities and globalization.

In the present study, masculinity will be analysed at the local level with a special focus on accordion music. The immediate communities, the Basotho, will be conducted to provide information on how as the Basotho have understood manhood to be as well as how they have always wished it to be. The accordion music artists selected for the study will be contacted to find out their views about the way they construct masculinity and how they intend to develop it in the future. The study only concentrates on the music between the period of 1980's and 2015 to understand the thematic development of this genre.

3.4.3 Essentialist masculinity

According to the essentialist masculinity, traditional ideologies, the construction of gender requires one's moulding into masculine role which assume autonomy, competition and aggressiveness while on the other hand suppresses instinctive human needs for connectedness, intimacy and self-disclosure, Philaretou (2001:26).

- Men and women are complementary
- Man behaves in a certain way because he has to prove his masculinity
- It has enormous emotional and socio-cultural consequence,
- Requires one's moulding into a masculine role which presupposes autonomy, competition and aggressiveness,
- Requires the suppression of the innate human needs connectedness, intimacy and self-disclosure

Essentialist masculinity is employed to understand why women and men are not expected to behave in the same way as portrayed by Basotho accordion music artists. Besides, it is used to find out why masculinities are expected to suppress their connectedness and intimacy with women.

3.4.4 Passage rites masculinity

In the rite of passage masculinity, a boy child is socially expected to successfully pass certain tests which will qualify him into manhood. In many cultures including the Basotho, a boy must suppress his feelings and emotions when he is deeply hurt. That is vividly expressed in Basotho proverbs such as *monna ke nku ha a lle* (a man is a sheep; he does not cry). Mokitimi (1997:17) interprets this proverb to mean that it is abnormal to see a man crying as crying among the Basotho is associated with women because they are regarded as weak. The father or the father figure is regarded as the one responsible to programming and socializing his son into the Basotho culture. For Philaretou (2001:18-19) "...manhood is considered to be the most important developmental transition in many cultures and many societies around the world have developed elaborate rituals and rites of passage to signify the entrance of young boys into the esteemed stage of manhood." Rite of passage masculinity though is practiced in many cultures; activities might not be the same. Against all odds: even through ruthless treatment resulting into severe

pain, masculinity must be achieved. They are meant to develop strength, physical, mental and emotional endurance, bravery and many more. Boys have to exert more power to suppress their feelings and emotions. They all portray the idea that real men are made, not born, Philaretou (2001:19). Rite of passage masculinity helps the researcher in this study to understand why Basotho accordion music artists in their lyrics portray males who have not undergone Sesotho initiation (extremely masculine oriented culture among the Basotho) as equal to women. Moreover, it also understands why the artists ill-talk of an initiate who has run away from the initiation before completing initiation practice. Lastly, comprehend why accordion music artists become extraordinarily angry when one of their group mates in the accordion music joins another group?

3.4.5 Functionalist masculinity

According to Whitehead (2002:18-19) the relationship between Functionalism and sex role (a by-product of masculinity theory) theory is obvious. The reasons being that in order to understand a society, one contributing aspect can be to look at the way the members of a society function. Connell (2005:25) puts it thus: “functionalist theory assumed a concordance among social institutions, sex role norms and actual personalities.” In many societies there are roles or duties that are ascribed to a certain sex. Sex roles could be achieved by changing expectations about boys and girls in the classrooms, family as well as in the society. According to Philaretou (2001:14), human sexual behavior acquires meaning and essence only within social, cultural and economic contexts and their transformations through time can as well emanate from the same setting where it originated. Philaretou (2001:15) affirms that since maleness is socially constructed, it must be actualized through action and sensation by doing things that repeatedly affirm that one is a real man and avoid doubt. Stoltenberg (1989:31) observes:

Most people born with a penis between their legs grow up aspiring (and socialized) to feel and act unambiguously male, longing to belong to the sex that is a male and daring not to belong to the sex that is not, and feeling this urgency for a visceral and constant verification of their male sexual identity—for a fleshy connection to manhood—as the driving force (and idealized purpose) of their life. The drive does not originate in the anatomy. The sensations derive from the idea (the subjective and idealized masculine

meanings). The ideas give the feelings social meaning: the idea determines which sensations shall be sought.

The question in relation to the above quote might be; why do men feel the need to prove their masculinity? Philaratou (2001:15) gives the following reasons in response: men seem to be socialized to believe that their masculinity has to be achieved through externalized masculine behaviours and masculine nature cannot be achieved by feminine traits. Their masculine traits such as strength, perseverance, power, control, getting things done regardless of any challenges and many more must be done externally. Whitehead (ibid) gives an example of the surgeon (stereotypically rational, reasoned, unemotional and distant) must be male, while a nurse (stereotypically caring, compassionate, maternal and emotive) must be female. Through functionalism approach scholars attempt to justify and explain the imbalances that irrupt from gendered dichotomy by presenting them as naturally occurring phenomenon and thus necessary for the smooth running of the society.

Among the proponents of Functionalism approach is Talcott Parsons. He is the prominent scholar of the 1950's. Whitehead (ibid) assets that Functionalism became a key approach in understanding how the social connectedness maintained the sense of order, equilibrium and consensus despite ever-present potential conflicts for material resources. Parsons placed great emphasis on the process of socialization particularly the family which is a source of the 'stable adult personalities.' Central to his views were the roles of men and women seen by functionalists as:

- naturally different but complementary
- inequality of power between women and men a natural phenomenon, one that arise as a social stratification
- division of labour seen as influenced by collective goals and identities of various groups
- effective and orderly allocation of tasks and roles must go to those most suited to perform them
- Social order is connected to human nature
- Conflict is minimalized so long as individuals come to 'learn the normative standards of society.'

- Common believe systems build social stability
- Personalities and behaviours of individuals emanate from social obligation and moral codes
- Society is viewed as an integrated social unit
- Gender relations as self-contained and a self-reproducing system
- Explaining every element in terms of its function in reproducing the whole
- Patterns of masculinity are socially defined

The above-mentioned aspects of Functional masculinity, in the present study, are used to understand how masculinities are expected to function in the Basotho society and how that view contributes in the construction of a human society.

3.4.6 Role theory

In almost all societies, the members are given social roles to play. For example, if one is a woman among the Basotho, her roles include looking after the home, caring for children and in the extended family setting, the in-laws are also part of her responsibilities. If one is a man, he is given social roles such as providing for the family. Just like those roles of a woman, his roles are extended to other families: to provide for them. A man is also socially expected to do all back breaking tasks. Shift of responsibilities such that a woman does what is expected of a man is not socially acceptable. In other words, Basotho do not expect to see a man who cooks, carry a child on his back, and cleans the kitchen. Otherwise they give him derogatory names. The same thing happens with a woman who does masculine tasks. Therefore, sex role theory is vital in this study as it will help the researcher understand why artists in accordion music describe men who behave like women as misfit into masculinity world of the Basotho. The following aspects of sex role theory are used to understand descriptions of masculine characters in this music:

- People are compelled to perform culturally prescribed roles for the benefit of both the society and themselves
- Individuals are observed to be engaged in a theatrical-like performance
- One requires them to learn lines
- Assimilate behaviours
- Display appropriate social behaviours in a multitude of settings

- As actors on social stage men benefit from the sense of belonging that accrues from the recognition that their role performances trigger membership of a given collective
- Being antisocial brings forth disapproval and various forms of censure.
- Lays a ground for questioning a singular and unchanging masculinity, one that all males, given the ‘right circumstance’, would naturally aspire to and achieve

Much as this theory is important, it has some limitations such as failing to adequately develop an understanding of femininity and masculinity as multiple expressions, invested with power and historically variable.

3.4.7 Sex role theory

Sex role theory is a by-product of role and Functionalism theory. This theory was developed as a result of the economic fall across the world. For example, when the Republic of South Africa retrenched thousands of the Basotho men in the mines, they came back to Lesotho. In Lesotho, they resorted to what was once thought to be feminine tasks such as sewing and teaching. By engaging in these tasks men were still able to provide for their families though it was with less economic potential as compared to the power they used to bring from the mines in the Republic of South Africa. The point of retrenchment evolved a new phase of masculinity among the Basotho which needed to be catered for. For Khotso (2009:4), first, literature expresses the economic relations of the society. Secondly, literary texts can often be understood when they are related to societal economic conditions. Thirdly, literature must have social function. Fourth, characters, situations and events created in literature must portray a society in totality. Lastly literature should be committed to the up lifting of a society. Sex role theory followers postulate that for critics to propose a change in the underlying ideology of masculinity, it is necessary to give space to change. Unlike role and functional masculinity theories, it responds to questions why men have shifted from their traditional masculine traits. The following aspects of sex role below are used to:

- give sense to the changing roles of men
- address the changing roles of men
- Understand new expression of men and women

- Employ as an attractive tool for political agendas to develop positive role models of masculinity on media and other external influences via, for example, educational processes
- Roles are added to biology to give us gender (Whitehead 2002:22)
- The role norms are social facts, they can change through social processes.

The main objective of this study is to propose a positive change in the construction of masculinity among the Basotho accordion music artists as their music has educational value. Their genre should not be burned among the Basotho as it is already proposed by the Government of Lesotho. But, the same source can be used in the construction of the positive masculinity. There is indeed a need to employ sex role theory as it provides an opportunity to change the present form of masculinity which indeed is hazardous among the Basotho. Much as this by product of Functionalism and role theories is very important, it faced challenges that other scholars indicated that it undermines the construction of masculinity as they strongly emphasized that “masculinity does not come without a price, but that it carries costs for both men and women”, Levant and Pallock (1995). Heise (1995) concurs with Levant and Pallock by indicating that achieving the status of manhood is a difficult task because it is such an unattainable standard of ambiguities, misunderstandings, contradictions and disappointments. On the same note, the present study employs the two theories: Masculinity and Psychoanalysis to find out how the thematic development of masculinity from 1980’s up to 2015 is constructed with an objective of proposing the masculinity which is suitable for the human society. In a similar manner like Masculinity, Psychoanalysis is a budding theory. The section that follows provides psychoanalysis theory.

3.5 Psychoanalysis Theory

Firstly, Psychoanalysis theory primarily seeks to address questions in relation to notions of authentic and real self. If for example men live their lives as ‘actors’ on the social ‘stage’ then who adopts the roles? Where is the inner self located and what are its origins? Secondly, psychoanalysis opens up the Pandora box of human sexuality and the unconscious, Freud in Whitehead (2002:23).

3.5.1 Origin of Psychoanalysis

Psychoanalysis developed in Vienna in the 1890's by Sigmund Freud and his colleagues. They were devoted to the unconscious along various techniques for studying the personality and placing more emphasis on human psychological behaviour. Psychoanalysis is highly individualized and seeks to show how unconscious factors affect behaviour patterns relationships, and overall mental health. Psychoanalysis traces the unconscious factors to their origins showing how they have evolved and developed over the course of many years, and subsequently assists individual to overcome the challenge they face in life. In three essays on the theory of sexuality (1905:251), Freud emphasizes the central importance of infantile sexuality and the role of body experience in the early development of personality which has become of paramount importance and as pillars of psychoanalysis. Psychoanalysis is a general theory of individual human behaviour and experience, and it has both contributed to and been enriched by many other disciplines. It seeks to explain the complex relationship between the body and the mind and furthers understanding of the role emotions play in illness and health.

Central to Freudian theory is the idea that children go through stages of sexual maturation and the successful outcome of which is their assimilation into civilized world of adulthood. The idea here is that children are not born with social and cultural identity but they acquire it as they get into contact with others. The social and cultural identity develops with time and grows within the supporting environment. According to Freud the 'phallic' or 'oedipal' stage is the main stage whereby masculine and feminine traits are established. A boy learns to suppress his love for his mother in order to maintain good relationships with his father. That is where he starts becoming a 'male'. Thus, adult masculinity requires the male both to identify with males and to remain intensely competitive with them, particularly for the attention of women.

According to Whitehead (2002:25) Freudian theory helps critics to balance between the biological and the social masculinity. On the first hand, Freud's emphasis on biological sex as a fundamental determinant of normal gender behaviour; the penis or lack of it, is seen as the starting point of gender construction. He continues that Freud's understanding is based on the outcome of his own cultural and gendered assumption, reflecting dominant Western thought of the early twentieth century. Though Freud did not directly write on masculinity, in his views a

normal male development and subjectivity are complex processes of denial, contradiction and suppression of feelings and inner emotions. That which is required to be denied or repressed is 'weaknesses, homosexuality and those 'awkward things' (such as women) which lie hidden in the repressed unconscious. As such, Freudian theory can also be interpreted as an attempt to explain a socially constructed character of sexuality and gender theory, thus providing a form of critical gender theory", Whitehead (2002:26).

As indicated by Whitehead (2002:26), Freud has contributed into gender theory more than any other scholar. However, his famous disciple, Carl Jung is also very important in the study of masculinity construction. Unlike Freud, Jung found out that masculinity is constructed in the expense of women. He therefore questioned the extent and ease at which masculinity and femininity tensions can be resolved for males. Jung based his view on the fact that masculinity and femininity are rooted in the timeless truths of the psyche and in the public self (the *persona*) and the private self (the *anima*). Jung 1953 quoted in Connell (1995:20) states:

No man is so entirely masculine that has nothing feminine in him. The fact is, rather, that very masculine men have-carefully guided and hidden- a very soft emotional life, often incorrectly described as 'feminine'. A man counts it a virtue to repress his feminine traits as much as possible, just as a woman, at least until recently, considered unbecoming to be 'mannish'. The repression of feminine traits and inclinations clearly causes these contra-sexual demands to accumulate in the unconscious.

Jung, quoted in Connell (1995:20), main emphasize is social order, functionalism and gender appropriate roles. Jung is disturbed by social role shifts as indicated in the above quote. For him such a shift shows the element of disorder in the society. Much as he states that there are elements of femininity in masculinity, he says that in men masculine traits prevail as the dominant persona with feminine repressed to varying degrees. For men to subordinate their masculinity to femininity would mean that their psyche is imbalanced. According to Connell (1995), Jung's thesis is an early attempt at a theory of masculinity. Jung tries to present masculinity and femininity as rooted in some 'timeless truths'. According to Connell, Jungian theory is an explanation for men's troubles with feminist women.

3.5.2 Radical Psychoanalysis

According to Connell (2005:17), the first dissenter analyst from Freudian understanding of psychoanalysis was Alfred Adler. Alfred Adler presented many papers which conflicted with Freud ideologies. His works were centered on the theory of masculinity. Connell (ibid) indicates that Adler's argument began from familiar division between masculinity and femininity. He argued that femininity forced children to inhabit it while instilling fear of taking masculinity in them. He continues to argue that child struggle with masculine traits will develop later in his life. Unlike Freud whose focus was on the unconscious mind of a person, Adler emphasized that masculinity develops from neurosis. He states, "...there will be anxiety which motivates an exaggerated emphasis on the masculine ... side of things." The split of Freud and Adler was an advantage as it gave birth to other forms of psychoanalysis theories: Marxist psychoanalysis, existentialism and feminist psychoanalysis. However, the present study provides Marxist and existentialism psychoanalysis theories to form its strong base.

3.5.3 Marxist Psychoanalysis

Connell (2005:19) asserts that Marxism and Psychoanalysis circled around the issue of masculinity. Connell (ibid) says "...here development of personality is connected firmly to the division of social labour." She further points out that Freud provided an essential tool though it was radically incomplete thus psychoanalytic orthodoxy is employed to defend this incompleteness. She continues that "Ultimately the worth of psychoanalysis is understanding masculinity of personality and the complexities of desire at the same time as the structuring of social relations, with their contradictions and dynamisms." The Marxist linked masculinity to the economic and the cultural setting. Connell (2005:20) asserts:

The 'authoritarian' type was a masculinity particularly involved in the maintenance of patriarchy: marked by hatred for homosexuals and contempt for women, as well as a more general conformity to the authority from above, and aggression towards the less powerful.

In the above quote, masculinity maintains the position of men as heads of the families. Masculine characters are known by their hatred to the home sexualities and women. Their

economic power best describes them hence their relationship with the Marxists. The economic circumstance and the societal structure enter into the masculinity making for example hard labour in the mines; their tough work can be used to demonstrate masculinity. For the Marxists scholars such as Sabine (1971), Stumpf (1988), Guerin et al (1992), Swanepoel (1996), Abrams (1999) and enotes.cm (2009) what forms the society is their means of their production. Khotso (2009:4) states that, Marxist theory relates to literature in the following ways: first, “literature must express the economic relations of the society”. Second, “literary texts can often be understood when they are related to societal economic conditions”. Third, “literature must have a social function”. Fourth, “characters situations and events created in literature must portray a society in its totality”. Fifthly, “literature should be committed to the up liftment of the society”. Marxists postulate that for critics to uncover the underlying ideology of the text, it is necessary for them to analyse its form. In a like manner, in order to understand masculine characters in literature, through the psychoanalysis perspective, hatred for homosexuals and women, their conformity to authority from the above and aggression towards the less powerful was traced back to the parenting, patriarchal system, sexual repression and conservative morality.

3.5.4 Existentialism Psychoanalysis

Existentialism Psychoanalysis is not popular in the study of masculinities. However, according to Connell (2005:21) this theory was employed by the Scottish psychiatrist R. D. Laing. “Laing’s study of schizophrenia produced vivid pictures of men’s activities in the emotional interior of families, and a few studies of men.” Laing comes up with what he terms false-self system whereby individuals think that when they do not lament for loss through death of their parents especially their mothers it means being masculine. He avers that if the individual ends up with schizophrenia, what it means is that he did not achieve to acquire masculine trait, instead he has developed some sickness. Therefore the following bullets bellow provide the crucial aspects of this theory which are used to understand how masculinity is developing in Basotho accordion music in their society:

- Self-knowledge is organized
- Individual is understood by tracing down his or her life history to establish the primary commitments through which the person’s life has been constituted
- Women are constituted as the ‘other’ to the male subject

- To move beyond the static typologies familiar in psychology
- Views gender as a concept evolving from situations and social structure
- Observes different gender forms as a result of different ways of life than a fixed character type

3.5.5 Psychoanalysis as a theoretical criticism

Generally, the proponents of psychoanalysis see psychoanalysis theory as a mediator between literature and psychoanalytic theory. Fisher and Greenberg (1977:14) believe that psychoanalysis has occasionally sought to explain literature, but far more often uses literary texts as sources for analysis.

Freud turned to literature for evidence of his mapping of the unconscious mind and he explained what he found there. He traced art from the dream and sees the dream as a way into the unconsciousness. The idea gives motivation to the suggestion that Psychoanalysis theory furnishes a basis for the development of art in literary works, since it puts more weight on the fact that almost all art work is the total reflection of the state of mind. The tie between Psychoanalysis and imaginative literature will always remain vital and the two disciplines till today interact vibrantly in many of the selected literary works.

Both Psychoanalysis and literature enhance the consciousness, expand the emotions, undermine unconsciousness closures, and provoke thought. It is these very qualities that provide their illustrative and explanatory usefulness to each other. Bateson (in Strelk (1976:vii), sees this as the process of the literary cycle, where language is used as a form of expression by the writers and as a means of relaying information to readers of literary works. As such art works and psychoanalysis draw their information from human beings. As with dreams, it appears that the information that contains the content of a writer's work needs to be interpreted. It shows that interpretation of the unconscious is only possible through the use of literature.

Psychoanalysis validates the importance of literature. It builds on literary texts as the key for the decoding process. This common fertile ground between literature and psychoanalysis receives support from Goldstein in Strelk (1976:260) when he indicates:

Psychoanalysis uncovers this terrifying repression by penetrating defences that the analyst does through a study of the writer's language. The Psychoanalytic critic studies the language of the writer to discover what is beneath the surface of description and speech and determine what is being defended against.

Psychoanalysis theory in literary works seeks to understand emotions, psychological conflict, guilt and ambivalence. Lacan's influence in 1950's-1980's presents that unconscious structure is like language. Structural psychoanalysis puts more emphasis on language as being the main center of psychoanalysis. Lacan sees:

- Texts possessing linguistic structure each of which has its own psyche.
- Application of psychoanalytic theory as psychology of individuals
- Application of psychoanalysis theory on the work of art focuses on characters not on the text
- Psychoanalysis similar to the linguistic theories

Literature and Psychoanalysis are merely two different types of discourse with the same purpose, which is to expose the discursive dimension of knowledge, power and social relations as the locus of determination of the emotional life. Eagleton (1983:158) sees psychoanalysis theory as a tool to scrutinizing the personal behaviour of a person and examines the consequences of that behaviour.

Psychoanalysis is used to address the following situations in this study:

- Study the language of the artist to discover what is beneath the surface of the description and determine what is being defended against.
- Seeks to understand the artists' emotions, psychological conflict and ambivalence expressed in their lyrics.
- Examines the consequences of masculine behaviour as portrayed in Basotho accordion music lyrics
- To help resolve psychological problems (disorders or dysfunctions)
- Analyse repetition of destructive behaviour which reveals the existence of some significant psychological difficulty influencing a person for some time without him or her knowing it.

3.6 Conclusion

In conclusion, the study has managed to establish the relationship between masculinity and its by-products, and psychoanalysis with its budding theories. On the first hand masculinity has many up-and-coming theories. However, the present study employs the following: hegemonic, essentialist, rite of passage, functionalist, role and sex role theories in order to first, understand the development of masculinity among the Basotho as portrayed in Basotho accordion music of the 1980's up to 2015. Secondly, to propose the construction of positive masculinity, appropriate in the construction of human society, while discouraging the proposal to banish this genre in Lesotho. On the second hand, Psychoanalysis behaves in the similar manners like masculinity. The following theories emanate from it: radical, Marxist and Existential psychoanalysis. First, they are used to understand how the psyche and neurosis influence the human behaviour. Secondly how power, labour and economy contributes in the construction of masculinity. The study also finds the merging of these two theories appropriate. First masculinity and its by-product are used to understand masculine characters in the thematic development of accordion music from 1980's up to 2015. Psychoanalysis is employed to help the critic to understand the behaviours of masculine characters as portrayed in Basotho accordion music of the chosen period in order to propose the positive construction of masculinity which is conducive for the Basotho society.

CHAPTER 4

RESEARCH METHODOLOGY

4.0 Introduction

The previous chapter dealt with the theoretical framework for the present study. This chapter is on methodology. Methodology is very important in any study as it directs the research on how data is collected and analysed in order to understand the notion in question. Therefore, the study proceeds to show the research design and how data was collected and analysed.

4.1 Research design

Generally, research design can be defined as a plan on how the research is carried on up to the finish. It can be very difficult to go on with any kind of a project without a clear plan of how it takes shape. Babbie and Mouton (2002:72) indicate that research design facilitates the enquiry plan and highlights the strategic plan to achieve a goal. As a result research design is very crucial in a research work. For Neuman (2006:14), research design guides researchers on how to go about research: data collection, sampling techniques and analysing data. The present study employed both qualitative and quantitative approaches as they are equated to designs.

4.1.1 Introduction to Qualitative and Quantitative approaches

The two approaches above are the famously worldwide known methods of presenting data. However, each method is treated separately from the other though the connection of the two is shown later in the present study.

4.1.2 Qualitative Approach

First, Qualitative approach is an approach which, according to Neuman (2000:417), Leedy and Ormrod (2005:133-135), is the approach concerned with data in the form of text, written words, phrases or symbols describing or representing people, actions and events in social life. As this study is based on written texts, it is appropriate that qualitative data analysis be used. For Myers and Avison(2009:242) qualitative research method is the best method for researching social and cultural phenomena, since it is concerned with understanding people and the social cultural

contexts within which they live, why people behave as they do, their knowledge, attitudes, beliefs and fears. Avison (ibid) indicates that qualitative approach is concerned with developing explanation of social phenomena. Avison continues that this approach provides the critic with the opportunities to clarify the following concepts:

- The world in which they live
- Reasons why things are seen as they are
- Social aspects of their world
- The reasons for people's behaviour
- How opinions and attitudes are molded
- How events surrounding people affect them
- The reasons why and how cultures develop the way they do

Because the study is basically on the socio-cultural phenomenon among the Basotho as represented by Basotho accordion music artists, qualitative approach is appropriate. The question on how masculinity has been developing over the years, why it has been developing the way it has and what has been going on in this genre is responded to without any problems with the employment of qualitative approach.

Myers and Avison (2009:112) assert that qualitative research is a general research approach in social research according to which research takes its departure point as the insider perspective on social action. According to Myers and Avison (ibid), qualitative method observes the following:

- Respondents' perspective is emphasized
- Peoples' interpretation is taken into consideration
- Allows flexibility
- It is manageable
- Does not emphasize issues such as reliability or fairness on its researchers
- Focuses on processes rather than outcomes

For Tailor (1984: 141) qualitative approach is best for interpretation and analysis of primary and secondary resources as the option that can assist the research in coming up with quality and accurate results. The present research used both primary and secondary sources of data.

Therefore, qualitative approach is most suitable. It took into consideration participants responses and focused only on the selected songs of Basotho accordion music.

4.1.3 Quantitative approach

Secondly, Quantitative approach is one of the world-famous ways of reporting information. In this study, it was used to report data that has been selected from a large number in a representative manner. According to Burns (2000:9-10), quantitative approach has the following strengths:

- precision: through quantitative and reliable measurement
- control: through sampling and design
- Ability to produce causality statements, through the use of controlled experiments
- Statistical techniques allow for sophisticated analyses
- Replicable
- The use of the two approaches is in order because; they complement each other in the process of research. For Punch (1998:247) there are eleven reasons which justify the merging of qualitative and quantitative approaches:
- Logic triangulation: the findings from one type of study can be checked against the findings deriving from the other type. For example the results of a qualitative investigation might be checked against a quantitative study.
- Qualitative research facilitates quantitative research: Qualitative research may help to provide background information on context and subjects; act as a source of hypotheses; and scale construction.
- Quantitative research facilitates qualitative research: usually this means that quantitative research helping with the choice of subject for a qualitative investigation.
- Quantitative and qualitative research is combined in order to provide a general picture. Quantitative research may be employed to plug the gaps in a qualitative study which arise because for example the researcher cannot be more than one place at any one time or if not all issues are amenable solely to a quantitative or a qualitative investigation.

- Structure and Process. Quantitative research is especially efficient at getting at the structure features of social life while qualitative studies are usually stronger on process aspects.
- Researchers and subjects perspectives. Qualitative research is usually driven by researcher's concerns, whereas qualitative research takes the subject perspective.
- Problem of generality. The addition of some quantitative evidence may help generalisability.
- Qualitative research may facilitate the interpretation of relationship between variables. Qualitative research readily allows the researcher to establish relationships among variables but is often weak when it comes to exploring the reasons for those relationships. A qualitative study can be used to explain the efactors (sic) underlying the broad relationships.
- Relationships between macro and micro levels. Employing both quantitative and qualitative research may provide a means of bridging the macro-micro gulf. Qualitative research can tap large scale structural features of social life while qualitative research tends to address small-scale behavioural aspects.
- Use at different stages of a longitudinal study.
- Hybrids. Use of qualitative research is a quasi-experimental quantitative study.

Punch's (*ibid*) seven suggested reasons for merging the two approached are used to handle the present study as thus:

- Qualitative research gave the opportunity to the researcher to provide background information on the selected Basotho accordion music artists' context. As the present study is on the social notion which would be understood in context, the researcher used qualitative approach to provide most of its report in this approach.
- Quantitative research facilitates qualitative research: usually this means that quantitative research helps with the choice of subject for a qualitative investigation. Because the present study needed to sample its data, quantitative approach was used to work on a certain number out of many available.

The fact that the researcher could not be in two places or more at the same time, the researcher in the present study decided to employ other research tools to make her work easy. With the use of research tools the researcher was able to collect information in her presence and absence.

Bless (2006:44) indicates that quantitative research methodology relies upon measurement and uses various scales. This methodology uses a coding system by which different cases and different variables may be compared. The advantage of this methodology is that the systematic changes in “scores” are interpreted in terms of the actual world that they represent. This methodology uses numbers. The advantage in the use of numbers is that they are exact. For example “three” means exactly the same thing in different social, cultural and linguistic contexts, Bless et al (2006:44). They further indicate that numbers can be analysed descriptions and inferential.

For the reason that there are some kinds of information that cannot be adequately recorded using quantitative data, language was used to clarify what was quantified. For Bless et al (ibid) language provides a far more sensitive and meaningful way of recording human experiences. In this way, words and sentences are used to qualify and record information about the world. Therefore the combination of both qualitative and quantitative methods is appropriate.

4.1.4 Qualitative and Quantitative approaches

The above elements of qualitative and quantitative research methodologies made the researcher in the present study find them relevant as the study used a wide population and explained and interpreted it in words that she found from the Basotho accordion music lyrics. The employment of mixed methods was triggered by the following observations as indicated by Sage pub (2016:17)

- Both qualitative and quantitative methods when merged allow the researcher to use open-ended and closed-ended questions
- Both create an opportunity for the researcher to use multiple forms of data drawing possibilities,
- Both when mixed allow for statistical and text analysis
- Both allow the critic to use across database interpretation.

The present study merged theories wherever it found out that a single theory could not help her understand concepts which were crucial in the present study. The present study employed both qualitative and quantitative methods to analyse data both in a statistical and text analysis way. Besides, the researcher employed the two methods to construct open ended and closed ended questions while collecting data.

4.2 Cross-sectional design

What is a cross sectional design? Cross-sectional design is a methodology which is used to analyse information collected from different groups which made their records in different eras simultaneously. Bless et al (2006:90) state that cross-sectional designs are most useful for explaining populations and differences between populations at a particular time. Most importantly, though the collected data is of different years, cross sectional design gives the researcher the opportunity to study all of them in the present as data is collected at the same time. Bless (ibid) continues that a researcher using this design attempts to understand a topic by collecting a cross-sectional information relevant to the topic. They continue that this method has the immediate nature relative ease of collecting data. This methodology helps the researcher to save time. In the present study this methodology was very relevant as the researcher studies a phenomenon which took its departure in the 1980. This is about thirty-five years back. The first group was made up by artists of the 1980-1991, the second was a group of artists of 1992-2003 and the last group was of 2004-2015. These categories were made in the range of eleven years. Besides, through the employment of Cross-sectional design, the subject studied could be picked to be representative of the population. The researcher picked the artist's according to the merits that the notion interested in the study feature at the representational level, whereby the artists from the south, central and north were chosen to represent others. Therefore, this method was appropriate. This method was used in this manner:

- Analyse Basotho accordion music lyrics at the present though they have recorded in different eras,
- Pick the selected artists to represent the population of the Basotho accordion music artists,
- Scrutinize how masculinity is developing over a period of thirty-five years in this genre.

The above characteristics of cross-sectional research made the researcher in the present study to find it appropriate. The Basotho accordion music as already indicated started sometime back but continues even at the present. The present study surmises that masculinity features in this genre. For the already stated fact that through cross-sectional methodology the researcher able to unravel this genre of different eras at the same time, the present study found it very effective.

4.3 Data gathering

For data gathering the present study employed the following research methods: randomization, sampling technique and purposive sampling technique.

4.3.1 Randomization

According to Bless et al (2006:83) randomization is a technique that requires that every subject involved in the study has an equal chance of being assigned to any of the groups or aims of the study. First the entire group was identified. Then the group was divided into chewable chunks. Then the researcher determined the songs which were relevant for the study. The researcher found that many songs were relevant to the study. However, it would not be practical to study them all. For this work, twenty-one accordion music artists were randomly selected. Therefore she opted for randomization. By randomizing it means that each member of the population had an equal chance of being assigned to any of the conditions of the study. The data required for the accomplishment of this research included information pertaining to Basotho accordion music artists of 1980-2015 from the selected artists based on the geographical positions in Lesotho: north, central and south.

Those were listed according to the prominence that the notion in question featured together with the districts where these artists originated from. These artists were considered to be purposive representational.

The Basotho accordion music works were accessed from the Sesotho music shops, Radios: Radio Lesotho, Mo-Africa FM and Motjoli FM. The researcher first listened to the songs from the beginning to the end. Apart from that, the selected Basotho accordion songs and lyrics were

listened to from cassettes, CDS and videos and then transcribed later for the purposes of the present research. The selection of total text was purposive representational. The artists were selected on their music lyrics meriting the concept in question. As a result the study adopted purposive sampling technique.

4.3.2 Sampling technique

Only artists whose songs merited the notion of interest in this study were randomly selected for analysis. Every single artist was listened to and the choice was on the language and lyrics that the researcher found highly communicating the notion of interest. For Bless et al (2006:97-98) it is possible to reach accurate conclusion by examining only a portion of the total group as in a qualitative research inferences are allowed. Basotho accordion music artists are many but only the artists whose language and lyrics were highly inclined to masculinity were selected for the present study. Therefore sampling was a relevant technique in the present study. This technique has some faults. For example, sample reduces the accuracy of the results because the results through this technique are based on a small section of the whole group. Regardless of this fault, this methodology was extended to purposive sampling technique. For when one technique has some deficiency the use of multi-methodology is acceptable. The sampling technique was used as the population selected for the study was huge. According to Bless et al (2006:98) sample is a subset of the whole population which is investigated by a researcher and whose characteristics will later be generalized to the entire population. The use of sampling technique is advantageous in that it allows the researcher to draw inferences about the unknown population parameters from the known sample statistics. For Bless et al (ibid) sampling technique has the following characteristics:

- It is less time consuming
- Reduces a number of respondents and in that way less costly
- It is very practical as it is very difficult to meet every individual who constitute the population of the study
- Practical when the population is extremely large

Therefore the present study employed sampling technique to economise time. It took the opportunity to reduce respondents and the researcher was able to complete her work in time.

4.3.3 Purposive sampling technique

For Jegede (1999:125), purposive sampling technique is the type of sample chosen for the definite purpose of carrying out a specific study. The reason why it is called a purposive sampling is because it provides the opportunity for a researcher to fall on the desired group to contact the study and the selected participants automatically become a sample. The same thing applied in this study. The selected artists were chosen with a purpose. Neuman (2006:222) defines purposive sampling as a strategy in which a researcher uses a variety of approaches to locate a difficult to reach population. For Jegede (1999:125), purposive sampling implies the deliberate choice of participants with rich information needed in order to achieve the purpose of the study. Gavin (2008:248) concurs with Jegede (ibid) in that purposeful sampling is an endeavour to provide cases relevant to the research question which are rich in information and will give in-depth insight.

Basotho accordion music artists are such a difficult to reach population due to security purposes. The researcher used a telephone to connect with these artists. The researcher asked for a convenient time to have discussion with the participant and made her telephone interviews to align with the time she was given by each participant. These selected artists for this study had rich information, knowledge and experience about the notion the present study was interested in. Therefore, purposive sampling was relevant in this regard. It is through purposive sampling that a researcher was at liberty to choose the population which had rich information and that was willing to help. Through this strategy, in the present study, where it was not risky, the researcher decided to meet the artists who merited the notion in question in the north, central and south. The artists who were not willing to help the researcher to understand their music lyrics were not forced to help. Only the artists who were willing to help were allowed to participate in this study thus form the population for this study.

4.4 Research tools

Research tools are very vital in a research work. Tools make the work easier and timely done. The research tools that the present study employed include the language, library and its resources.

4.4.1 Language

The present research used the Sesotho language to conduct all interviews. The reasons for the use of Sesotho language is that the researcher's secondary sources are the Basotho who know Sesotho language very well. In order for the researcher to avoid the linguistic barrier, the researcher preferred to use Sesotho. According to Feldman et al (2003:54) the use of the language that is understood by the participants increases their participation as the participants feel comfortable and relaxed in the atmosphere that questions are clear and they are free to exercise their linguistic competence as they respond. The researcher is also aware that language is very critical to ones' identity. The culture and heritage of people is maintained by their language. Native language contributes positively to individual's self-concept. In the present study, the researcher intended to maintain the language value between her and the interviewees. Through the use of native language, the researcher and the community's interaction was easy. As language and culture are intertwined, the Basotho cultural setting was used to increase conduciveness as interviews continued. The researcher went to the villages and the homes of the participants only after she had been permitted to.

4.4.2 Researcher

Seale et al (2007:238) state that in a qualitative research a researcher is a research instrument. In this study the researcher listened to the Basotho accordion music and lyrics, transcribed it and then decided upon the songs and lyrics which merit the notion in question. Besides, the researcher visited areas where the artists live, interviewed them and observed them as they participated in the research questions. In this manner, the researcher was vital in this research.

4.4.2.1 Library and its resources

All other sources of information relevant to the study were used. Such materials were texts, journals, scholarly articles and internet. According to Sekhukhune (1998:5), in order to understand the language of a particular society, one should first know their culture. This scholar argues that it is generally maintained by sociologists and sociolinguists that knowledge of such culture augments the analysts' insight. For Mathonsi and Canonici (2009:109-110), in order to understand a character, the critic has to make efforts to find out the characters embracing socio-

cultural background of such a character. As a direct consequence, the present study used Basotho materials on their culture to ground the researcher's work.

The library was very important in that the researcher accessed other scholarly works. Reviewing other scholarly works helped the researcher to be exposed to more scholars that she used to construct her literature review. Apart from that she was able to evaluate other scholars' methodology, findings and conclusions. By so doing, the researcher developed the ability to improve the quality of her work.

4.4.2.2 Journals

For Gavin (2003:317) journals are the best sources for current information. Information in a journal is peer reviewed. Apart from that journals enclose information accepted by the research community. Therefore, the researcher benefits in a number of capacities by using journals. The researcher in the present study read journals and gained latest information on theories that she needed to employ. In journals. She learned how these theories were employed. Therefore she found journals very helpful.

4.4.3 Conference proceedings

According to Gavin (2008:317) conference proceedings are arenas in which the latest information, methodologies, theories and findings are presented to colleagues. Gavin (ibid) indicates that conference proceedings are published abstracts of the conference. They are very helpful in that they provide researchers with the current research works. Besides, they inform researchers on the information on which other researchers are currently involved in. This is important in that the researcher can be exposed to other researchers whom he or she shares interests with. As a result, it connects the researcher with other researchers. Research work like all other works of different types needs concerted efforts. The present study used conference proceedings to connect with other scholars whom she shares scholarly interests with. These scholars were able to help her by exposing her to proponents of the field she is interested in and other books that she could read to amplify her work. By collaborating with other scholars, the present research gained a better shape.

4.4.4 Newspapers

Newspapers are also important in a research work. Newspapers provide information about current issues in a society. They also provide the people's point of view about the recent issues especially those that seem to threaten people's dreams and lives. The notion in question in this study is one such burning issue among the Basotho. It always features in newspapers in Lesotho. For example, the former Lesotho Police commissioner of 2015, refers to the rivals of the Basotho accordion music time and again in both mass communication and media. Apart from him, the Minister of Arts and Culture of 2015 shows the Lesotho Government concern about the violence related to this music artists and fans.

Therefore, the researcher used newspapers as a research tool. Newspapers helped the researcher with the latest information on Basotho accordion music artists from different departments. The rivals of Basotho accordion music reports were escalating according to different newspaper reports in the Mafeteng district. It was through the newspapers that the researcher found that the present study was worth conducting.

4.4.5 Books

Much as many books provide old information, they are still important in a research work. Books expose the researcher to other scholars that the researcher can consult to gain more in-depth insight in the notion in question. The researcher consulted old and new books to gain more insight of the concepts which needed explanations. Dictionaries were used to get words meanings. Therefore, by using books and dictionaries the researcher was able to understand more. Without books the present study would show lack of understanding in almost all the concepts that needed through explanation.

4.4.6 Theses and Dissertations

Theses and dissertations contain up-to-date information. The researcher used them to obtain latest information. The researcher was exposed to other scholar's methodology, literature review, theories and findings. The researcher established a gap from other scholars' works and in this way the researcher worked towards filling gaps while at the same time avoiding making duplication.

4.4.7 Computer and its software

The computer and its soft-ware are very significant in the twenty-first century research work. The present research is not exceptional. It shouldered on the use of the computer in a number of ways.

4.4.7.1 Internet

According to Gavin (2008:318-319) the fastest growing source of information is internet. Gavin (ibid) states that internet is a valuable asset in any researcher's world. However, internet has faults such as the posting of general information not suitable for inclusion in the literature review.

The present study used internet as one of sources of data. First the researcher used the internet to contact websites to access information pertaining to her study. Through the internet the researcher was able to access online libraries and electronic books, journals and scholarly articles and dissertations. Besides, the researcher had an opportunity to participate in the forums which were inclined to the notion in question in the present study. Through blogs, the researcher was able to access information provided by other scholars to inform her research.

The researcher used drop box in the internet for backing up her research work. Drop box is a save storage for information keeping. Drop box has ability to keep much information without problems. Besides, she gave her account to people who promised to send her relevant information on videos and books. Furthermore she used her email account as a backup storage for her work in case her computer crushed. It is in these ways that she found internet very crucial in her study.

4.4.7.2 Microsoft office

Through the micro-soft office, the researcher typed the transcribed data. The researcher also used this soft-ware to structure her work. This soft-ware is very crucial in that it has automatic spelling mistakes check. When the need roused for charts insertion and pictures this soft-ware was relevant. The researcher needed to present parts of this work in conferences for scholarly

criticism and construction, therefore she employed power point in the micro-soft office. In this way this soft-ware was of great help.

4.4.7.3 Google Browser

Google browser was used as it has the potential to connect the searcher with multiple websites. This browser helped the researcher to access information from a wide population hence was able to deepen her understanding of the concept in question, the theories and methodologies by accessing other scholars works.

4.4.7.4 Electronic mail

Electronic mail was also in cooperated. Electronic mail was limited to knowledgeable people who use electronic mail as a means of communication. It is a fact that Lesotho is one of the developing countries and as thus many people in this country do not have access to computers. However, the targeted districts in the South, Central and North are computer literate. The targeted people use electronic email. In this research electronic mail was very helpful as it helped the researcher to:

- communicate quickly with other people
- sent mail to many people at the same time
- sent a mail in seconds regardless of which part of the world the receiver is
- send lengthy and detailed message, attaching a full manuscript to the e-mail to submit parts of her study to supervisors
- collaborated with people of the same interests

4.5 Interviews

An interview is the oral form of questionnaire, Jegede (1999:133). It is one of the means through which data can be collected. For Bless (2006:116) an interview is a direct personal contact with a respondent. Interviews are very helpful in data collection process as they provide an opportunity for respondents to comment on broadly defined issues. Burton (2005:109) states that an interview constitutes a fundamental research tool. Therefore, the researcher made important decisions with regard to the following aspects:

- Type of interviews
- Role of the interviewer
- How data was recorded
- Final analysis

Generally, in interviews, the interviewed are free to ask questions and expand on the notion in question. For Bless (2006:116) non-scheduled interviews allow the researcher to ask the respondents to comment broadly on the notion in question. They can also relate the notion to their own experiences. The interviewer also has an opportunity to intervene whenever he / she is not fully satisfied with the response. Besides, the researcher can rephrase the question if he/ she senses that the question was not clear to the respondent. The researcher has an advantage of using time that he/ she requires as this method is flexible in as far as time is concerned. Both the interviewer and the interviewee have liberty to pose questions hence provides a more detailed information to the researcher. Interviews have a more precise goal for it is only likely to collect required data. There are many and different ways of conducting interviews. Such are personal and telephone interviews. This study used both.

4.5.1 Personal interviews

In the present study, personal interviews were employed. The researcher found personal interviews very crucial in this study as she had a face to face interaction with the respondents. She had an opportunity to explain to the respondent the motif behind her interview. She had an opportunity to observe the facial impression on the respondent. Whenever she learned that the posed question seemed to offend the respondent, she asked for an excuse immediately and proceed to the other question. She also had an opportunity to clarify questions where it seemed like the respondent did not understand the questions. She allowed the respondent to give detailed information depending on the knowledge that the responded had. The experiences of the respondents which help to clarify their responses were not left out. However, the researcher avoided by all means probing the respondents. As the present study intended to understand a developing notion among the Basotho of accordion music from the 1980's-2015; it was wise to adopt the methodology which would give respondents an opportunity to provide detailed information. Therefore, personal interviews as a data collecting methodology was appropriate.

4.5.2 Male Informants interviews

In all research works, anticipating resistance is very important. Fielding (2007:237) indicates that a researcher has to anticipate resistance and as such device means through which she or he can deal with obstruction. Much as Fielding (ibid) indicates that resistance is an important way to understand the culture being researched, the present study finds it important to minimize it by finding informants. As the researcher is a female, she used male informants to help her to collect data where females were not permitted. Fielding (ibid) continues that in a qualitative research access to data is always negotiated. Male informants were employed to collect data from males as the researcher in the present study is a female hence sometimes it became difficult for her to penetrate and access male talks, Rapeane (2003:12). Milroy (1989:81) states that:

A female fieldworker certainly will not have access to some of the characteristically male speech events. By the same token a male fieldworker will not have easy access to conversations with adolescent girls.

Basotho accordion music artists are mostly initiated males. Basotho initiated males are considered to be one of the hostile environments. For Fielding (2007:237) any research environment can be hostile. For Fielding (ibid) hostile research environments are those where the research population is not easy to access. Sometimes such population may not be willing to participate even if the researcher is able to access it. Therefore sensitive topics have to be negotiated. The researcher has to ensure safety and security by allowing the environmental control. The possibility that selected Basotho accordion artists and fans might misinterpret a female researcher is very high as they might think she is intending to understand ‘male language of the initiated’. Above all else, they might think that a researcher is a spy of the opponent group. Therefore, it was wise as suggested by Milroy (ibid) to seek for help from some of their group mates to help her access information needed for the study without exposing her life into danger.

Informants were very important in this research as they:

- provided the researcher with detailed and rich data

- created an opportunity to establish rapport between the researcher and the Basotho accordion music artists
- strengthened the relationships between the researcher and the community leaders and experienced community members
- Clarified notions in question.

However, finding the right informants was difficult. The scheduling of interviews with the informants was hectic. Some of the participants declined the task after hearing what they are requested to do. The researcher needed to find a number of key informants so that the information gathered could be used at the representational level.

4.5.3 Telephone interviews

According to Jegede (1999:134), telephonic method is the modern method of collecting data. He points out that this method is not cost effective therefore its use has to be restricted to a certain category of respondents.

The present study tried its best to avoid being frustrated on the high costs that might restrict it from achieving its objectives. As a result, it resorted to the telephonic strategy to contact only desperately needed respondents who out of reach and those whose security did not allow personal contact. For example, some of the Basotho accordion music artists, whose music lyrics are prominently flavoured with masculinity, live in South Africa where their residences are not freely entered by strangers. They are always under security. Telephonic method was the most suitable strategy in this regard as their telephone numbers are always written on their CDs and DVDs covers. The type of questions that were asked were the unstructured guided ones. The reasons for using the unstructured questions was to gather more detailed information from the respondents, to allow respondents to formulate their responses. The researcher also benefited by formulating more questions depending on the degree of satisfaction on the responses. As the researcher was alert to detect missing information, she requested each participant to provide supporting details when necessary. Prior the interview, the interviewer made appointments for the interview. The questions were repeated where she found that the respondent did not get the question well. She also allowed the respondent to pose questions whenever she envisioned to do

so that he/she could feel free to provide necessary information. However, the researcher avoided the conversation which led the discussion outside the objective of the interview.

4.5.4 Whatsapp

Through the telephonic device, *whatsapp* facility accessed through a telephone was used to collect data from people residing in areas of interest. These places are Mofeng, Mafeteng, Maseru (Roma, Matsieng and Semonkong), Thaba-Tseka, Leribe and Butha-Buthe district. The use of this facility is not new. Among the scholars who used this facility to collect data and found that it was a convenient method, is Khotso (2014:83). She used it in her study of the Standardization of place names in Lesotho. She indicates that the responses were immediate. Khotso (ibid) indicates that this method was cost effective as she was able to conduct people in different districts to collect data within a short time. She continues that this facility was highly economic in terms of time and money.

This facility was employed in the present study with the same purpose: to save time and money. The researcher first sought permission from respondents before she could start posing questions to them and clearly explained her purpose for collecting data so that respondents could feel free to respond or to decline. Upon agreement with the respondents, the researcher opened the inbox chat where they communicated with such a participant alone. By so doing the researcher was able to keep the information that she got from the respondent confidential. This happened to all respondents who were conducted through this facility. The researcher posed one question and got immediate response and transcribed responses later. For Jegede (1999:113) it is impossible to reach all desired members for which the researcher is concerned. Besides, it is impossible for the researcher to meet face to face with all his or her population. As a result, it was wise to resort to facilities which would be user friendly. *Whatsapp* is one such means.

4.5.5 Group interviews

Group interviews are consultations done by the researcher to many people with a common knowledge at the same time. This method saves time as more information is collected within a short time from many people. Another advantage is that participants can make follow ups in order to fill gaps of the information given by the other. It is mostly enjoyable to some

participants as they will be sharing their interests to the participants who share the same view. It increases the sample significantly. In this way the researcher found it worth to use group interviews for collecting data from the taxi and bus ranks in Thaba-tseka and Maseru district from drivers and conductors. These groups were conducted because they are the fans of the Basotho accordion music artists which is the music the current study is interested in. Group interviews were regarded relevant. Where the researcher found a group of people who were knowledgeable in the notion of interest, she took this advantage as through groups she had an opportunity to collect more data from many people within a short time. The participants were able to fill the gaps of the other respondents. They were also able to expand on the responses of others. Therefore the group interviews were very important.

4.5.6 Interview questions

The present study used open-ended questions. For Carey (2009:114), open-ended questions are advantageous in that they allow interviewees to respond in their own discretion. Besides, interviewees use their own words, sentences and expressions that they consider to represent their ideas most expressively when they respond. Above all else, open-ended questions provide a room for interviewees to seek for clarity. This helps in avoiding that they respond to questions that are not clear to them. In this study, the researcher used interview questions to:

- Get responses from participants in their own words, sentences and expressions
- Allow respondents to seek for clarity

4.6 Analysis and Data Interpretation

Generally gathered data is raw. The researcher's task is to transform the raw data into something meaningful. That is the researcher has to analyse it and make a report. Therefore analysis and interpretation of data is the climax of the research. It leads to a complete record of the researcher.

4.6.1 Analysis

Analysis can be defined as a breaking down of the information gathered with an objective of making it simple for audience to understand it. For Possa (2013:81) analysis begins in the

literature review and continues throughout the research work. The present study concurs with Possa (ibid) in that all the parts of the research work must be correlated as they build up one idea. Each part should be constructed in such a way that it contributes positively to the whole. Gavin (2008:325) defines analysis as the consideration of findings and their interpretation that start to emerge in a different manner to quantitative research. In order to understand the present study, chapter six provides the connection between its literature review and the methodology to help the audience to comprehend the work in totality.

4.6.2 Content analysis

Generally content analysis refers to a research methodology which takes into consideration of social media: music, letters, diaries, newspapers, folk songs, short stories, literature, and messages from media, symbols and many more by examining the details and implications of the content, repeated themes and so forth. Prasad (2016:1) concurs with the above definition by indicating that through content approach a critic can study with reference to content meaning, contexts and interventions contained in messages. Laldas (2008:9) states that the main purpose of content analysis is to change recorded text into data so that it can be worked out in a scientific manner so that new knowledge can be constructed. Kerlinger (1973) defines this approach as a method of observation in the sense that instead of asking people to respond to questions, it ... “takes the communications that people have produced and asks questions of communications.” This methodology provides an opportunity for making inferences. For Prasad (2016:2), inferences are about (a) senders of the message, (b) the message itself or the audience of the message. He continues that this methodology has three basic principles:

- Objectivity - analysis is based on the explicit rules
- Systematic- inclusion or exclusion of content is done according to consistently applied rules where the possibility of including only materials which support the researchers idea is eliminated
- Generalizability- the results obtained by the researcher can be applied to other similar situations.

In addition to the above principles, Laldas (2008:9) indicates that the content analysis user has an opportunity to:

- Select units for analysis
- Develop categories in the process of analyzing data
- Sample relevant content only

The present study finds content analysis appropriate and employed it as follows:

- It convert recorded Basotho accordion music into data that will be analyzed.
- The researcher in this study listened to the music and its lyrics.
- In the songs that the researcher found relevant, she transcribed their content as in the Basotho accordion music, song words are not provided. Monaheng (2014:1) rightly points out that, Basotho accordion music artists, do not write their words down.
- Therefore, the researcher had to transcribe the recorded songs and their lyrics.
- Besides, only needed text is used.
- That is the researcher had liberty to pick only the relevant parts of the song and lyrics that she intended to use within each song.
- The other parts of the song which were not used were left out as they would not be helping the researcher to achieve the objective of the research.

Content analysis also allowed the critic to categorise data that she intended to analyse. It is again this aspect which made this approach appropriate. In order to make the working and reading of the present study easy, the researcher categorized data. Sixteen categories under the following sub-themes were formed: Basotho male-oriented games, Passage rites, Masculine Language and Culture, Basotho riddles, The *Marashea*, Eulogues, Borrowing, Negativity, Metaphors, Medicinal Plants, People's parts, Profligacy, Dislocation, Ruthless Retribution, Masculine Roles and Mangaela's influence. These titles were chosen according to the themes they portrayed. Artists with similar variables were grouped so that it was analysed to find out if it could be said to contribute to the thematic development of masculinity. Besides content analysis, the other methodology that this study employed *inter alia* was cross-sectional design, data collection and analysis. These aspects are encapsulated below.

4.6.3 Unit of analysis

According to Bless et al (2006:72) the unit of analysis refers to a person or object from which the social researcher collects data. Bless et al (ibid) continues that a group of people were also studied and can also be referred as a unit. Bless et al provides an example of studies on siblings, twins, marriage and family. In all the given examples, the entire group (not each member) constitutes to one unit and can be compared to another group (another unit). Bless et al (ibid) continues that the unit of analysis can also be a period of time. For example, a researcher may wish to determine a systematic change in a notion of interest in a given community over a certain period of time. Therefore the present study analysed the Basotho accordion music in three groups: first, the group of artists of the 1980-1991, second, the group of 1992-2003 and thirdly is the group of 2004-2015. Through the employment of unit analysis, the researcher in the present study was able to compare the three suggested groups or units.

4.6.4 Artifact analysis

Artefact refers to the social products such as poems and songs. According to Bless et al (2006:72) a systematic analysis of artefacts provides valuable information about individuals and groups that created them and those who use them. With the artefact analysis, the present study analysed the content of Basotho accordion music and their lyrics in order to gain more in-sight of the notion in question in this study. Therefore, artefact analysis was very crucial.

4.7 Conclusion

This chapter discussed the methodologies that the researcher employed. Data collection and tools for research are very crucial in a research work. This chapter has indicated on how data was collected and how it was analysed. Qualitative and quantitative approaches were also incooperated as the study has indicated that they complement each other. The researcher quantified her data. By quantifying the researcher was able to show the number of artists selected for the present study. While through qualitative approach the researcher was able to interpret the songs and lyrics in line with the literature review of the study. Cross-sectional approach was employed to analyse the notion of interest in groups of eleven years at the same time though the

songs were recorded in different eras which is in about a range between 1980's up to 2015. Content analysis was used as this study focused attention on music which seemed to have a repeated theme over many years. There were different ways through which data was collected including personal, group interviews and telephonic method. *Whatsapp* facility was used as it is observed as a very economic and effective means of data collection.

CHAPTER 5

DATA PRESENTATION

5.0 Introduction

The previous chapter dealt with the methodology proposed for this study. This chapter focuses on data presentation of this study. It encompasses seventeen categories formed from songs and lyrics of the Basotho accordion music artists who seem to be aligned with the theme of masculinity which is the notion the present study is interested on. Those categories are as follows: Basotho male oriented games, passage rites, masculine language and culture, Basotho folklore, The *Marashea* (*Malofa/Litšepe*), Hostile environment, Eulogues, Borrowing, Negativity, Metaphors, People's parts, Ruthless retribution, Masculine roles, Historical-political influence, Biblical influence, Nicknames, and acquisition. In this part of the study, data is presented in tables. Each table has three sections. The first part of the table exudes the name of the artist; the second part is built of the words, sentences and lyrics from his song. It is crucial to high light that only the part of the song and lyrics shown in this part are those that are aligned to the notion in question. The third part provides the translations of the songs and lyrics.

5.1 Basotho male-oriented games

Table 5.1 provides data collected from artists who refer to the Basotho male oriented games. Those games are *mokallo* (stick fighting game), *seqata-majoana* (stone fighting game), *qholo* (rules game), *moraba-raba* (toy cow game), *khaoletsi* (rules game) and *tšipho* (like a frog jumping game). The observation is that most artists selected for the present study employ their cultural male oriented language games to express their masculinity. The researcher's observation in this category is that artists use the language of the games to express their strength and prowess in this music industry.

Table 5.1: Songs that encompass male-oriented games

| Artist | Game | Word games expressed in the selected song | Literal Translation | Figurative translation |
|--------|------|---|---------------------|------------------------|
|--------|------|---|---------------------|------------------------|

| | | | | |
|---------|-----------------------|---|---|---|
| Khopolo | <i>Mokallo</i> | <i>Mokallo</i> | The game that participants use sticks to play | Stick fighting game |
| | <i>mokallo</i> | <i>Theiping ha ke na kalla, ha ke batoa ha ke khoroha ho khotsoa khaola</i> | At the tape I do not want to participate as after being injured, when I jump to injure the one who injured me, they shout the command <i>khaola</i> | I do not like to fight in the line fighting stick game as when I become furious with the fight I am commanded to stop |
| | <i>Seqata-majoana</i> | <i>Seqata-majoana</i> | Stone fighting game | Stone fighting game |
| | <i>Mokallo</i> | <i>Ke thiba feela ke sa lahlele</i> | I am only defending but not hitting | I am teaching them how to play stick fighting game |
| | <i>mokallo</i> | <i>o sa ithetsa a re a ka nkalla</i> | He is deceiving himself that he can stick fight me | He is deceiving himself that he can out compete me |
| | <i>Seqata-majoana</i> | <i>Ke ba rutila ho betsa majoe</i> | I have taught them how to throw stones | I have started teaching them the basics in the playing of Basotho accordion music |
| | <i>Seqata-majoana</i> | <i>Ba se ba le sebetse sa hore ha se llele</i> | They have developed the courage to say <i>ha se lleloe</i> | They have developed the courage to challenge me in the Basotho |

| | | | | |
|-------|-----------------------|---|--|---|
| | | | | accordion music |
| | <i>Seqata-majoana</i> | <i>Ba mpetsa ka makoetenyana</i> | they throw me with small soil lumps | They try to sing though they are not as eloquent as me |
| | <i>Seqata-majoana</i> | <i>Kea goba ke hoanyatsa lejoe, ke imolla mokoabata</i> | I slide and pick a stone, I pick a heavy stone, hit the person and the person stumbles and falls | I compose the song which expresses my eloquence and their songs selling in the market decline |
| | <i>Seqata-majoana</i> | <i>Ke khokhotho putla</i> | Someone is picked there fainted | Someone now suffers greatly |
| | <i>Seqata-majoana</i> | <i>Ke mo butse lefets'oana</i> | I cut open his pit of the stomach | I had total destroyed his market |
| | <i>Seqata-majoana</i> | <i>Motho e mong o tholoa mane a ilibane</i> | One person is found there fated | He extremely suffered from poor sales |
| | <i>Seqata-majoana</i> | <i>Ha nthenyane ke mo butse lefets'oana</i> | The reason being that I have cut open his stomach | I had totally destroyed people's interest in his music |
| Selai | <i>Mokallo</i> | <i>O hana khaola</i> | He refuses the boss orders that he should stop the stick fighting | He does not obey the command to stop playing the stick fighting game |
| | <i>Mokallo</i> | <i>'Na haeso ke hana khaola</i> | At my village I refuse to take the <i>mokallo</i> boss order | In my village I do not obey the |

| | | | | |
|------------|----------------|--|--|--|
| | | | to stop the fight | orders from fighting stick game authorities |
| | | <i>Ehlile ke tloaetse 'muso oa likhoka</i> | It is because I am used to the oppressive governance | It is because I am used to the oppressive governance |
| | <i>mokallo</i> | <i>Bashana ba heso tlamang lithoto</i> | My home boys fasten your <i>mokallo</i> defending hand | My home boys, I plead with you, be very serious with the stick fighting game |
| | <i>Qholo</i> | <i>Haeso ke seile 'mapa ka khoele ea lesika ha e bonahale</i> | At my village I have made <i>qholo</i> with a strong string you cannot see it | At my village I have made a difficult rule that no one can trespass |
| 'Mantsoaki | <i>Mokallo</i> | <i>Ke manganga ke hana khaola</i> | I do not take the boss orders that I should stop the stick fighting | I do not take the boss orders that I should stop the stick fighting game |
| | <i>Mokallo</i> | <i>Ha ke na melamule thijoang ke mengala</i> | I do not have a fighting stick which can be defended against by an initiate who did not complete the initiate course | I am a skillful fighter |
| | <i>Mokallo</i> | <i>Kena! Sephetho ho ba ke u supile se ka ipata kamor'a theipi</i> | come in Sephetho as I have pointed at you | I am challenging Sephetho (one of the Basotho accordion music |

| | | | | |
|----------|--------------------|--|--|--|
| | | | | artists from the Mafeteng district) in my songs and lyrics |
| Mahlanya | <i>Moraba-raba</i> | <i>Ba re ba betsa chitja</i> | They say they play using <i>chitja</i> strategy | They claim to use the good <i>moraba-raba</i> strategies |
| | <i>Moraba-raba</i> | <i>Chitja e ea ba hlola</i> | The <i>chitja</i> strategy is difficult for them | They employ a strategy that they are not conversant with |
| | <i>Moraba-raba</i> | <i>Ba lula qheane</i> | Instead they play <i>qheane</i> | Instead of the strategy they claim to be employing they are playing nonsense |
| | <i>Moraba-raba</i> | <i>O shapa lekatapane</i> | He uses <i>lekatapane</i> | For him he uses <i>katapane</i> (one of the good <i>moraba-raba</i> strategies) |
| | <i>Moraba-raba</i> | <i>Khomo ea lira khotla e ea tsamaea</i> | The enemy's cow got won | The opponent is defeated |
| | <i>Moraba-raba</i> | <i>Ke lekhoathi la makhubitla thaba...</i> | I am the <i>lekhoathi</i> of the hard hitting mountain | I am using another good <i>moraba-raba</i> strategy which makes it difficult for opponents to out compete me |
| | | <i>...khomo matsietsa</i> | The cow of troublers | The winning |

| | | | | |
|-----------------|-----------------------|---|--|--|
| | | | | strategy |
| | | <i>...khomo ea banna</i> | The cow of men | The cow which belongs to men |
| | | <i>Ea tloha ea ngobetsa nthane</i> | It began to unquenched me | It helped me to solve my problems |
| Khafetsa Likhau | <i>Moraba-raba</i> | <i>Chitja li betsoa ka lihlooho tsa batho</i> | Chitja is played using people's heads As the <i>moraba-raba</i> toys | The killing of people is taken as simple as a game |
| | | <i>...o felehelitsoe ka khomo le leponesa hobane ke mohale</i> | ...his funeral was celebrated with the slaughtering of a cow and a policeman | ...his funeral was celebrated with the brutal killing of a cow and a murdering of a policeman |
| Rantšo | <i>Seqata majoana</i> | <i>Ha se llele</i> | It does not cry for | No obedience to the rule of ending the stone fighting game |
| | <i>Khaoletsi</i> | <i>Khaoletsi ha e so bolaoe</i> | <i>Khaoletsi</i> game still continues to be played at my home village | At my village we will continue with games which challenge trasspassing of boys from other villages |
| | <i>Tšipho</i> | <i>O eme hampe Phahameng o re ba etse tšipho O ba fasitse lejoe ke lena le ba lematsa</i> | He is standing at a peak and says that they should jump with a stone at their backs so that it can injure them | He is standing at a peak and says that they should jump with a stone at |

| | | | | |
|--|--|--|--|--|
| | | | | their backs so that it can injure them |
|--|--|--|--|--|

5.2 Passage rites

Table 5.2, comprises the data collected from artist's songs and lyrics which refer to passage rites mainly the Basotho *lebollo* (initiation practice). During data collection in this study it was possible to pinpoint the parts of the songs and the lyrics that refer to the Basotho initiation practice because the researcher is a Mosotho who is competent about the Sesotho culture and language. Seale et al (2007:238) state that a researcher is also a research instrument. To complement her knowledge, she employed informants in this regard. For Milroy (1989:81), it is proper for a researcher to engage an informant where it is difficult for her or him to access the desired information.

Table 5.2.1: Songs that comprise initiation themes

| Artist | Rite of passage in Sesotho | Sesotho words used in the passage rite that feature in the selected song | Literal Translation -rite of passage in English | Figurative Translation of words used in the passage rite |
|---------|----------------------------|---|---|--|
| Khopolo | <i>Lebollo</i> | <i>Lebollo</i> | Initiation | Initiate |
| | | <i>Sesosa ke moshemane ea balehileng matsohong a ka Khopolo</i> | The root cause is the initiate who run away in my hands Khopolo | The root cause is the initiate who run away in my hands, Khopolo |
| | | <i>Ke binela e ne se hampe ha se le hobane ke thatafatsa molao</i> | I was just training him, not bad intentions, It was not because I wanted to exercise harsh laws | I was just training him, I had no bad intentions, It was not because I wanted to exercise harsh laws |
| | | <i>Ngoan'a motšetšele mophatong ha a tiisetse, a nang le thokolosi ha</i> | A child born from a witch cannot endure | A child born from a witch cannot endure |

| | | | | |
|--|--|---|---|---|
| | | <i>re shebane</i> | the period at the mophato, The one who has a mysterious being | the expected period at the initiation lodge, the one who has a mysterious being |
| | | <i>E ka re ke mo sheba a inama ka teneha</i> | It can be like when I look at him he can look down and that makes me be fed up | when I look at him he can look down and that makes me feel fed up with him |
| | | <i>Moshemane o balehile bohale ba ntsoe la ka</i> | The initiate ran away from my piercing voice, | The initiate ran away from my aggressive nature, |
| | | <i>(Moshemane) o tloha mona a sekile meokho le ba bang a le ba patsing,</i> | the initiate left here full of tears together with others going to gather some wood with his eyes full of tears | the initiate left here full of tears The initiate went to gather some wood with his eyes full of tears |
| | | <i>...ke bona ba khutla ba sa fella</i> | when they came back I realized that one was missing | when they came back I realized that one was missing |
| | | <i>Ba re se tsamaile se pepelloa le borothe</i> | they said the spoiled one has left | The initiates reported that the one who is raised by a women has run away |
| | | <i>O ile a qethoha a utloa ka lephoka moeeng</i> | he (the run away initiate) looked up and smelt on air the aroma | he (the run away initiate) looked up and smelt on air the aroma |
| | | <i>Hore habo 'm'ae o phehile bohobe...</i> | that his mother had baked bread | that his mother had baked bread |

| | | | | |
|-------|----------------|--|--|---|
| | | <i>Hoba ke mo tseba ka kobo ea lebollo</i> | I know him by the initiation blanket | When I came to the village to look for him, it was easy to identify him as I know him by the initiation blanket |
| | | <i>Satane e sa le e khaba ka mokhahla thabeng</i> | Satan once danced with <i>mokhahla</i> at the mountain | Satan once danced with <i>mokhahla</i> (initiation blanket) at the mountain |
| | | <i>Pokola ea kobo e ntšoa motoebera o ntsa bina pitiki ka lona a le hakile letsohong</i> | a donkey of the black blanket <i>motoebera</i> is singing women songs hanging the initiation blanket on his hand | A misfit in the initiation lodge is now dancing with women hanging the initiation blanket on his elbow |
| | | <i>Le re ke mo etseng komiti ea lebollo...</i> | What would you suggest that I do to him you the initiation committee? | What would you suggest that I do to him you the initiation committee? |
| Selai | <i>Lebollo</i> | <i>Makhele</i> | Initiation | Makhele (one type of initiation songs) |
| | | <i>Masasa</i> | Masasa (initiation hut rafters) | Masasa (initiation hut rafters) |
| | | <i>Lithapo, matsiri a e matha ka mahlong, ka mahetleng</i> | grass robe of the <i>matsiri</i> are running on its back | grass robe of the <i>matsiri</i> are running on its back |
| | | <i>Moqoaketsano oa banna khotla</i> | quarrels of the men at khotla | quarrels of the men at <i>khotla</i> |

| | | | | |
|--|--|---|--|---|
| | | <i>Ke ha thaka e khoali e nahana mohlolo</i> | it is when the initiates of the same age think about the mysterious things | it is when the initiates of the same age think about the mysterious things |
| | | <i>E nahana ho fasolla poho ea banna khotla</i> | thinking of releasing the men's bull at the <i>khotla</i> | Thinking of doing the difficult and highly risky deed |
| | | <i>Poho e thatetsoeng ka la maobane</i> | the bull which was fastened yesterday | the bull which was fastened yesterday |
| | | <i>E ke ke ea thatolloa ke bashanyana</i> | It cannot be unfastened by the boys | It cannot be defeated by none initiated men |
| | | <i>Ha na ke la bokae kajeko,</i> | What day is it today? | What day is it today? |
| | | <i>Ke la bohlangano nka 'na ka ...</i> | What day is it today? | What day is it today? |
| | | <i>Poho e khaba ka mekhahla naheng, bahlankana...</i> | the bull dances with the <i>mekhahla</i> in the veld | The bull dances with pride with the knowledge of the Basotho culture (initiation) |
| | | <i>Ba leqhoko ba batla ke ba ntšenkane</i> | young men...are troublesome and they are stubborn | Young men are extremely stubborn and they evoke me to murder them |
| | | <i>Ba hana ha e kena monyako oa khoali, Monyako oa lekhotla</i> | they refuse when it enters through the opening of the initiates lodge | They do not want me to join them in the Basotho accordion music industry |
| | | <i>...eitse ha a ngala Matelile a re ha a sa batla letata le le sehla le mehoabali e metšo...</i> | ...when he no longer showed interest in the | ...when he no longer showed interest in the |

| | | | | |
|---------------------|----------------|--|--|---|
| | | | Matelile group, indicating that he is no longer interested in the yellow and black Basotho accordion music regalia | Matelile group, indicating that he is no longer interested in the yellow and black Terene group |
| | | <i>Thaka-khoali</i> | age mate of the initiate | age mate of the initiate |
| | | <i>Mpineleng mokorotlo</i> | Sing the war song for me | Sing the war song for me |
| | | <i>Ke batla poho e ntšoe sephaka</i> | I want a bull to be cut of its leg while it is still alive | I want a bull to be cut off its leg while it is still alive |
| | | <i>E eang haeso mapepele ting</i> | Visit my village you who cannot sing properly | Visit my village you who cannot sing properly |
| | | <i>Ntse ke bona le maqai e eang haeso ke eo le bolotsa</i> | I can see that you are a none initiate so come to my home and I will initiate you | I can see that you are a none initiate, so come to my home and I will initiate you |
| Phoka and Moloisane | <i>lebollo</i> | <i>Thakhisa e ka holim'a mophato</i> | Medicine Peg or pin on top of the initiates house | A very resistant person who is strengthened by the traditional medicine |
| | | <i>Bana ba phatsa hampe moriana o felile</i> | Unfortunately initiates were incisioned when the medicine was finished | Unfortunately initiates were incisioned when the medicine was finished |
| | | <i>Ba phatsa ba sesetsa ka mali a batho</i> | they were incisioned and rubbed into the incision with people's blood | they were incisioned and rubbed into the incision with people's blood |
| Khafetsa Likhau | <i>lebollo</i> | <i>Lekhoathi le betsuoeng ka likoma thabeng</i> | I am the <i>Lekhoathi</i> which has been seriously instructed | I am the <i>Lekhoathi</i> (<i>moraba-raba</i> strategy) which has been |

| | | | | |
|------------|----------------|--|--|--|
| | | | <i>likoma</i> , at the mountain | seriously instructed to be highly secretive at the initiation lodge |
| Moketa | <i>lebollo</i> | <i>Ke lekoko la banna khotla</i> | I am the skin of men at the khotla | I am very tough |
| Mahlanya | <i>lebollo</i> | <i>Ke bolotse Setlofe ngoan'a 'Mantekoane, ho na teng khutlong sa topo</i> | I have been initiated at Setlofe the child of 'Mantekoane | I have been initiated at Setlofe at the 'Mantekoane |
| | | <i>Koana bongalla lengau</i> | At the initiation lodge | Where life is very difficult for men undergoing the initiation practice |
| Rantšo | <i>lebollo</i> | <i>Le malimabe bollo lena</i> | This initiation culture is unfortunate | This initiation is culture unfortunate |
| 'Mantsoaki | <i>lebollo</i> | <i>Mollo oa malingoana</i> | The fire at the malingoana | The initiation fire |
| | | <i>Ke khase e qhommeng mollo oa malingoana</i> | I am a gas which explodes with the flames of the <i>malingoana</i> | I am a gas which explodes during the initiation process which goes together with singing |
| Lekase | <i>lebollo</i> | <i>Ke bolotse ha kea bolla sekhoaa</i> | I am initiated II am not English initiated | I have been initiated in a cultural initiation lodge |
| | | <i>Ke binetsoe</i> | I have been trained in the initiation school. | I have been able to endure extreme pain |
| | | <i>Bashemane lehloa le ba khethehela thabeng u tsebe ke ha ba bolla</i> | The initiates are being circumcised when the snow falls while they are still at the mountain | The initiates go through difficult situations at the initiation lodge |
| Letolo | <i>Lebollo</i> | <i>Bale ba tebuka ka tlas'a motse</i> | The female initiates are | The female initiates are |

| | | | | |
|--|--|---|---|---|
| | | | dancing beneath the village | dancing beneath the village |
| | | <i>Mosali a hoelehetsa molapong a re motanyane o koatile kholokoana ha li lekane bale</i> | A woman shouted from the brook saying that <i>motanyane</i> (a woman who disguises herself to frighten and beat people at certain initiation ceremonies) Mabile and Dieterlen (2000:299) is not happy because <i>kholokoana</i> (wear made of grass) are not enough for the initiates | A woman shouted from the brook saying that <i>motanyane</i> (a woman who disguises herself to frighten and beat people at certain initiation ceremonies) Mabile and Dieterlen (2000:299) is not happy because <i>kholokoana</i> (wear made of grass) are not enough for the initiates |
| | | <i>Mengala mekatahatsi</i> | <i>mongala</i> (initiate who has run away from circumcision hut), the difficult one | initiate who has run away from circumcision hut, the difficult one |
| | | <i>Ke nke leqala ke phunye (Bale) lihlooho</i> | I take a whip stick and pierce the initiate heads | I inflict extreme pain on their heads |
| | | <i>Molobe, ngoale e telele e tlole lengope</i> | <i>molobe</i> (female initiate leader) the tall initiate must jump the donga | A tall female initiate leader must jump the donga |
| | | <i>Ngoale e khutšoanyane e ka likela</i> | a short initiate can fall into the donga | A short initiate can not be able to jump a donga |
| | | <i>Motanyane haeso o bonoe ke banna</i> | <i>Motanyane</i> at my place was seen | A woman responsible for |

| | | | | |
|--|--|--|---|---|
| | | | by men | female initiates who masks so that she can appear as a man was seen by wrong people |
| | | <i>Lihole tsa metsaneng maila koma</i> | fools of other villages those who have avoided to be initiated | Men who did not undergo initiation are fools |
| | | <i>Ba ntse ba le thetsa ba re ba khutla ho 'na bongalla tšoene</i> | They lie to you and say they have seen me as they are from the initiation lodge | They lie to you and say they have seen me as they are from the initiation lodge |
| | | <i>Mophato oa e cha ra hlolloa</i> | We were amazed at the burning of the initiation lodge | We were amazed at the burning of the initiation lodge |
| | | <i>Basuoe ba setseng ba tšoara bothata</i> | the initiates leaders were left in difficulties | the initiates leaders were left in difficulties |
| | | <i>Bollang ke hona ke tlo le lematsa</i> | be initiated as I still intend to come back and injure you | Go and get more strategies of singing at the initiation lodge as I am intending to show more eloquence which will result in people buying more of my music than yours |
| | | <i>Mophatong</i> | Initiation lodge | Initiation lodge |
| | | <i>Ka oela bolibeng ba mali</i> | I fell in the blood well | I am very dangerous |
| | | <i>Letsoalo ho maqai le ntse le</i> | fear is always | None initiated |

| | | | | |
|--|--|---|--|--|
| | | <i>qhoma</i> | full of the none initiate | people show when he is horrified |
| | | <i>U tlo utloe ha ke khutla bongalla tšoene</i> | Watch and see when I come from the initiate lodge | Listen carefully when I come from the initiate lodge |
| | | <i>'Na ha ke batle ho bina ke batla ho loana</i> | I actual want to fight not to sing | I am not real interested in singing. What is my main interest is fighting |
| | | <i>Nkang pina ea lona babolli ting!</i> | Take your initiate song the initiate | Sing to the best of your knowledge the initiates |
| | | <i>Che hoa utloahala le nkentse monna</i> | It is vivid that you have shaped me into a real man | The initiation process has shaped me into a real man |
| | | <i>U tsebe pele re bolla re tsamaisoa lingakeng</i> | You must note that before we become initiated we first have to be taken to traditional doctors | Before initiation process we are taken to traditional doctors |

5.3 Masculine language and culture

Table 5.3, provides data that is collected from songs and lyrics that illustrate masculine language and culture from selected Basotho accordion music who are aligned to the theme of masculinity. For Lesitsi (1994:94) the language that is spoken by initiated Basotho is unique to their community so that intruders cannot easily catch up with their talk. When one listens to the songs and lyrics selected for the present study, artists use words and sentences which are not easy to follow. It is only upon studying the word and sentence order that one is able to rearrange them into the ordinary use of Basotho language hence catch up with their meaning. Mokgokong

(1975:116) asserts that all the initiates in the past and the present communicate with one another in the presence of a member of the outer group without his understanding their conversation for their language is not structured like the ordinary language.

Table 5.3: Songs that comprise Initiates' language

| Artists | Language | Normal | Translation | Figurative language |
|------------|---------------------------------------|------------------------------------|-------------------------------------|--|
| Selai | <i>Leqhaqhang-qhang</i> | <i>Qhaqhang-qhang</i> | serious quarrel | serious quarrel |
| | <i>Moqoaketsano</i> | <i>Qoaketsano</i> | serious quarrel | serious quarrel |
| | <i>Khoatalla</i> | <i>Fatalla</i> | serious refusal | serious disobedience |
| | <i>Ha kea qekecha</i> | <i>Ha kea qacha</i> | I have not gathered initiation wood | I have joined the initiation process in the middle after others have finished with the initial practice of gathering some wood |
| 'Mantsoaki | <i>Leqholu la qhoela nqhobe</i> | <i>Lesholu la qhoeloa</i> | The thief suffocated | The thief suffocated |
| Mahlanya | <i>Marumo sehonyeli sa methapo</i> | <i>Marumo a ka hula methafo</i> | spears can bring out the veins | spears can be used to cause serious injury |
| | <i>Kea hlasinya kea nyofela</i> | <i>Kea senya</i> | I can destroy | I can destroy |
| | <i>Ke isa matsubellong</i> | <i>Ke isa kotsing</i> | I can drive to danger | I push something into danger |
| | <i>Mosika-phalla o tla ea kholopa</i> | <i>Mosika-phalla o tla ea loma</i> | <i>Mosika-phalla</i> can bite | centipede can bite |

| | | | | |
|---------|---|--|--|---|
| | | | | /poison the victim |
| | <i>Lehlabathe ke le rinya le le khorofa</i> | <i>Lehlabathe ke le hlafuna le na le majoe a mangata</i> | I can grind sandy soil with my teeth | I can do things which are done by mentally disturbed people such as eating sand stone |
| Sepheho | <i>Leleme le lla leqoakha-qoakha</i> | <i>Leleme le sita ho bua hantle</i> | the tongue is unable to speak well | unable to speak well |
| | <i>Le ntse le re ha le tsebe Sesotho se thata</i> | <i>Le ntse le re Sesotho se thata ha le se tsebe</i> | You claim not to know Sesotho language is difficult | You claim not to know Sesotho language as you say it is a difficult language |
| | <i>Le re qekhe-qekhe</i> | <i>Ha le bua ka leleme le paqameng</i> | hence why you do not speak the Sesotho properly | hence why you do not speak the Sesotho properly |
| | <i>Qhefe-qhefe senna o qhefekella batho</i> | <i>Bua hantle se qhekelle batho</i> | speak well, do not cheat other people | speak well, do not cheat other people |
| | <i>Ke li qoqofela liba sa sebueng qoqofella</i> | <i>liba sa sebueng hantle</i> | those who do not speak well | Those who have speaking problems |
| | <i>Rorobatsa tsoete likomang khotla</i> | <i>Bua li puo tse bohloko hore liphele khotla</i> | speak all the painful words at khotla to the fullest | Speak sour words at the village court |
| | <i>Nyenyefenyane bo khoeketsane lisuoa</i> | <i>Lenyoefe nyoefe balipuo tsa lisuoa</i> | it is the cry of the sour words | it is the complain through the use of the sour words |

| | | | | |
|---------|--|--|---|--|
| | <i>Poho e tšaba ho iketsa leqaqa</i> | <i>Poho e tsoafa ho bontša boi</i> | a bull cannot reveal when it has some fear | I cannot show when I fear anything |
| | <i>Ea bo kaka qhaqhaoelenganye la nyahe la faatše la sehlabeng</i> | <i>Manganga a motho ea mangaoa sehlabeng</i> | the quarrelsome person of the plateau | I am very quarrelsome |
| Khopolo | <i>Qhanya khothu....likhopame</i> | <i>Rarolla lintho tse thata</i> | Has ability to solve difficult issues | Has ability to solve difficult issues |
| | <i>Moqoqo moqothama</i> | <i>Moqoqo o seng bonolo ho utloisiseha</i> | Crooked story which is not easy to comprehend | I am able to solve problems which were not easy to solve |

5.4: Masculine expressions

Table 5.4 provides masculine expressions in Sesotho which are traced in Basotho accordion music selected for the present study.

Table 5.4: Songs that comprise Masculine expressions

| Artist | Masculine expressions | Translation | Figurative translation |
|-----------------|---|---|--|
| Khafetsa Likhau | <i>Ke batla tse chaba tse tutulang ka letjoi</i> | I want those old men who use the datura to remove toileting | I need strong men |
| | <i>Tseo e reng ha li utloa bohloko li lata bobatsi</i> | those who when they are in pain look for <i>bobatsi</i> | Those men who endure more pain and seek for extreme pain |
| | <i>'Na ha ke hlaha lintja ha li nhobole</i> | when I approach, dogs do not buck at me | None initiated men can challenge me |
| | <i>Li qata mesela</i> | they hide their tails | They conceal their status |
| | <i>Tlohang mona eta ho lla sa ka</i> | go away, I am in power | Observe power and respect me |
| Khopolo | <i>Ba shoele hantle ba apere letlama monna ha a shoe a kula</i> | They deserved their death as they died while complying with their | They deserved their deaths as they died while complying with |

| | | | |
|------------|---|--|--|
| | <i>Ba shoele hantle ba itlametse bonna</i> | obligations, they were masculists | their obligations, they were masculists |
| | <i>Ke motho oa ntate ha ke botsoe lipotso</i> | I am a man I cannot be interrogated | I am initiated and cannot stand any interrogations |
| Letolo | <i>Mollo ke o raha ka lieta ke chesa banna</i> | I kick fire with my shoes to burn men | I brew trouble when I am among initiated men |
| | <i>Khomo ke batla li hangoe li sa tlangoa</i> | I want a cow milked with its feet free | I am not afraid of risks |
| | <i>Litlhare ha ke sa licheka ka kepi ke li otlaka feisi, ke otlaka fats'e ka oto lena laka ho hlahe maima, ho hlahe makhopo</i> | I no longer dig medicinal plants with sharp object, I use my hand, I use my feet then strong medicinal plants come out such as <i>maime</i> and <i>makhopo</i> | I am very tough and have ability to perform miracles |
| | <i>Ke motho oa monna ke thabela malakabe</i> | I am a man I enjoy flames | I am an initiated man and I have ability to stand difficulties |
| | <i>Ke rata ha ho luloa khotla</i> | I like when men sit at the <i>khotla</i> (traditional court) | I like when men are together where there are no women and discuss village matters. |
| | <i>Mollo oa lihora ba ke ke ba o lula</i> | Fire prepared for the crooked legged people will not be conducive for them (my opponents) | None initiated men cannot endure extreme pain |
| | <i>Pelo ea ka e thabela manyofonyofo</i> | My heart rejoices when there is serious trouble | I enjoy fully adventure |
| 'Mantsoaki | <i>Ha ke hloloa ho ja nku ke ja konyana</i> | When I miss to eat all sheep I eat a lamb | I engage into promiscuous behaviour with teenagers |

5.5 Male oriented idioms and proverbs

Table 5.5 provides examples of male oriented idioms and proverbs that are collected from the Basotho accordion music artists. In the songs and lyrics of the selected artists the use of male oriented proverbs and idioms in Sesotho are popular. To vividly express their masculinity they employ this language.

Table 5.5 Comprise male oriented idioms and proverbs

| Artists | Expressions coined from Sesotho proverbs/idioms | Sesotho proverb/idioms | Literal Translation | Figurative translation |
|-----------------|---|--|--|---|
| 'Mantsoaki | <i>Khokanyana phiri</i> | <i>Khokanyana phiri</i> | A group of hyenas | Group of people working together with a common goal |
| | <i>Ho busetsa molamu sefateng</i> | <i>Ho busetsa molamu sefateng</i> | to take back the branch to the tree | To revenge |
| Khafetsa Likhau | <i>Motsamai o ja noha</i> | <i>Motsamai o ja noha</i> | a traveler eats snake | Misery acquaints a person with strange or foreign things. Mokitimi (1997:11) |
| | <i>Ha habo monna ke hohle</i> | <i>Ha habo monna ke hohle</i> | A man belongs every where | A promiscuous behaviour observed from a man is acceptable among the Basotho |
| | <i>Tsela khopo e khopamela litsamaea-naha</i> | <i>Tsela khopo ha e robaletse</i> | A road which is not straight cannot stop one from completing one's journey | The longest road is often the safest and shortest way home. Patience brings success. Mokitimi (1997:35) |
| | <i>Sello sa lona ha se ntlhomole</i> | <i>Sello sa tsuonyana ha se hlomole phakoe</i> | A lamenting chick does not touch the hawk | A complaint of a young one or someone vulnerable does not make the perpetrator feel guilty |
| | <i>Monna ke nku ha alle, sello sa hae selle ka sefubeng</i> | <i>Monna ke nku ha alle</i> | A man is a sheep he does not cry | A man endures extreme pain without showing a sign of pain |
| | <i>Le hlabile khobe ka lemao</i> | <i>Le hlabile khobe ka lemao</i> | To pin food with a safety pin | To relax |
| | <i>Tjotjo e feta</i> | <i>Tjotjo e hloma</i> | The widow bird's | To revenge |

| | | | | |
|----------------------|---|--|--|---|
| | <i>sehlare</i> | <i>sesela</i> | tail has blossomed again (Mokitimi 1997:52) | |
| | <i>Ke tlotlo le oele mokhoabane</i> | <i>Tlotlo le oele mokhoabane</i> | There is a great treasure at Mokhoabane mountain because hunters have trapped many wild animals (Mokitimi 1997:29) | There is more than enough |
| | <i>Ba ile bakuti ka likere</i> | <i>Ba ileba kuti ka likere</i> | Shearers have left with their scissors | They have cheated them |
| | <i>Lefu ha le na nyeoe</i> | <i>Lefu ha le na nyeoe</i> | death should not be questioned | Death has to be accepted as a natural thing |
| | <i>Nakana tsa makhometso</i> | <i>Nakana tsa ho khoesoa ha li khomarele hloho</i> | The man made horns which are put on the head do not grow | Acquainted manners do not make one successful |
| | <i>Monono ke moholi ke 'muoane</i> | <i>Monono ke moholi ke 'muoane</i> | Riches are mist, riches are vapour | Wealth is temporary |
| | <i>Ha ho koae komeng</i> | <i>Ha ho koae komeng</i> | There is no tobacco in the snuff-box (Mokitimi 1997:12) | There is no feasible idea |
| | <i>Poho lia le nyaha la koloba</i> | <i>Ho le nyaha le koloba</i> | To soak and make the soaked wet | To make one to forget about an evil deed he did to you while in fact you are planning to take a revenge |
| Motlatsi and Thabang | <i>Ke ea mara a loana sole le shoela likano</i> | <i>Lesole le shoela likano</i> | A soldier dies for his oath | Soldiers die due to patriotism |
| Khopolo | <i>Ha ba tsebe mohale ha abeheloe marumo</i> | <i>Mohale ha abeheloe marumo</i> | When a warrior is not around, food is not left for him | A man should work for his property, not bank on other people |

| | | | | |
|--------|--|---|---|---|
| | <i>Khomo tsa bo moshemane ha li jeoe</i> | <i>Khomo tsa bo moshemane ha li jeoe</i> | The property that belongs to the family which has a boy child will never be inherited by the wrong people | The property that belongs to the family which has a boy child will never be inherited by the wrong people as he will claim them back by force in the future |
| Famole | <i>Ha ho hatjoe likhomo ha ho tšehisanoë,</i> | <i>Ha ho haptjoe likhomo ha ho tšehisanoë</i> | when people raid cattle there are no jokes | Every man has to work hard for himself |
| | <i>Ha marumo a fapakana sebakeng,</i> | <i>Ho fapakana ho marumo</i> | the spears are going vertical on the space | When there is a serious fight |
| | <i>Ha ho hatjoe likhomo ho hlokahala banna, bahlankana ba sebetè</i> | <i>Ha ho haptjoe likhomo ha ho tšehisanoë</i> | When cattle is being raided only tough men are needed, young men who are brave | Difficult tasks can only be carried by brave men among the Basotho |
| Lekase | <i>Mohale o shoela ntoeng</i> | <i>Lesole le shoela likano</i> | A soldier dies at war | Soldiers die for patriotism |
| | <i>Lesole le shoela likano</i> | <i>Lesole le shoela likano</i> | A soldier dies at war | Soldiers die for patriotism |
| | <i>Ngoan'e motona bitla la hae le kake theko ho tsela</i> | <i>Ngoan'e motona kabeloa manong, bitla la hae le ka thoko ho tsela</i> | A boy child is buried at a place where he died | A man sacrifices for his people, he is expected to fight and die for his people. Mokitimi (1997:24) |

5.6 Basotho folklore

Table 5.6 provides data that shows Basotho folklore which feature in the songs and lyrics of the selected Basotho accordion music artists. The researcher has observed that the artists selected for the present study are conversant with their folklore and the appropriate employment of it in their songs and lyrics to coddle their masculinity.

Table 5.6: Songs that comprise Riddles

| Artist | Riddle(s) | Translation | Figurative translation |
|------------|--|--|---|
| Famole | <i>Ka li jala mona tsa mela thabeng</i> | I sow them here but they grew at the mountain | The planting was here but on a surprise the seeds grew up at a mountain |
| | <i>Setulo sa ntepese mong'a sona ntepese</i> | The chair which has steps and the owner is named steps | the chair which has steps, named after the steps and the owner is named steps |
| 'Mantsoaki | <i>Thele-thele ka lilomo</i> | Falling from the cliffs | Coming down from the cliffs |
| | <i>Lehalima le pota motse</i> | The light of the lightning which circles the whole village | The light of the lightning which circles the whole village |
| Chakela | <i>'menthele o hlotse baruti</i> | Priests find multiplication numbers difficult | priests find multiplication numbers difficult |
| Khopolo | <i>poho e llang thakong tsa koantle</i> | A bull bellows, at the Koantle's house to let | a bull bellows, at the Koantle's house to let |

5.7 Basotho folktales

| Artist | Folktales | Folktale | Translation | Figurative translation |
|-----------------|--|---|---|---|
| 'Mantsoaki | <i>Ntetekoane khaoha khelekele tsena li oele</i> | <i>Ntetekoane: sika la thole khaoha ke oele</i> | <i>Ntetekoane: the string made of thole get cut so that they can fall into the deep stream</i> | A strategy to catch a thief |
| Khafetsa Likhau | <i>Kholoma khetsi ea makhele</i> | <i>Kholoma khetsi ea limo</i> | talk the knapsack of the cannibal | Speak out |
| | <i>Ke moholo ho ntetekoane ha kela thole khaoha balehe</i> | <i>Ntetekoane: sika la thole khaoha ke oele</i> | <i>ntetekoane (from the Basotho folktales) the thread of the thole get cut so that I can fall</i> | A famous strategy to catch a thief from Basotho folk tale |
| Letolo | <i>Moshanyana oa sankatana</i> | <i>Moshanyana oa sankatana</i> | <i>Moshanyana oa sankatana</i> | A savour of the society |

| | | | | |
|--|---|------------------|---|-------------------------------------|
| | | | | |
| | <i>Ha re lleng ea salleng le tsebe ke eena 'molai</i> | <i>Senannapo</i> | senannapo, lets cry, the one who does not cry we must know that he is the murderer | A strategy to catch a wrong doer |

5.8 The *Marashea* (*Malofa/ Litšepe*)

Table 5.8 provides data from Basotho accordion music artists which refer to the *Marashea* (*Malofa/Litšepe*). The information in this category is derived from songs and lyrics which vividly express that the status of the artist is a Russian. It was easy to pinpoint this information as the artists state it and express their pride on it.

Table 5.8: Songs that comprise Blood imagery

| Artist | Status | Expressions which declare his status as <i>Lerashea</i> | Literal translation | Figurative Translation |
|---------|-----------------|--|---|---|
| Khopolo | <i>Lerashea</i> | <i>Lerashea</i> | The Basotho Russians Mokuku (2006:45) | The Basotho Russians Mokuku (2006:45) |
| | <i>Lerashea</i> | <i>Lona le ntseng le tla ho 'na le re le qela tšoarello ebile ke le inela matsoho metsing joalo ka monna oa Lerashea</i> | You who are coming to plea for forgiveness' I forgive you as a Russian man | You who are coming to plea for forgiveness' I forgive you as a Russian man |
| | <i>Lerashea</i> | <i>Monna oa Lerashea ke inkela lenothi</i> | As a Russian man I take my accordion | The Russian man playing his accordion |
| | <i>Lerashea</i> | <i>Tantšing ho se ke hoa etsahala phoso eta tsa tloha tsa itokolla marapo</i> | In the dance there should be no mistake so much that my shoes my unfasten themselves | I may injure you without good reasons at our festival because I am a Russian man |
| | <i>Lerashea</i> | <i>Ke tseka bobete. Jase e tlang moea e bululohe e qashooe ke e bone ke tsoe ke e roka</i> | The source of my fighting is spilled blood. A coat which is filled by wind should rise and get torn so that I can saw it ght for blood, | I fight and I injure to kill. |

| | | | | |
|----------------------|--------------------------|---|--|--|
| 'Matsoaki | <i>Lerashea</i> | <i>lerashea, ke terebele</i> | I am the Russian leader | I am the Russian leader |
| | <i>Lerashea</i> | <i>Senoamali ke khethetsa makoeba</i> | The blood sucker have saliva foams | I am used to killing and this can be vividly observed on my face |
| | <i>Lerashea</i> | <i>Ke phela le machepha ke lula makhooeng</i> | I stay with the unemployed people at the whiteman's place | I am not employed and those I stay with are also not employed at Gauteng |
| | <i>Lerashea</i> | <i>Mali ha se letho</i> | Blood is nothing | (in our group) killing a person is not taken seriously |
| Bo-mme ba Maphutseng | <i>Marashea</i> | <i>-re marashea bo-mme</i> | We are the Russians women | We are the Russians women |
| | <i>Marashea</i> | <i>ha ho loanoa rea loana</i> | When there is a fight we fight | We are skilful at fighting |
| | <i>Marashea</i> | <i>Re loanela 'mino</i> | We fight for (accordion) music | We fight for our status in the Basotho accordion music |
| Khafetsa Likhau | <i>Lerashea</i> | <i>Marashea banna ba litšepe li kutamakoro beng ba khauta</i> | The Russians men of the litšepe we shave our heads the owners of the Gauteng province | The Russians men of the litšepe we shave our heads the people who control other people's movements at the locations in Gauteng |
| | <i>Lerashea</i> | <i>ke boulela Likhau kahar'a marashea</i> | I have a deep passion for Likhau among all the Russians | I have a deep passion for Likhau among all the Russians |
| | <i>Lerashea</i> | <i>-seropo ke sefapano sa marashea melelea lichafo</i> | Making a trap for our opponents is a good strategy of the Russian's, the never minds of the mines. | Making a trap for our opponents is a good strategy of the Russian's, the never minds of the mines. |
| Lekase | <i>(lelofa) Lerashea</i> | <i>Ha kea nyanya tami ke nyantse mahloele</i> | I have not sucked the children's milk feeding bottle instead I sucked the coagulated blood | I have been strong from birth |
| | <i>Lerashea</i> | <i>mehaeso ena le nkhoa mali holim'a</i> | My colleagues have the bucket full of | My colleagues are murders like me |

| | | | | |
|--------|-----------------|---|--|---|
| | | <i>sehlaba,</i> | blood on top of the plateau | |
| | <i>Lerashea</i> | <i>-nkhong ea mali ke khelloe pele</i> | In the bucket of blood I have to be the first to drink | I am the first one to enjoy killing |
| Letolo | <i>Lerashea</i> | <i>'na borashea ba ka ke bo qalile tšimong</i> | I started my Russian character while I was in the fields | I acquired the Russian character while I was still in my village |
| | <i>Lerashea</i> | <i>Ke tloha ha eso khoho li e ja boko ba motho</i> | I leave my home leaving chicken feeding on human brain | I left my village having murdered one person |
| | <i>Lerashea</i> | <i>ke tloha haeso ke li entse</i> | I left my home having caused trouble | I leave my home after breaking the law |
| | <i>Lerashea</i> | <i>Le mona ke bona hore ke ntse ke tla li etsa</i> | Even in this place where I am currently staying I intend to cause some trouble | I want to continue breaking the Law even at this place where I currently stay |
| | <i>Lerashea</i> | <i>-ke loana ntoa tsenakaofela; majoe, melamu, lithunya</i> | I fight all types of fights: with stones, stick and the gun one. | I am an experienced fighter as I fought different types of wars which are fought by using different weapons among the Basotho |

5.9 Darkness imagery

Table 5.9 provides data collected from the selected Basotho accordion music artists which refer to darkness imagery. Darkness imagery is thoroughly threshed in the next chapter. In normal circumstances seeking for light is understandable. However, for the Basotho accordion music to prove their masculinity they seem to enjoy the darkness.

Table 5.9: Songs that comprise darkness as imagery

| Artist | Status | Expression | Literal translation | Figurative Translation |
|--------------------|----------|------------------------------------|---------------------------------|--|
| Khafetsa Likhau | Lerashea | <i>Ha ke batle khanya ke batla</i> | I do not need a light, I need a | I am the toughest, I can walk in the dark, I do not need light |

| | | | | |
|--|----------|---|---|--|
| | | <i>lefifi</i> | serious darkness | |
| | Lerashea | <i>Ha ke re ngoeli mponesetse tsela ke batla lefifi la bonka Ntjana</i> | I do not say that the moon should shine my way, I need a serious darkness | I need to live in difficult times |
| | Lerashea | <i>Ha ke re leeto le tla fela neng ke kene Kanana</i> | I do not request for the end of my journey so that I may enter the Canaan | I am not worried about harsh realities of life |
| | Lerashea | <i>Ke batla Ekhepeta</i> | I need to be in Egypt | I need a tough time in my life |
| | Lerashea | <i>Ke hoehla lefifi</i> | I call upon darkness | I need to live in serious darkness |
| | Lerashea | <i>Ho laete mokebe</i> | I need the light of fabulous serpent | I need the light of fabulous/fearful serpent |
| | Lerashea | <i>Ke batla mokebe</i> | I want a fabulous serpent | I want a fabulous / fearful serpent |
| | Lerashea | <i>Ke batla tsela tse mpe</i> | I need difficult passes at the mountain where I have to walk | My journey of life must be a hard one |
| | Lerashea | <i>Khoro li be mpe</i> | I want difficult | I want difficult life |

| | | | | |
|--|--|--|----------------|--|
| | | | routes to walk | |
|--|--|--|----------------|--|

5.10 Hostile environment

Table 5.10 provides data collected on songs and lyrics which reflect aspects of a hostile environment. In the songs selected for the study, the artists express their happiness when they survive in an environment not conducive for survival.

Table 5.10: Songs that comprise hostile environment expressions

| Artist | Expression | Literal translation | Figurative Translation |
|---------|---|--|--|
| Khopolo | <i>Freisitata ena ke e lutse e chesa ha nka ba ka hlobola kobo</i> | I stayed the at Free State when the climate was very hot and I never put off my blanket | I stayed in the province of Free State when it was violent and I never put off my blanket regalia/ or camouflaged |
| | <i>ha nka ba ka ikhakanya ka sekh'ethe</i> | I never disguised myself from being a man by wearing a skirt | I was free and walked freely in the presence of my enemies |
| | <i>Ha poho e le sieo ka har'a likhomo ke ne ke hana ho ea naheng</i> | When a bull was not there among the cattle I refused to take the rest to the grazing land | I never enjoyed simple situations/ adventure was mostly enjoyable in my herdship life |
| | <i>(Poho) lehola e le jelella likomang, e pelo e makoebeta e rata ho bolaea</i> | It grumbles as it its grass, it has a cruel heart, it rejoices in killings | I am very cruel and I enjoy murdering my victims |
| Letolo | <i>Mollo ke o raha ka lieta o chese</i> | When there is fire I kick it with my shoes to burn men | I brew trouble among initiated men |

| | | | |
|----------|---|---|---|
| | <i>banna</i> | around it | |
| Sephetho | <i>Mollo ke o tima khotla le tletse banna</i> | I extinguish fire in the presence of men in the traditional court | I brew trouble in the presence of men in the traditional court |

5.11 Eulogies

Table 5.11 provides data that refers to the eulogues. The selected songs and lyrics seem to be full of eulogues as another way of embracing masculinity.

Table 5.11: Songs that comprise eulogies

| Artist | Clan name | Literal Translation | Figurative translation |
|------------|------------------------------------|---------------------------------|------------------------------------|
| Moloisane | Lekholokoe | The Lekholokoe | The Lekholokoe |
| Phoka | Letebele la Mothimokhulo Pokane | The Letebele | The Letebele |
| Apollo | Mokuena oa Nkopane ea Mathunya | The Mokuena | The Mokuena |
| 'Mantsoaki | Letebele la Matsitsi | The Letebele of <i>Matsitsi</i> | The Letebele of <i>Matsitsi</i> |
| Khopolo | Mokuena | The Mokuena | The Mokuena |

5.12 Borrowing

Table 5.12 exudes borrowing. The selected songs and lyrics include borrowed words and sentences. It is very easy to identify the borrowed words and sentences in the songs and lyrics as they are Sesotho words coined from English. The employed words reflect the fact that Sesotho and English are the two prominent and officially recognized languages among the Basotho in Lesotho.

Table 5.12: Songs that comprise borrowing

| Artist | Borrowing | Language | Literal translation | Figurative Translation |
|----------|----------------------|----------|----------------------|------------------------|
| Phehello | <i>Sekeretari</i> | English | Secretary | The knowledgeable |
| | <i>Hete mabalane</i> | English | Head <i>mabalane</i> | The leader |
| | <i>Mopresitente</i> | English | President | The authority |

| | | | | |
|------------|-------------------------------|---------|------------------------|--|
| | <i>Kantoro</i> | English | Office | The respectable |
| | <i>Searabia</i> | Arabic | Arabic | the unfamous one among the Basotho |
| | <i>Seheberu</i> | Hebrew | Hebrew | the unfamous one among the Basotho |
| | <i>Pondo</i> | Pound | Pound | The higher one in the market the valuable one |
| | <i>Silvera</i> | English | Silver | The handsome one |
| | <i>Porotikalesane</i> | English | Prodigal son | The lost one |
| | <i>'maletipolikeishene</i> | English | Multiplication | The one who possesses many |
| | <i>'maenase</i> | English | Minus | The one who has ability to reduce |
| | <i>Saentifike- calculator</i> | English | Scientific- calculator | The intelligent one |
| | <i>Pothensiamo</i> | English | Potassium | The one who is able to address all problems especially those related to health |
| | <i>Phemankanate</i> | English | Permanganate | The one who is able to address all problems especially those related to health |
| | <i>Siki</i> | English | Sick | The one who has ability to cause sicknesses |
| | <i>Panato</i> | English | Panado | The one who is able to relieve pain |
| 'Mantsoaki | <i>Liresultse</i> | English | Results | The one who is able to show consequences |
| | <i>Profession</i> | English | Profession | The one who has knowledge |
| | <i>Promotion</i> | English | Promotion | The one who can promote others in the Basotho accordion music |

| | | | | |
|---------|---------------------|---------|--------------|--|
| | <i>Phoesene</i> | English | Poison | The one who can seriously injure others/ cause death |
| | <i>Celeborite</i> | English | Celebrity | The popular one |
| | <i>Setriker</i> | English | Striker | The one who brings hope |
| | <i>Phosishene</i> | English | Position | The one who is at the right position |
| | <i>Rong bathene</i> | English | Wrong button | The one who has a negative attitude |
| | <i>Laki</i> | English | Luck | The one who has good luck |
| | <i>Phaeretse</i> | English | Pirates | The one who trespasses |
| | <i>Fochare</i> | English | forgery | The one who is unlawful |
| | <i>Refese</i> | English | Reverse | The one who has ability to retreat |
| | <i>Turuu lafo</i> | English | True love | The one who has true love |
| | <i>Lioaepara</i> | English | Wipers | Stretching outer parts of a vagina |
| | <i>Likharetene</i> | English | Curtains | Stretching outer parts of a vagina |
| Chakela | <i>Moporofeta</i> | English | prophet | The one who is able to predict the future |
| | <i>Profeshene</i> | English | profession | The one who is certificated |
| | <i>Promoushene</i> | English | promotion | The one who promotes others |
| | <i>Poison</i> | English | poison | The one who can seriously injure others/ cause death |
| | <i>Celeborite</i> | English | celebrity | The popular one |
| | <i>Seteriker</i> | English | striker | The one who brings hope |

| | | | | |
|------------|-----------------------------|---------|---------------------|--------------------------------------|
| | <i>Position</i> | English | position | The one who is at the right position |
| | <i>Wrong button</i> | English | wrong button | The one who has a negative attitude |
| | <i>Laki</i> | English | Lucky | The one who has good luck |
| | <i>Parites</i> | English | Pirates | The one who trespasses |
| | Reverse | English | reverse | The one who has ability to retreat |
| | True love | English | true love | The one who has true love |
| Khopolo | <i>Chita,</i> | English | Cheat | Cheat |
| | <i>Lekeisheneng</i> | English | Location | Danger |
| | <i>Transformara,</i> | English | Transformer | Able to change others |
| | <i>Thochara</i> | English | Torture | I am going to inflict pain |
| 'Mantsoaki | <i>Kurupung,</i> | English | In the group | In the group |
| | <i>Sapotuoe</i> | English | I am supported | I am supported |
| | <i>Bulete</i> | English | Bullet | Dangerous |
| | <i>Saluta</i> | English | Salute | Respect |
| Selai | <i>Oetara</i> | English | Weather | Dynamic |
| | <i>'mapa</i> | English | Map | Ability to give direction |
| Letolo | <i>Black fish</i> | English | Black fish | Dangerous |
| | <i>Moporofeta</i> | English | Prophet | Able to predict the future |
| | <i>Not simple question,</i> | English | Not Simple question | Not easy to respond correctly |
| | <i>Certificate</i> | English | Certificate | Educated/ lawful |
| | <i>Internet</i> | English | Internet | Has a lot of information |

| | | | | |
|--|------------------|---------|-----------|-----------------------------------|
| | | | | correct and incorrect one |
| | <i>Computer</i> | English | Computer | Fast and makes work easy to carry |
| | <i>President</i> | English | President | Authority |

5.13 Negative portrayal of women

Table 5.13 provides examples of expressions in songs and lyrics in Basotho accordion music which show negativity towards women. Negativity towards femininity seems to be prominent in the masculinity world. This is vividly expressed in the songs and lyrics selected for the present study.

Table 5.13: Songs that comprise negative portrayal of women

| Artist | Negative expressions about women | Literal Translations | Figurative translation |
|----------------|---|--|--|
| Tau Matšekha | <i>ea Ntšang likhomo le nyale basali</i> | Take out the <i>bohali</i> cattle and marry women. | A wife is a source of problems to the in-laws |
| | <i>Le tle le bone ha meleko e ata</i> | so as to experience the multiplication of wicked deeds' | A wife is a source of problems to the in-laws |
| | <i>Mosali oa likhomo o kentse meleko sakeng</i> | Women married by the cattle has brought wickedness in the kraal, | A wife is a source of problems to the in-laws |
| | <i>mosali ea ratanang le bashanyana</i> | The woman who falls in love with the boys. (Adopted from (Phafoli 2009:196). | A wife is a source of problems to the husband by engaging in extra marital affairs |
| Rutlha Masupha | <i>Mosali ke ntja o qeta banna</i> | A woman is a dog, she parasites men | A wife does not respect a husband |
| | <i>Mosali ke phate o aloa ke bohle</i> | A woman is a matras, she is laid down on it by every man (Adopted from (Phafoli 2009:196). | A woman is a prostitute |

| | | | |
|-------------------|--|---|---|
| Apollo Ntabanyane | <i>Lehure letekatsana</i> | A skilful whore | A skilful whore |
| | <i>Ke itse le eo se rekisa BA Maseru koana</i> | I ordered the whore to go and sell her buttocks at Maseru city | I ordered the whore to go and be a sex worker at Maseru city |
| | <i>Tekatse le nthetsa le re lea nthata</i> | The whore deceive me indicating that she loved me while she deceived me | The whore deceived me by |
| | <i>Ke tšaba AIDS</i> | I am afraid of AIDS | I am afraid of contracting HIV and AIDS |
| | <i>Tekatse le ka ntšela ka mali a lihele</i> | The whore can infect me with the hell blood | The whore can infect with HIV and AIDS |
| | <i>Tekesele ea 'malikotoana Satane oena ngoanana...</i> | The lit of the small Sesotho /iron pot satan you girl | A young woman who is a devil |
| | <i>Tsoaha o tsamaee ngoanana lehure lea bolaea</i> | Get lost you girl, beware the whore kills | Get lost you girl before you infect me |
| Keketso Mathula | <i>Ke mo hlalile moferekanyi</i> | I have divorced the trouble maker | I have divorced the trouble maker (Wife) |
| | <i>Mosali ke tsotsi</i> | A woman is a crook | A woman is a tsotsi |
| | <i>O qabanya batho ha eso motseng ba utloana</i> | She causes troubles and spoil people's good relationships | She causes troubles and spoil people's good relationships |
| Khopolo | <i>Mosali a hloloa ke pelehi</i> | A woman has difficulties when labouring | A woman has difficulties when labouring |
| | <i>Marutlha khaitseli tsa lona</i> | Whores your sisters | Your sisters are whores |
| | <i>Mohla ba tsoalang</i> | When they give birth | When they give birth |
| | <i>(Maseru) e le lepoqo e bapalla matekatse</i> | (Maseru) was a dusty place where whores used to dance | (Maseru) was not yet developed and whores moved freely |
| | <i>Matekatse a ne a le mabeli feela e le Saki le Mainyatso</i> | The whores were only two: Saki and Mainyatso | The whores were only two: Saki and Mainyatso |
| | <i>Tsotsi li kalakatisa matekatse</i> | The Tsots'is were chasing after the whores | The Tsots'is were chasing after the whores |
| | <i>Maseru ena le e tseba e se ntse e le toropo,</i> | They know Maseru now when it is a town | They know Maseru when it is now developed |
| | <i>E le sepenya e phetesela matekatse</i> | When there are many whores going up and down | When females are in numbers moving about the town. |
| | <i>Le re le nruta naka la basali ke le rute naka la ntoa</i> | You say that you want to teach me the medicinal horn of women | You say that you want to teach me the medicinal horn of women |
| | <i>Kea ipotsa ke tla etsang ka</i> | I ask myself as to what I will | I ask myself as to what I |

| | | | |
|---------------------|---|---|--|
| | <i>naka la basali</i> | do with the horn of a woman | will do with the medicinal horn of a woman |
| | <i>Ha ke kopana le marutlha kea loana</i> | When I meet the whore I fight | When I meet the whore I fight |
| | <i>Sa nthula ka libono setutla</i> | The big buttocks women hit me with the buttocks | The big buttocks women hit me with the buttocks |
| | <i>Khahla-khahla nthoe kana-kana</i> | the biggest of them all | the biggest of them all |
| | <i>Nthoena e tšoana le rona e ntse e le mosali (o balehile mophatong)</i> | This thing is the same as us (women) it has run away from the initiation school | This initiate is the same as us (women) it has run away from the initiation school |
| | <i>O re chita feela hobane a rota a eme</i> | He only cheats us by urinating while standing up | He only cheats us by urinating while standing up |
| | <i>Joale o utloa pitiki o thabile molotsana</i> | The he enjoys the <i>pitiki</i> | Then he enjoys the Basotho women dance <i>pitiki</i> (a ceremony made for women who were mid-wives) |
| | <i>O tjeka thethana o khants'a thopola botoma</i> | He swings the <i>thethana</i> and shows with pride his hips | He swings the <i>thethana</i> and shows with pride his hips |
| | <i>Mokopu ha o le mobe o lahlelloa le lithotse</i> | When the pumpkin is not tasty it is thrown away with seeds | When a women is divorced due to her misbehavior, even children born out of her are expelled as they are thought to inherit their mothers bad behaviour |
| 'Mantsoaki | <i>Thole ha li palesa</i> | When hens are on heat | When women lust for sex |
| | <i>Banna ba bolaoa ke mosali ea sebetse se sesoau</i> | men are killed by a women who has a white liver | A bad luck women translates her bad luck to men who marry her and as a result such men die |
| | <i>Sepheho o jola hobane tšoene li rata koae</i> | Sepheho only has lovers because monkeys like tobacco | Sepheho has lovers only because women like to have sexual intercourse |
| Phoka and Moloisane | <i>Ke tla otlala mohlankana ea ratoang ke basali</i> | I will hit hard a lard who is mostly loved by women | I will fight a man who is loved by women |
| | <i>'Na ha kea tsoaloe ke otaruo ka Natala</i> | I was not born of a woman, I was ordered from Natal | I do not want to be associated with women at all |

| | | | |
|--------|--|---|---|
| Famole | <i>Ha ho hatjoa likhomo ho hlokahala banna, bahlankana ba sebetse</i> | When cattle are conquered, only real men are needed, young courageous men, | Only strong men can exude patriotism |
| | <i>Basali baka lingala ba li shebile</i> | women can leave them though they see them | None initiated men cannot show patriotism because they lack courage |
| Letolo | <i>Ha ke tšele mollo ka metsi ha ke mosali, mollo ke o raha ka lieta o chese banna</i> | I am not extinguishing fire with water, I am not a woman, | I am very strong as I am a masculine character and I can brew trouble |
| | <i>(Ha ke loana) ke khetha monna ea ratoang ke basali</i> | For I kick fire with my shoes so that it can burn men | I am a source of trouble |
| | <i>Basali ba bina seraforafo ba re ke sesepe</i> | Women sadden me by singing the <i>seraforafo</i> and claim that it is a soap | Women sadden me by singing the <i>seraforafo</i> and claim that it is a soap |
| | <i>Basali ba ea nteka ba ha Nkhabu ha ba boka bashanyana</i> | Women are offending me of the Nkhabu when they have extra marital affairs with the boys | Women are offending me of the Nkhabu when they have extra marital affairs with the boys |
| | <i>Basali ba pata setotsoana moo ba iphileng setša sa mabitla</i> | Women hide the child corpse where it is their own cemetery | Women hide the child corpse where it is their own cemetery |
| | <i>Joala bo riteloang ha 'Mankhala bo taea motho a sa hlaha monyako</i> | The home brew of the 'Mankhala is so strong that it makes the person drunk when he enters the shebeen | The home brew of the 'Mankhala is so strong that it makes the person drunk when he enters the shebeen |
| | <i>Monna o tsola borikhoeng a tlohe a se a bo jere lehetleng</i> | A man (who drinks it) undresses his trousers and puts it on his shoulder and walks out like that | A man (who drinks it) undresses his trousers and puts it on his shoulder and walks out like that |

5.14 Negative portrayal of competitors

Table 5.14 comprises data which exudes expressions which portray negativity towards competitors. In this music, competitors are considered as bad as women. They are despised and ill talked of. The table below exemplifies.

Table 5.14: Songs that comprise negative portrayal of competitors

| Artist | Negative expressions on competitors | Literal Translation | Figurative translation |
|---------|--|---|--|
| Khopolo | <i>Ha ke sa le thaka bashanyana</i> | I am not the agemate of the boys | I am a real man |
| | <i>Ke latile tšoeneng ka tl'oe ruta famo le keisheneng</i> | I have fetched the monkey from the mountain and taught it the <i>famo</i> music at the location | I transported a person from the mountain area of Lesotho and trained him on how to play accordion music here in Gauteng location |
| | <i>Ke holisitse bana empa ba ikhantselitse 'na</i> | I have raised children but they have now turned against me | I have trained people who have now turned against me |
| | <i>Lithoto li hlalefile tjena ke talenta tsaka</i> | the stupid have people havenow turned to appear intelligent due to my talents | the stupid people have now turned to appear to be intelligent due to my talents |
| | <i>Ke re ke holisitse masea a ikhantšelitse 'na</i> | I am saying that I have raised children but they have now turned against me | I have trained people who have now turned against me |
| | <i>Ha ba phapha ba re ba kantsihola,</i> | When their eyes open up they say they can out compete me | After I have trained them in the accordion music they claim to be so expressive that they can out compete me |
| | <i>Ke re le sa le banyane le balapaliso</i> | I tell them that they are still young and they are at the pre-school | I warn them that they are not yet well-trained |
| | <i>Ke sa ntsane ke le ruta motataisi ha ke so le ruta itataise</i> | It is now that I teach you the basics which need my close supervision, I have not yet allowed you to start learning on your own | I inform them that I had only taught them the basics |
| | <i>Ke qala ke ba ruta sebopeho</i> | I start teaching them | I begin by teaching |

| | | | |
|--|---|---|--|
| | <i>puo /mo/ le /ma/, /se/, /li/, /bo/, /ho/ le pele ba pasa ba se ba re ba ka nchantša</i> | the Sesotho noun prefixes /mo/and /ma/, /se/, /li/,/li/, /bo/, /ho/ | them basics in the Basotho accordion music |
| | <i>Moshanyana e mong ke enoa ke ntse ke mo ruta</i> | Here is a boy that I am beginning to teach him | The none initiate is not yet well trained in the Basotho accordion music |
| | <i>Ho ngola /a/ ke mo tšoere letsoho ha a e tsebe le ho e tseba</i> | one boy here I am teaching him to write /a/ holding his hand he does not know it | I am still on the basic training process |
| | <i>Ke ea 'motsa na nthoena keng o ntsa e pota</i> | I ask him as to what is this thing | I asked him about the basics in this music |
| | <i>O re ke lehe le mohatla mpeng</i> | He says it is an egg which has a tail | he fails to respond correctly |
| | <i>Ke re hela nthoena ke /a/ e nyane batho batla o tšeha</i> | I warn him that this is not an egg it is a small /a/ they will mock you | He gives out a wrong answer and they despise him for being ignorant |
| | <i>O sa tloha mona a re eena a ka ntlhola</i> | he now leaves here and claims that he can defeat me | I warn him that he is still under training other people will laugh at him |
| | <i>Joale moo a fihlang teng oa palloa o oa nkhopolo</i> | Where he goes he finds it hard to cope and as a result remembers me | However, he leaves my group and joins those of my opponents claiming that he is more skilled than me |
| | <i>O fumana ho ngotsoe /a/ e kholo ha a etsebe hoba ke ne Ke mo rutila tlhaku tse nyane</i> | When he gets to another place he finds a capital /A/ written, he does not know this symbol as I had only introduced her to letters only | So where he goes he remembers the first trainer as he finds the other training difficult |
| | <i>ke a 'mona o tatetse ho tseba</i> | I can see that he wants to know more quickly | He is too fast |

| | | | |
|------------|--|---|---|
| | <i>Baa 'motsa na nthoena keng moo e neng e ngotsoe oa qala o re ho torouoe selei</i> | They ask him as to what an /a/ in a capital letter is, he indicates that they have drawn a sledge | They ask his about the basics and he fails to respond correctly |
| | <i>Baa mo tšeha semau-mau,</i> | They laugh at him as they consider him very stupid | They laugh at him as they consider him very stupid |
| | <i>Ba re o sa le tala o tlameha ho khutlela lipalisong</i> | They say that he is still “raw” meaning that he does not know anything in relation to reading | They comment that he is not ready to sing the Basotho accordion music |
| | <i>O rutuoe ke mang hona o kene sekolo kae</i> | They ask him as to who was his teacher and from which school does he come from | They ask him as to who was his first accordion music trainer |
| | <i>O re ke kene Thabana-Mahlanya tichere ea ka e ne e le Lisuoa</i> | He tells them that he was schooling at Thaba-Mahlanya and he was taught by Lisuoa (the name of his teacher) | He tells them that he was first trained by Khopolo whose home is Thaba-Mahlanya |
| | <i>Ba re lebitso la hae lea mo tšoanela</i> | They comment that his name suits him | They comment that Lisuoa is a nickname that suits Khopolo |
| 'Mantsoaki | <i>Holeata o bolaoa ka letjeketjane</i> | Goliath was killed with small stick | Goliath was killed with small stick |
| | <i>O se ke oa utsoa kampo oa feba</i> | Do not steal or do not engage in adultery | Do not steal or do not engage in adultery |
| | <i>O se etseletse oa heno ka leshano</i> | Do not claim lies and say they were said by your colleague | Do not claim lies on your colleague |
| | <i>Ha ke pholo ha kea faoloa</i> | I am not a castrated cow | I am a real man |
| | <i>Ke na le setho ke eketsa leloko</i> | I have a penis and I engage in sexual activities to bear more children | I am sexually active |
| | <i>Lemo ha se thoasa ke eketsa maloko</i> | When flowers bloom I engage on sexual | When I find that women lust for |

| | | | |
|--|--|--|---|
| | | activities in order to increase the number of children | sexual intercourse, I do engage in it to reproduce |
| | <i>Thole ha li palesa 'na ke eketsa maloko</i> | When hens are on heat I engage on sexual activities to increase the number of children | When I find that women are in need of sexual intercourse, I do engage in the same activity to reproduce |
| | <i>Ha ke na mabaka kea loana ha ke batle ho shoa ke bolaoa ke lihole hene-hene tse senang matla ntoeng</i> | I do not have good reasons I fight as I do not want to die being killed by stupid people And I do not want to be killed by the foolish ones, the quiet fool which has no strength in the fight | I fight even when I do not have good reasons to fight And I do not want to be killed by the foolish ones, the quiet fool which has no strength in the fight |
| | <i>Ha ke mochaena o oinoang ka li laki</i> | I am not the easily won one | I am not the easily won one |
| | <i>Banna ke hlotse bahale litleperetsa likobo</i> | Men I have won against the heroes those who urinate on the blankets at night | I have won a fight against the weak men |
| | <i>... ke ntate 'Mantsoaki oa ka Taung...likoata ke fosahetse</i> | I am the father of the Taung you the <i>likoata</i> I am cruel | I am the toughest |
| | <i>...ha ke tsohe liqi tsa bashanyana ke ke so bone mong'a tsona</i> | I am not afraid of the footsteps of the boys before I see the owner | I do not fear any man before we can engage in a fight |
| | <i>Maboborane ke ana a nkolota</i> | <i>Maboborane</i> are here owing me | I do not fear weak men |
| | <i>Ke kolotloe ke mabotsanyane ke maketse</i> | I am surprised that I am loaned by the small <i>maboborane</i> | The weak ones owe me |
| | <i>Maboborane esita le maboli</i> | ...Even the insects The <i>maboborane</i> and even the <i>maboli</i> | ...people with low status |
| | <i>Bo ntate 'na ha ke tšabe linotši tsa semana</i> | the fathers me I do not fear the dangerous bees | I am very courageous as I do not fear even dangerous things |

| | | | |
|--|--|---|--|
| | | | such as bees |
| | <i>Ke re nka itihela kahar'a kheleke tsena tse ntseng li tsoma mohloli oa pina</i> | I am saying that I can fall within the artists that are now looking for the artistic source | I am so expressive that I can out compete with the most famously known artists by being expressive |
| | <i>Khutlelang ho 'na ke tlo le phethela maseko</i> | Come back to me so that I can perform cultural rituals for you | Come back to me so that I can perform cultural rituals for you |
| | <i>Ke masoabi ke tsoetse lihole</i> | I am very sorry I have given birth to fools | I trained foolish people in the accordion music and they have turned to challenge my music |
| | <i>Futso lea feteletsa Makaoteng</i> | Inheritance makes the foolish one worse | Accordion music artists who show more foolishness originate in the Mafeteng district |
| | <i>Le sentsoe ke ho ipitsa ka liboko tsa bo 'm'a lona masala –lapeng</i> | you have been spoiled because you are using you mothers clan names | In you music you are including your mothers clan names which according to me shows foolishness |
| | <i>Khutlelang ho 'na ke le phethele meetlo</i> | Come back to me so that I can perform for you cultural rituals | Come back to me so that I can perform for you cultural rituals |
| | <i>Khetlong lena le bina masepa</i> | this time around you sing absolute rubbish | this time around you sing absolute rubbish |
| | <i>Motho o khotsa 'mae famong</i> | one pampers himself with her mother at the famo music | one pampers himself with her mother name and clan praise poem at the famo music |
| | <i>Khutlelang Lesotho le eo boka lipokola</i> | Go back to Lesotho where you can fall in love with donkeys | Go back to Lesotho where you can commit adultery with donkeys |
| | <i>O tsamaea le babolai likoatantja tsena</i> | you walk in the company of the | You have a company of none |

| | | | |
|--|---|---|--|
| | | traditionalists, you dogs | initiates, the barbaric ones |
| | <i>Ke o satha ka Mahlo</i> | I engage in sexual intercourse with my eyes | I do not fear you |
| | <i>O mobe ekare o ja 'm'ao hlooho</i> | You are ugly as if you eat your mothers head | You are very ugly |
| | <i>Sepheho ke tla o palama ho fihlela o tloaela</i> | Sepheho I will ride on you until you are familiar with this practice | Sepheho, I will make sure that you have no peace of mind |
| | <i>Sepheho o senyela sethole ha se palesitse sea rasa</i> | Sepheho you are a total nonsense when a hen is on heat it makes noise | Sepheho, you are a total nonsense you even behave like women when they want to have sexual intercourse |
| | <i>Monyollo</i> | glutton | Glutton |
| | <i>Nyalasi e 'ngoe nka e poma lechoba</i> | I can cut the tail of another dog's tail | I can murder you my opponent |
| | <i>Ha ke batle pholoana tse matjolo</i> | I do not want a castrated bull which has a bad shape | I hate any of my opponents |
| | <i>Khopolo ha ke na sekatana sa ho minola likhohloana</i> | Khopolo, I do not have a rag that I can use to remove mucus from the small child | Khopolo, I do not have a rag that I can use to remove mucus from the small child |
| | <i>Le tsamaea ka ntloana ea boroko</i> | You walk sleep | You are a sombi |
| | <i>Le nkahlametse keng le tla koenya tšintši</i> | Why are you looking at me with your open mouths? You will end up swallowing the flies | You are a fool |
| | <i>Khopolo ha ke u tsebe ke tseba 'mao</i> | Khopolo, I do not know you I know your mother | Khopolo, I do not know you in full |
| | <i>Ke ngoanana oa haeso</i> | She is my village girl | I come from the same village with your mother |
| | <i>O shobeletse Makaoteng</i> | She eloped to | She got married at . |

| | | | |
|--|--|---|---|
| | <i>hobane e ne le lefetoa...</i> | Makaoteng because she was an old maid | Makaoteng because she was an old maid |
| | <i>Sepheho ha u hlakole sebono</i> | Sepheho, after toileting you do not remove excrete | Sepheho, after toileting you do not remove excrete |
| | <i>E ka re u masepa a ntja a netsoe ke pula</i> | You look like the dog excrete which has been washed by the rain | You are ugly |
| | <i>Ha u ritame</i> | You do not wipe away waste after excreting you do not wipe your anus after toileting | You are very careless, You smell toilet |
| | <i>Che ha ngoana a sentsoe o etsa joalo</i> | It is true that when the breast feeding mother engages in sexual activities while the child is still sucking encounters problems | You had problems which were a result of sucking you mother while she was engaging on sex |
| | <i>Sepheho u senyela</i> | Sepheho, you are a total nuisance | Sepheho, you are a total nuisance |
| | <i>Linyalasi li hobola li shebile theteng</i> | Dogs buck looking at the place where villagers toilet | You deserve no respect at all |
| | <i>Oena o mo sesanyane e kang o lula o berekisa mala</i> | You who is so thin that it is like you always use laxatives | You are too thin |
| | <i>(Sepheho) soba lea phinya mootloane</i> | (Sepheho) you popping small dog | (Sepheho) you popping small dog |
| | <i>Linyane la ntja mootloane</i> | A puppy | A puppy |
| | <i>(Sepheho) mosali oa hau ha a na li wipera le likharetene o no li bone ha o beta tonki</i> | (Sepheho) your wife does not have wipers and curtains, you only noticed them when you were engaging in sexual intercourse with a donkey | (Sepheho) your wife does not have the stretching part outside her vagina, you have only seen such parts when you were having sexual intercourse with a donkey |
| | <i>(Lekase) o kheleke ka hanong ka matsohong o lepshoeha</i> | (Lekase) you are eloquent in singing but you are a coward at war | (Lekase) you are not brave in war |

| | | | |
|-----------------|---|---|---|
| Khafetsa Likhau | <i>Lehlanya oa sekatana,</i> | The rag Lehlanya | The valueless Lehlanya |
| | <i>Fariki e ruuoeng ke Chakela,</i> | pig reared by Chakela | Chakela's subject |
| | <i>Robeng sa eona u no ntso e etsang phoolo</i> | Why do you disturb a castrated bull at its stable | Why do you disturb me at my place? |
| | <i>feela ha ke makale oa kula Lehlanya</i> | But I am not surprised because you are sick Lehlanya | Lehlanya you are mentally disturbed |
| | <i>U etsa litšomo tsatsi le rapame</i> | You narrate folktales during the day | You are a fool |
| | <i>Ehlile lehlanya oa hlanya... 'na ha ke u tšabe u tšajoa ke Chakela</i> | Indeed you are running mad Lehlanya I personally do not fear you, you are feared by Chakela | Indeed you are running mad Lehlanya I personally do not fear you, you are feared by Chakela |
| | | | |
| | <i>'Na Lehlanya ha ke u tšabe ebile u lule u kh'okhile sethunya</i> | I do not fear you Lehlanya you must always stay with your finger on the trigger | I do not fear you Lehlanya you must always be ready to fight |
| | <i>Lehlanya oa sekatana oa Matelile</i> | The rag Lehlanya of the Matelile | The valueless Lehlanya of the Matelile |
| | <i>Chaena u libono li boea a k'un kalime ke tlo thelelisa</i> | Chaena you have hairy buttocks please borrow me so that I can play with them <i>thelelisane</i> | Chaena you have hairy buttocks please borrow me so that I can play with them <i>thelelisane</i> |
| | <i>U thabela bo-ngoetsi</i> | You are happy to be a 'daughter in law' | You are staying with your in-laws |
| | <i>O nyetsoe 'Mapeng lilomong</i> | You are married at 'Mapeng <i>lilomong</i> | You are married at 'Mapeng <i>lilomong</i> |
| | <i>Thipa li se li hana ho seha</i> | Your knife is no longer able to cut | You are no longer sexually active |
| | <i>U nkhone oa litoeba</i> | You are a mouse's grandmother | You are useless |

5.15 Metaphors

Table 5.15 exemplifies metaphors inclined to masculinity. In the songs and lyrics selected for the study, artists employ metaphors to instill fear and respect in their opponents while at the same time give courage and a sense of victory to their affiliates and supporters.

Table 5.15: Songs that comprise metaphors on wild animals

| Artist | Wild animal(s) | Literal Translation | Figurative translation |
|------------|----------------------------|---------------------------------------|---------------------------------------|
| Khopolo | <i>Koko</i> | Imaginary thing to frighten children, | Imaginary thing to frighten children, |
| | <i>Qhau-tsoene</i> | Monkey | Monkey |
| | <i>Qoakha</i> | Zebra | Zebra |
| | <i>Likhoko</i> | blue wildebeest | blue wildebeest |
| | <i>Tau</i> | Lion | Lion |
| | <i>Tšoene</i> | Monkey | Monkey |
| 'Mantsoaki | <i>Qoako</i> | tiger cat | tiger cat |
| | <i>Tau</i> | Lion | Lion |
| | <i>Mohato oa thokolosi</i> | footsteps of a mysterious being | footsteps of a mysterious being |
| Chakela | <i>Nakeli</i> | Mouse dog | Mouse dog |
| | <i>Kamele</i> | Camel | Camel |
| | <i>Nyamnatsana</i> | Wild beast | Wild beast |
| Rantšo | <i>Tau</i> | Lion | Lion |
| Letolo | <i>Nkoe</i> | Leopard | Leopard |
| | <i>phokojoe</i> | Jackal | Jackal |

5.16: Metaphors on domestic animals

| Artist | Domestic animal (s) | Translation | Figurative translation |
|------------|---------------------------|-----------------|------------------------|
| Khopolo | <i>Khomo</i> | Cow | Cow |
| | <i>Poho</i> | Bull | Bull |
| | <i>Pitsi ea lehantamo</i> | a female horse | a female horse |
| | <i>Nku</i> | Sheep | Sheep |
| 'Mantsoaki | <i>Tonki</i> | Donkey | Donkey |
| | <i>Poho</i> | Bull | Bull |
| | <i>Katse e ntšo</i> | Black cat | Black cat |
| Chakela | <i>Pelesa,</i> | Beast of burden | Beast of burden |
| Rantšo | <i>Poho e se pooana</i> | big bull | big bull |
| Letolo | <i>Pheeke</i> | Male dog | Male dog |

5.17: Metaphors on birds

| Artists | Birds | Translation | Figurative translation |
|---------|---------------|--------------------|-------------------------|
| Khopolo | <i>Molepe</i> | Great tailed widow | Great tailed widow bird |

| | | | |
|------------|------------------------------------|--|--|
| | | bird | |
| | <i>Lepau</i> | The hen of Great tailed widow bird | The hen of Great tailed widow bird |
| | <i>Phakoe</i> | Hawk | Hawk |
| | <i>Lithaha,</i> | red-bishop bird | red-bishop bird |
| | <i>Litsoere</i> | birds out of the fields | birds out of the fields |
| | <i>Lepau</i> | the hen of the great tailed bird | the hen of the great tailed bird |
| Selai | <i>'Mamolangoana</i> | Secretary-bird | Secretary-bird |
| 'Mantsoaki | <i>Ke phakoe lomong sa Phakane</i> | I am the hawk at the cliffs of Phakane | I am the hawk at the cliffs of Phakane |
| Rantšo | <i>Ke lesiba la noko</i> | Porcupine | Porcupine |
| Letolo | <i>'Mamasianoke,</i> | Harmer head | Harmer head |
| | <i>Letlaka-pipi</i> | Vulture | Vulture |
| | <i>Nonyana e ntšo</i> | black bird | black bird |

5.18: Metaphors on reptiles

| Artist | Reptiles | Literal Translation | Figurative translation |
|------------|--|--|---|
| Khopolo | <i>Lifelekoane</i> | A lizard of a snake kind | A lizard of a snake kind |
| Rantšo | <i>Black noha ea metsi (Khanyapa)</i> | Black water snake | Black water snake |
| 'Mantsoaki | <i>Masumu a lithako</i> | Cobra | Cobra |
| | <i>Qooane</i> | a flying snake | a flying snake |
| Letolo | <i>Mokholutsoane oa masaka a boloing</i> | A lizard of the kraals of the witchcraft | One who is born from a witchcrafting family |
| | <i>Lakabaene</i> | Python | Python |

5.19: Metaphors on natural phenomenon

| Artist | Natural phenomenon | Literal Translation | Figurative translation |
|---------|------------------------------------|---|--|
| Phoka | <i>Lephaka-tlali,</i> | the circle on the grass said to be made by lightning, | the circle on the grass said to be made by lightning |
| | <i>Molimo oa lichafo, letolo</i> | - God of the shafts, thunder | God of the shafts, thunder |
| Khopolo | <i>-Ke letsoabali la chalebeke</i> | I am the blood-blister of the | I am the biological son of Chalebeke |

| | | | |
|------------|--|--|--|
| | | <i>chalebeke</i> | |
| | <i>Ke fatsa le qhommeng ha melamu e hoba</i> | I am the split-wood which jumped when the stick-fighting was hot | I am the biological son of Chalebeke |
| Selai | <i>Ntšing tsa selomo,</i> | At the edge of the cliff | At the edge of the cliff |
| Lets'ohla | <i>Sefako,</i> | Hail | Hail |
| | <i>Lefika</i> | Rock | Rock |
| | <i>(Se) tsokotsane</i> | whirl wind | whirl wind |
| Chakela | <i>Setsokotsane</i> | whirl wind | whirl wind |
| | <i>Liba se metsi a mabe</i> | a spring with bad water | a spring with bad water |
| Rantšo | <i>Sefako</i> | Hail | Hail |
| 'Mantsoaki | <i>(Se)lomo</i> | Cliff | Cliff |
| | <i>Tlali</i> | Thunder | Thunder |
| | <i>Mollo</i> | Fire | Fire |
| | <i>Sefako</i> | Hail | Hail |
| | <i>Lejoe la moralla</i> | Iron-stone | Iron-stone |
| | <i>Lejoe la noka</i> | River-stone | River-stone |
| | <i>Khabo e tukang</i> | Dangerous fire | Dangerous fire |
| | <i>Lephaka-tlali</i> | Circle on the ground made by lightning | Circle on the ground made by lightning |
| Letolo | <i>Letlapa,</i> | flat rock | flat rock |
| | <i>Marumatšo,</i> | black clouds | black clouds |
| | <i>Sefefo</i> | Storm | Storm |
| | <i>Leholiatsana,</i> | strong wind | strong wind |
| | <i>Letolo(ramaru)</i> | Thunder | Thunder |

5.20: Metaphors on weapons

| Artist | Methaphor | Weapons | Literal translation | Figurative translation |
|------------|---|------------------|---|------------------------------------|
| Khopolo | <i>Ke khase ea khanare tsa khotla bosiu</i> | <i>Khase</i> | Gas, I am the big gas light at night at the <i>Khotla</i> | I am very dangerous |
| 'Mantsoaki | <i>Ke rabolloro e 'mala o mo khoali</i> | <i>Rabolloro</i> | Small gun which is black and white | Small gun which is black and white |
| | <i>Khase e qhomang</i> | <i>Khase</i> | Exploding gas | dangerous |
| | <i>Lerumo le hlabang ka ma hohle (koebe)</i> | <i>Lerumo</i> | Spear | Spear |
| Sephaka | <i>Ke Lerumo</i> | <i>Lerumo</i> | Spear | Spear |
| | <i>Ke okapi</i> | <i>Okapi</i> | Knife | Knife |
| | <i>Ke sethunya</i> | <i>sethunya</i> | Gun | Gun |
| Rantšo | <i>Ke lerumo le lebe le haka li 'ne ha ke hlaba ke hula ka nqena le kakoebe nqena</i> | <i>Lerumo la</i> | Spear | Spear |
| Chakela | <i>Misaele</i> | <i>misaele</i> | Missal | Missal |
| | <i>Qhomane</i> | <i>Bomo</i> | <i>Bomb</i> | Bomb |

5.21: Miscellaneous metaphors

| Artist | Metaphor | Translation | Figurative translation |
|------------|--|--|--|
| Famole | <i>Ke 'na (se)koti sa lihele</i> | I am the hell pit | I am extremely dangerous |
| | <i>Ke ntate Satane mautla moo ke tsoereng teng ha ke tlohele ntle le hore ke pongoe linala</i> | I am father Satan where I am working I do not let go unless my nails get cut | I am very dangerous like Satan |
| 'Mantsoaki | <i>Ke letlama la mali</i> | I am the blood <i>letlama</i> blanket | I belong to the blood <i>letlama</i> group |
| | <i>Ke letlama la bobete</i> | I am the blood <i>letlama</i> blanket | I belong to the blood <i>letlama</i> group |

| | | | |
|-----------|--|---|---|
| | | | |
| | <i>Ke selallo sa bahetene ba kena kanana</i> | I am the Lords supper for the heathens when they enter Canana | I am the Lords supper for the heathens when they enter Canana |
| | <i>Seqo se cheleng</i> | I am a burned corn | I have bad experiences |
| | <i>Ke tšoana le kokoana hloko</i> | I am like a virus | I am dangerous your healthy like a virus |
| | <i>Ke sebabole</i> | I am the Sulphur | I am dangerous |
| | <i>Marangrang</i> | Internet | I am deeply and broadly conversant of world events |
| | <i>Matarapole</i> | Nonsense | The valueless |
| | <i>Choba la pere e chaba</i> | a tail of a black and white horse | a tail of a black and white horse |
| | <i>Tlhare se sebe mafifi</i> | an evil black concoction | an evil black concoction |
| | <i>Matšo</i> | Dark one | Dark one |
| Moloisane | <i>Lieta</i> | Shoes | Shoes |
| | <i>Borashe</i> | Brush | Brush |
| | <i>Bomo</i> | Bomb | Bomb |
| | <i>Lefika</i> | Rock | Rock |
| Chakela | <i>Khehlepe</i> | big problem | big problem |
| | <i>Tšepe</i> | Metal | Metal |
| | <i>Khele se meutloa</i> | amprella with thorns | Dangerous amprella with thorns |
| | <i>Thakhisa ea ho qhala lifako</i> | a peg used to stop hail | a medicinal peg used to stop hail |
| Letolo | <i>Leupa</i> | Ashes | Ashes |
| | <i>Khanare</i> | containing much heat | containing much heat |
| | <i>Satane</i> | Satan | Satan |
| | <i>Leselinyane</i> | Newspaper | Newspaper |
| | <i>Thithiboea</i> | Heary catapillar | Heary catapillar |
| Letšohla | <i>Koranta</i> | news paper | news paper |

| | | | |
|---------|---------------------------|----------------------|-----------------------|
| Khopolo | <i>Qomatsi</i> | <i>Qomatsi</i> | Political instability |
| | <i>Lekhotla la lisuoa</i> | the oppressive court | the oppressive court |
| | <i>Litlatlapo</i> | Oppressive | Oppressive |
| | <i>Aparateiti</i> | Apartheid | Apartheid |

5.22 Medicinal plants

Table 5.21 provides data collected from Basotho accordion music artists which refer to medicinal plants. Reference to medicinal plants in this genre selected for the study is popular; most artists show their knowledge and use of the medicinal plants.

Table 5.22: Songs that comprise medicinal plants

| Artist | Flora | Literal Translation | Figurative translation |
|------------|-----------------------|---|--|
| Khopolo | <i>Manolo</i> | The simple | The simple |
| | <i>Khopo</i> | the cruel | the dangerous one |
| | <i>Monkhoa</i> | the tree (heteromorpha arborescens), | the tree (heteromorpha arborescens), |
| | <i>Moferefere</i> | Disorder argyrolobium | Argyrolobium |
| Rants'o | <i>Tšita-baloi</i> | That which makes it difficult for witches to perform their evil deeds | African potato |
| 'Mantsoaki | <i>Moriana phenda</i> | Medicinal plant Repeat | Medicinal plant to helps for the reuse |
| Letolo | <i>'Mitsa</i> | Come again | Come regularly |

5.23 Human body parts

Table 5.23 provides data on peoples parts as depicted by the selected songs and lyrics.

Table 5.23: Songs that comprise human body parts

| Artist | People's part (s) | Literal Translation | Figurative Translation |
|-----------------|---------------------------------|---|---|
| Khopolo | <i>Mohlehlo oa motho</i> | A person's fat around the stomach | A person's fat around the stomach |
| Khafetsa Likhau | <i>Phahlo tsa botona</i> | Male sexual parts | Penis and testicles |
| Rantšo | <i>Lerumo le hule le libete</i> | The spear must pull out people's livers | The spear must be used to murder a person |

| | | | |
|------------|-------------------------|--------------------------|--------------------------|
| 'Mantsoaki | <i>Mahata a batho</i> | People's skulls | People's skulls |
| Letolo | <i>Lefetšoana, boko</i> | pit of the stomach,brain | pit of the stomach,brain |

5.24 Profligacy

Table 5.24 provides data collected from songs and lyrics of Basotho accordion music which are aligned to profligacy. Reference to promiscuous behaviour in this music is made to reinforce masculinity.

Table 5.24: Songs that comprise profligacy expressions

| Artist | Profligacy expressions | Translation | Literal translation |
|------------|--|---|---|
| 'Mantsoaki | <i>Ha ke le nyatsing ke hoela ke tšoere letsina ka letsoho</i> | When I am at the concubine I mate with my beer in my hand | I have a concubine |
| | <i>'Mantsoaki ha ke bina ke nyolla keto ke sapotuo ke bo-mme basali ba batho</i> | 'Mantsoaki when I sing I bring up my sexual desire as I am supported by women, wives of other men | 'Mantsoaki when I sing I bring up my sexual desire as I am supported by women, wives of other men |
| | <i>Ha ke phete ke laetsa thabeng</i> | I will not repeat the same endeavour | I will not repeat making an appointment with my extra-marrital partner |
| | <i>Khale ke jeoa ke becha ka betha le materase</i> | I have been eaten by giving away a bed and the mattress | I have been buying love with giving out furniture as tokens |
| | <i>Ke hlola sa Mafeteng kea kula</i> | I am a prostitute from the Mafeteng district and I am sick | I am a famous prostitute from the Mafeteng district |
| | <i>Nka ratana le 'm'ao le ntata'o ka etsa mohlolo</i> | I can fall inlove with your mother,you're your father to surprise every one | I do not respect your family |
| Khopolo | <i>Kapa ke hobane le hlola le mpereisa</i> | Is it because you | Is it because you |

| | | | |
|----------|--|---|---|
| | <i>bofebe</i> | popularly claim that I am an adulterer | popularly claim that I am an adulterer? |
| | <i>Che le ha eba e le 'nete ke le lehure</i> | Even if that is true of me that am an adulterer | Even if that is true of me that am an adulterer |
| 'Motseng | <i>Mong'a monna ha a loana le mojoetse a ipolae. A nke chefo a ipolae. Ke ja mafura ke itholetse</i> | When the wives of all husband that I am engaging in extra marital affairs with, tell her that she should take poison and commit suicide because as for me I enjoy the extravagance from her husband and I am silent | I have ana extra marital affairs partner |
| Letolo | <i>Mboke Ramapheelle uena o tseba ho boka lingoetsi</i> | let's have extra marital relationship Ramaphehelle because you are an expert in that practice | I have ana extra marital affairs partner |
| | <i>Banana ba re o ntše 'thirty' ranta ha o sa khora Maru o tla eketsa</i> | Girls are claiming that for sex you pay thirty rand and when you not satisfied you will pay again for some more | Girls are claiming that for sex you pay thirty rand and when you sex lust is not fine you will pay another thirty to have another round |

5.25 Dislocation

Table 5.25 provides data collected from the Basotho accordion songs and lyric which are aligned to the theme of dislocation. Artists selected for this study seem to reside both in Lesotho and in the Republic of South Africa. When they refer to their stay in the Republic of South Africa, they pronounce that they have been staying unlawful hence why it is also referred to as being dislocated. The forth coming chapter will give more explanation on this concept.

Table 5.25: Songs that comprise expressions exuding dislocation

| Artist | Sesotho Expression showing being dislocated | Literal Translation | Figurative translation |
|-----------------|---|---|--|
| 'Motseng | <i>Mpheng chelete ke lebe Lesotho</i> | give me some money so that I can go to Lesotho | give me some money so that I can go to Lesotho where my home is based |
| | <i>Matekatse a bereka ke sa bereke</i> | Whores have collected enough cash and property in Gauteng while for me I have got nothing as I am not employed | I have nothing to take home though I am in Gauteng though others who belong to my group have collected cash and property through whoreship |
| | <i>Matekatse a romela ke sa romele, Ke luletse bokatana (Gauteng)</i> | Whores have sent money and property while I have none to sent home I am staying here at (Gauteng) as a vagabond | Whores have sent money and property while I have nothing to sent home I am staying here at (Gauteng) as a vagabond |
| Khafetsa Likhau | <i>Ha ke na setlankane sa ho hata borokho</i> | I do not have a receipt that I | do not have a passport to |

| | | | |
|------------|---|---|--|
| | | can use to cross at the boarder gate | migrate through the border gate |
| | <i>Ha melata e nyaoloa kea nyaoloa</i> | When expatriates in the Republic of South Africa are deported, I am also deported in to Lesotho | When inexpatriates in the Republic of South Africa are deported, I am also deported in to Lesotho |
| 'Mantsoaki | <i>Ke se tsamaea naha</i> | I am the walk about | I am a traveller |
| | <i>...naheng moo ke lulang</i> | ...out of home where I stay | ...out of home where I stay |
| Letolo | <i>Morena Letolo ke phoofolo ke phela naheng</i> | Chief Letolo I am a wild animal I live in the wilderness | Chief Letolo I am a wild animal I live in the wilderness |
| | <i>Lesotho ha ke tle, le joetse Selala a cheke 'mitsa</i> | I will never go to Lesotho please inform Selala to dig the Sesotho medicinal plant called 'mitsa (the medicinal plant to bring back someone who never | I have stayed too long in Gauteng, for me to go home I need the help of my chief. |

| | | | |
|--|--|--------------|--|
| | | comes home). | |
|--|--|--------------|--|

5.26 Ruthless retribution

Table 5.26 provides data collected from songs which are aligned to the theme of ruthless retribution. It seems like artists enjoy to revenge and avenge as a sign of their aggressive masculinity.

Table 5.26: Songs that comprise expressions exuding ruthless retribution

| Artist | Ruthless retribution | Literal Translation | Figurative translation |
|---------|--|---|---|
| Khopolo | <i>Uena moshanyana ea ntsa re o sa tla har'a lona ke mang?</i> | Who is that boy who claims to come and challenge me? | Who is that boy who claims to come and challenge me? |
| | <i>Haeba o teng a phahamise letsoho</i> | If he is there, he should raise up his hand | He must show up by raising his hand |
| | <i>A le kokosetse holimo mehahabo e bone</i> | He should raise it high so that his relatives can eye witness him | He should raise it high so that his relatives can eye witness him |
| | <i>E se re ke motsoerela molala ka tla ka tenoa</i> | So that nobody will come to me complaining that I have strangled his neck | So that nobody will come to me complaining that I have murdered him |
| | <i>Ebile ha eba o teng ke se ke tena ke re a ise lipoling</i> | If he is there I will order him to go to the goats grazing land | If he is around I will order him to go to the goats grazing land |
| | <i>Kapelenyana a li bulele</i> | he should immediately take them out of the kraal | He should immediately take them out of the kraal |

| | | | |
|------------|--|--|--|
| | <i>... a li qhobe li tsoe ka lekhalo</i> |He should lead them to go through the village passes |He should lead them to go through the village passes |
| | <i>'Na le eena re eo kopana khateane</i> | Together we should go and meet at the roaming area | Together we should go and meet at the roaming area |
| | <i>Le ntse le tšoara mathata lilehe ke mo hlabe ka lerumo tlasa lehafi a bothe</i> | You are going to encounter problems the weak one, pierce him under the armpit with a spear | You are going to encounter problems the weak one, pierce him under the armpit with a spear |
| | <i>Empa pele a khaoha le mo faole</i> | Before he dies, castrate him | Before he dies, castrate him |
| | <i>Linokeng ho eena ke batla nepo ea sethunya ea lefifing</i> | In between her thighs I need the darkness gun which never misses its target | I need his penis |
| 'Mantsoaki | <i>Phetlang libono ha ke le tšabe</i> | Show up your buttocks I do not fear you | I do not fear you |
| | <i>Ke nyatsa mantakalatsane khotla</i> | I do not want to see thighs far apart at the <i>Khotla</i> | I want you to sit properly |
| | <i>Ke tlo le totomela thupeng</i> | I am going to thread you on a stick | I am going to murder you brutally like a butcher bird |
| | <i>Le jele photo le bapalla kotsing</i> | You have eaten the most fatty part of tripe and therefore you are going astray | You did not obey some of our cultural practices with regard to food and therefore you are out of order |

| | | | |
|--|--|--|---|
| | <i>Le tenne thithi le tenne khutlela</i> | You have worn a girl utters (<i>thithi</i>), you have worn what does not properly fit on you | You are now a woman |
| | <i>Kobo li nyane le batla ho apesoa</i> | Your blankets are small you need someone to help you with the others cover | You lack enough sexual intercourse skills |
| | <i>Le kena khoaling le ikhautse</i> | You enter the <i>Khoali</i> with unhappy faces | You look sad |
| | <i>Bo-ntate mpheng lerumo Sephaka kea shata</i> | Men give me the spear Sephaka I want to start a quarrel | Sephaka I am stubborn and I am ready to fight you |
| | <i>Ke shatela kheleke tsena tsa ka ha Mojela</i> | I want to start a quarrel with the Mojela music artists | I want to outcompete the Mojela accordion music artists |
| | <i>Boholo ba tsona li ntletse matsoho</i> | Many of them have fully occupied my hands | Many of them are getting out of my hands |
| | <i>Nke ke ka hloloa ke poho e naka le moseka</i> | I cannot be defeated by a bull with a horn hanging downwards | I cannot be defeated by a bull with a horn hanging downwards |
| | <i>Moshanyana ke enoa o o batla ho ntšosa</i> | A none initiate is here trying to frighten me | A none initiate is here trying to frighten me |
| | <i>Manesa mo joetseng a tle koano ke tlo 'mona ke ka mo fineletsa likobo</i> | Manesa tell him that he should come to me so that I can see him because I can | Manesa tell him that he should come to me so that I can see him |

| | | | |
|-------|---|--|---|
| | | strangle him with his blankets | because I can strangle him with his blankets |
| Selai | <i>Ke tl' o le shapa ho fihletse Jesu a khutla</i> | I am coming to whip you until Jesus comes back | I can injure you for years |
| | <i>Le ke ke be la thola phomolo</i> | You will never have rest | You will never have rest |
| | <i>Ha ke ne ke re ha ke le tšabe batho ba Terene</i> | When I was declaring that I do not fear you the followers of the Terene | When I was declaring that I do not fear you the Terene affiliates |
| | <i>'Na le ngoan'a a ka nthunyang ha s' o ka ba a hlaha</i> | the child who will kill me is not yet born | No body can kill me |
| | <i>Le sethunya ha se s' o ka ba se etsoa</i> | Even the gun which will be used to shoot me is not yet designed | No body can kill me |
| | <i>Ke tlo shoa mona ke tsofetse</i> | I will die here when I have reached my old age Let them eat samp almost every Saturday | I will die here when I have reached my old age Let them eat samp almost every Saturday |
| | <i>Ha ba je setampo 'Mala ngoan'aka moqebelo o mong le o mong</i> | They should always lunch on samp on every Saturday | They should have a funeral service every Saturday/ we should kill their affiliates every time |
| | <i>Ke tla le hlahisa bohehlemelo</i> | I will place you at the edge of a cliff | I will murder you |
| | <i>Ke batla ba kholokhothehe</i> | I want them to walk abnormally | I want to seriously injure them |
| | <i>Ke fasitse ka seterete</i> | I have tied them with <i>seterete</i> | I have made their movements |

| | | | |
|--------|---|---|---|
| | | | restricted |
| | <i>Ke le lohetse thapo ea letsiri</i> | I am going to make a <i>letsiri</i> rope for you | I will continue to restrict their movements |
| | <i>Ke tl' o le fasa ka thapo ea lethepu</i> | I will fasten you with a rope made of <i>lethepu</i> | I will continue to restrict their movements |
| | <i>Ke le fase sehlohlolong ke tla lefasa ka la maobane</i> | I will fasten you on the roof of the <i>mokhorro</i> house on the previous day | I will brutally murder you |
| | <i>Ke tla le fasa ke le etsa sekolokoto</i> | I will fasten you and make you <i>sekolokoto</i> | I will murder you brutally |
| | <i>Ke le fase sehlohlolong sa monyako oa ntlo ea mokhorro</i> | I will fasten you on the door roof of the Sesotho house | I will brutally murder you |
| | <i>Ha ke rata nka e chesa</i> | When I wish so I can burn that house (while I have fastened you on its roof) | I will brutally murder you |
| | <i>Nke ke be ka thungoa ke bashanyana</i> | I cannot be gun shot by boys | I cannot be killed by none initiated men |
| | <i>Ha ke tšabe ho ea mabatleng</i> | I do not fear to die | I am ready to die at any time |
| | <i>Ke tla le sotha ke le feneketse</i> | I will strangle and twist you | I will brutally murder you |
| | <i>Ke tlilo a luka metsi Rantšo</i> | I am going to stir water to be muddy | I am going to cause trouble |
| Rantšo | <i>Le tlo khutla le sa noesa</i> | you will go back with your animals thirsty | Your survival will be difficult |
| | <i>Motho ea bolaileng morena Kopano ke tla mo fa 'm'e e be 'm'ae</i> | The person who has killed chief Kopana I will give him my mother so that she can be her mother. | I am going to revenge to the person who killed chief Kopano |
| | <i>Khoeli ea boraro ha e fihla hore ke tšolle mali ke hlatse lerumo</i> | When it is March every year I feel like shedding blood | When it is March every year I feel like |

| | | | |
|--------|---|---|---|
| | | and vomite the spear | killing my opponents by my spear. |
| Letolo | <i>Ke khaole batho litsebe ke ba fetole litholo ba ntse ba phela</i> | I will cut their ears so that they can become deaf while still alive | I will seriously injure them |
| | <i>Letsa phala re bolae ntja tsena ebile ha se Marashea</i> | Blow the whistle so that we kill these dogs as they are not the Russians | Make a sign so that we murder people who do not belong to our group |
| | <i>Ke tla u tsomula sephaka ke se fe lintja U ntse u shebile ha ke potele ea bashanyana</i> | I will pull out your elbow and give it to dogs while you are watching as I am not a simple thing for boys | I will seriously injure you |
| | <i>Phephetso ea lahlisa batho lihlomo</i> | <i>phephetso</i> made people to lose their weapons | <i>phephetso</i> made people to lose their weapons |
| | <i>Ke tlo ba otlala ka letolo</i> | I am going to strike them by thunder | I am going to murder them |

5.27 Retaliating expressions

| Artists | Retaliating songs and lyrics | Literal Translations | Figurative translation |
|---------|--|--|---|
| Famole | <i>...e eang thabeng ea Matelile ke behile sekola sa bokheleke</i> | ...go to the Matelile mountain where I have placed the trophy for the articulate singers | Singers from the Matelile are more eloquent |
| | <i>Moshanyana ea reng a ka</i> | A boy who | I am |

| | | | |
|---------|--|--|--|
| | <i>selata a ke a ee feela o tla fumana selomo se methati e mehlano</i> | claims to fetch it must be aware that it is placed above a cliff which has five levels difficult to pass by | dangerous and no bad who provocations will be seriously injured |
| Chakela | <i>...ke ile (thabeng ea Matelile) ha kea fumana (selomo se methati e mehlano), ke fumane moshanyana ea ofarolo e tšoeu le topo e tala a lisitse lipoli.</i> | ...I went there at the Matelile mountain, I did not find such a cliff but I found a boy in white overall and green gumboots. | ...I went there at the Matelile mountain, I did not find such a cliff but I found a boy in white overall and green gumboots. |

5.28 Masculine roles

Table 5.28 provides data collected from songs and lyrics which are aligned to masculine roles. The roles that are stereotypically performed by each sex in a society are used to determine the femininity and masculinity in most societies. Basotho are not exceptional. In this music this concept is vividly expressed.

Table 5.28 Songs that comprise masculine roles

| Artist | Masculine roles | Translation | Figurative translation |
|-----------------|---|--|---|
| Khafetsa Likhau | <i>Bofutsana bo ntšoa ke ho sebetsa</i> | Poverty is up rooted by working | Poverty is eradicated by employment |
| | <i>Sepheeo sa monna ke ho sebetsa</i> | The main objective of a man is to work | The main objective of a man is to work for his family |

| | | | |
|---------|---|---|--|
| | | | |
| Khopolo | <i>Ha ke makale ha ke rotha mofufutso ka mahafing</i> | I am not surprised that I am sweating in my armpits | I am happy to work hard for my family |

5.29 Mangoela's influence

Predecessors in almost all forms of genre influence the one which follows it. When one listens to the Basotho accordion songs and lyrics the influence of the artists who preceded these artists can be traced. Table 5.29 provides data from songs and lyrics which have the influence of Mangoela's traditional poetry.

Table 5.29 Mangoela's expressions that feature in some Basotho accordion songs selected for the study

| Author | Metaphor | Translation | Praised person | Pg |
|----------|-----------------------------------|------------------------------|----------------------|-----|
| Mangoela | <i>Noha</i> | Snake | Malebanye Potsane | 201 |
| Mangoela | <i>Noha e mohatla o motšo</i> | A snake with a black tail | Malebanye Potsane | 202 |
| Mangoela | <i>Noha</i> | Snake | Malebanye Potsane | 204 |
| Mangoela | <i>Kuena</i> | Crocodile | Lerotholi | 69 |
| Mangoela | <i>Khanyapahali</i> | Imaginary snake | Lerotholi | 69 |

(ii) 5.28.1 Songs that comprise expressions which reflect Mangoela's poetry

| Artist | Poetry | Mangoela | Literal Translation | Figurative translation |
|-----------------|--|---------------------------|---|--|
| Khafetsa Likhau | <i>Khalong la Seperiti ha tla itihela a baleha likahlolo tsa makhooa</i> | Khalong la Seperiti | At the Sprig pass where he committed suicide running away from severe | At the Sprig pass where he committed suicide running away from |

| | | | | |
|----------------------|---|---|--|--|
| | | | English men punishment | severe English men punishment |
| Motlatsi and Thabang | <i>Selala se qhoba pelesa</i> | <i>Selala seqhoba pelesa</i> | The selala, the one who travels with the heavy load beast | The selala, the one who travels with the heavy load beast |
| | <i>Oa Thola oa Raletšabisa</i> | <i>Tholo ha a hlabane oa sututsa pg.66</i> | Tholo is not fighting but it pushes always | Tholo is not fighting but it pushes always |
| | <i>Rumo la hau lea hlaba Le hlaba le patahanya lirope</i> | <i>Rumo la hau lea hlaba Le hlaba le patahanya mengangane</i> | The spear pierces the thighs and makes them one part | The spear injures seriously |
| | <i>Kobotela sa Raletšabisa Letlaka ha le betsoa lea inama</i> | <i>Maama, Sekobotela sa Lekena</i> | Maama, the son of the Lekena | Maama, the son of the Lekena |
| | <i>Le kenya hlooho ka mahafing</i> | <i>Kobotela sa Raletšabisa, tlake!</i> | Fight by also walking low the son of Raletšabisa, the vulture | Fight by also walking low the son of Raletšabisa, the vulture |
| Rantšo | <i>'Mamaririele oa lija batho, Lerumo le hula matsoafo le libete motho a shoa</i> | | Mamaririele of the Lija batho, the spear which is used to pull out the human intestines | Mamaririele of the Lija batho, the spear which is used to pull out the human intestines |

(ii)

| Author | Metaphor | Translation | Praised person | Pg |
|---------------|------------------------------|--------------------|---------------------------|-----------|
| Mangoaela | Leru | Cloud | | 6 |
| Mangoaela | Sefako | Hail | Lerotholi | 67 |
| Mangoaela | Bo ja bo ts'eha ba mariha | * | Nkuebe Letsie | 137 |
| Mangoaela | Tlali-mothoana | Thunderstorm | Peete Ramaneella | 140 |

| | | | | |
|-----------|-------|-------------------------------------|---------------------|-----|
| Mangoaela | Pilo | black powder made of burnt drugs | Peete Ramaneella | 143 |
| Mangoaela | Tlali | Thunder | Lerotholi | 69 |

5.30 Letsema Matšela's influence

Table 5.30 provides data from songs and lyrics which show Letsema Matšela's influence. Matsela in a similar manner like Mangoaela has influenced the Basotho accordion music.

Table 5.30: Songs that comprise expressions which reflect Letsema Matšela's influence

| Artist | Song words | Letsema Mats'ela song words | Translation | Figurative translation |
|-----------------|--|--|--|---|
| Selai | <i>Ke tsamaea ka lefifi le letšo</i> | <i>Ntate ntsamaise tsela ho lefifi</i> | I am walking in the darkest darkness | I am walking in the darkest darkness |
| | <i>Ha ho na khanya</i> | <i>Ho lefifi</i> | There is no light | There is no light |
| | <i>Ke bona ke hlahlathela</i> | <i>Hape ho sebaka</i> | I see myself going astray | I see myself going astray |
| | <i>Kea ipotsa bo ntate</i> | | I ask myself some questions fathers | I ask myself some questions fathers |
| | <i>Ke tla tsamaea ke felle kae</i> | | I will keep walking up to where | I will keep walking up to where |
| | <i>'Mopi oa ka har'a lefats'e o ntahletseng har'a lefaats'e?</i> | | My God why do you abandon me in this world? | My God why do you abandon me in this world? |
| | <i>'Na kea lla Tlhatlha- macholo</i> | | Me I am crying <i>Tlhatlha- Macholo</i> | Me I am praying to you God |
| | <i>Ha ho na ea ntlhakolang meekho</i> | | There is nobody who wipes away my tears | There is nobody who wipes away my tears |
| Khafetsa Likhau | <i>Ha ke batle khanya ke batla lefifi</i> | | I do not seek for light I want a serious | I do not seek for light I want a |

| | | | | |
|---------|---|---|---|--|
| | | | darkness | serious darkness |
| | <i>Ha ke re ngoeli mponesetse tsela</i> | | I do not say the moon should shine for me I need the darkest night in which people get lost | I do not say the moon should shine for me I need the darkest night in which people get lost |
| | <i>Ke batla lefifi la bonka-ntjana ha ke re leeto le tla fela neng ke kene Kanana ke batla Ekhepeta</i> | | I do not seek the end of the journey because I do not look forward for Canaan but I am looking for going to Egypt | I do not seek the end of the journey because I do not look forward for Canaan but I am looking for going to Egypt |
| Khopolo | <i>Moshemane o balehile mophatong</i> | | An initiate has run away from the initiation lodge | an initiate has run away from the initiation lodge |
| | <i>Ke enoa o ka pitiking molotsana</i> | | The <i>pitiki</i> crook | the <i>pitiki</i> crook |
| | <i>O phetela basali taba tsa banna</i> | | He is retelling women male talks | he is retelling women male talks |
| | <i>O balehile a le patsing le ba bang</i> | | He ran away will he was with other initiate gathering some wood | he ran away will he was with other initiate gathering some wood |
| | <i>O utloile ka lephoka moeeng hore habo ho phehiloe bohobe</i> | <i>O utloile ka lephoka moeeng hore habo ho phehiloe bohobe</i> | He sniffed on the air the aroma of the bread and he concluded that his mother has prepared bread | he sniffed on the air the aroma of the bread and he concluded that his |

| | | | | |
|------------|---------------------------------------|--------------------------------------|--|--|
| | | | | mother has prepared bread |
| 'Mantsoaki | <i>Thobala pele ea setsoha mor'ao</i> | <i>Thobala pele ea setsoha morao</i> | The one who sleeps early and wakes up late | The one who sleeps early and wakes up late |

5.31 Historical-Political influence

Table 5.31 provides data collected from songs and lyrics which exude the Historical-Political influence of the Basotho. The songs and lyrics selected for this study seem to have the historical-political influence though it has been twisted to strengthen masculinity. The parts of the songs exemplified below are threshed in chapter six.

Table 5.31 Songs that comprise expressions which show historical-political influence

| Artist | Aspects of political influence | Translation | Figurative translation |
|---------|--|--|---|
| Rantšo | <i>Khang sala moo le joale boo rea tsamaea</i> | Quarrels should be left behind, indeed we are leaving | We are doing away with quarrels in our old political party and decide to form our new one |
| | <i>Likhang tsa khotla</i> | Quarrels at the khotla | quarrels at the where there are men only |
| Khopolo | <i>Hee! Ehlile ke holetse kahar'a 'muso oa lisuoa</i> | Hee! Indeed I grew up in the oppressive governance | Hee! Indeed I grew up in the oppressive governance |
| | <i>Ha ho qaloe ho tsekoa likobo</i> | It is not for the first time that people fight for the blankets (in Lesotho) | It is not for the first time that people fight for the blankets (in Lesotho) |
| | <i>Ntoa ena ha e 'makatse ha e ncha e tšoana le ea khale</i> | This fight does not surprise me as it is not new, it is the | This fight does not surprise me as |

| | | | |
|--|--|---|--|
| | | same as the old one | it is not new it is the same as the old one |
| | <i>Ke hotse mak'honkorese a tseka puso le manaasi a loana a tsekisana likobo</i> | I grew up when the Basotho Congress Party affiliates were fighting for governance with the National affiliates and they were fighting for blankets (colour) | I grew up when the Basotho Congress Party affiliates were on political battle with the National affiliates and they were fighting for being allowed to wear their political regalia freely |
| | <i>Batho ba kutoa litelu ka lisekele ba phela</i> | People were shaven beard with the circles (facility used when cutting grass) | Basoth Congress affiliates were treated cruelly |
| | <i>Hothoe ba utloe ba se be ba Mokhehle</i> | They were ordered not to affiliate with Mokhehle | They were ordered not to affiliate with Mokhehle (the first congress leader in Lesotho) |
| | <i>Le joale lena la bo-'majoale bang ha e sa le ba tšela Mohokare ba e tšetse paqama</i> | Even today people have fled Mohakare through an informal gate | Even today there are people who fled Lesotho due to the political instability |
| | <i>Ha Mathebe e tla cha joaloka sotoma</i> | When Mathebe burned like Sodoma | When Mathebe was seriously covered by flames |
| | <i>Kea tšaba 'muso oa manaasi</i> | I fear the | I hate the |

| | | | |
|--------|--|--|---|
| | | governance of the Nationalists | governance of the Nationalists |
| | <i>Kobo e khubelu oa tseba e ne e lometsa</i> | Red blanket you know was harsh | During their reign (Nationalists), Basotho Congress Party affiliates were not allowed to wear their blanket regalia |
| | <i>E hlaba e hana mahetla</i> | It was piercing and refused to stay on the shoulders | During their reign congerers affiliates were not allowed to wear their blanket regalia |
| | <i>E iqhoaholla e hana lemao</i> | It was unpinning itself as it refused the safety pin | It was considered unlawful hence those who dressed it were tortured |
| | <i>Tse ling tsona ha e sa le li bolla malumeleng</i> | Some of the (red blankets) have been hid in the holes near the rivers and they have rotten there | The Basotho Congress Party affiliates were not free to wear thie regalia |
| | <i>Ha ke na leshano ke bua 'nete.</i> | I do not lie I speak the truth only | I am telling nothing but the whole truth |
| Lekase | <i>Lemong sena le ntumelle ke le tlatlape</i> | This year allow me to oppress you | this year allow me to oppress you |
| | <i>Ha se hobane ke le hloile</i> | It is not because I hate you | It is not because I hate you |
| | <i>Che le mehaeso</i> | But no, you are one of my relatives | But no, you are one of my group mates |
| | <i>Ke ntse ke le rata feela ho teng ke lauoel</i> | I still love | I am trained to |

| | | | |
|--------|---|--|--|
| | <i>bokhopo</i> | you,however, it is just that only that I have been commanded to be cruel | be cruel |
| | <i>Ke lauo e bokhopo ke holisitsoe ke 'muso oa litlatlapo</i> | I grew up in the oppressive governance which instilled in me serious cruelty | I grew up in the oppressive governance which instilled in me serious cruelty |
| | <i>'Na mali kea nyantse ke sa le lesea</i> | I sucked blood when I was young | I grew up in the violent environment |
| | <i>Ha kea nyanya tami ke nyantse mahloele</i> | I did not suckle a milk bottle instead I sucked coagulated blood | I did not suckle a milk bottle instead I sucked coagulated blood |
| | <i>Ehlile ke busuoe ke Mebuso a likhoka Khopolo</i> | Truly I was governed by the oppressive government | Truly I was governed by the oppressive government |
| Letolo | <i>Leabua le Mokhehle ba tsekisana likhetho</i> | the former Prime Ministers: Leabua and Mokhehle were fighting over the winner of the Lesotho's elections | the former Prime Ministers: Leabua and Mokhehle were fighting over the winner of the Lesotho's elections by then |
| | <i>Ke ha moroallo o tla kena Lesotho</i> | This was when Lesotho had a great flood | This is when there were serious political instability |

5.32 Biblical influence

Table 5.32 provides data collected from songs and lyrics which show the influence of the Bible. Some of the songs and lyrics selected from the present study seem to have the Biblical influence

as it happens that one genre may have the influence of the other, The Basotho accordion music is not exceptional in this regard.

Table 5.32: Songs that comprise expression which show Biblical influence

| Artist | Biblical verses | Song words which reflect Biblical influence | Translation | Figurative translation |
|---------------|---|--|--|--|
| Khopolo | <i>Motho e mong le e mong o tla balloa kahlolo</i> | <i>Mong le mong o baletsoe likahlolo</i> | Each and every one is given his punishment | Each and every one is given his punishment |
| | <i>Mosali o ahlotsoe ka pelehi</i> | <i>Mosali ke ha a tla ahloloa ka pelehi</i> | A woman was punished by painful labour | A woman was punished by painful labour |
| | <i>Monna o tla phela ka mofufutso oa phatla e a hae</i> | <i>Monna a ahloloa ka Mosebetsi Ke ka hona ke le bonong ke qetha mofufutso</i> | Man was punished by heavy work The reason you see me having much sweat on me | Man was punished by heavy work The reason you see me having much sweat on me |
| | <i>Noha ho itsoe e tla hosha fatše ka mpa</i> | <i>Noha e tla hohoba ka mpa fatše</i> | A snake will crawl on its belly | A snake was punished by crawling on its belly |
| | <i>Noha e tla fetoha sera sa motho</i> | <i>Noha ho itsoe e be sera ho motho</i> | A snake has been instructed to be an enemy to human beings | A snake has been instructed to be an enemy to human |

| | | | | |
|--|--|--|--|---|
| | | | | beings |
| | <i>Ke holisitse bana empa ba ikhantselitse 'na</i> | <i>Ke holisitse bana empa ba ikhantšetsa 'na</i> | I have raised my children who turn to disobey me | I have recruited accordion music artists who in the end have turned against me |
| | <i>E mo nanyetse e mo lome serethe</i> | <i>E mo nanyetse e mo lome serethe</i> | It has to bite human beings on the heel | It has to bite human beings on the heel |
| | <i>Motho a e potlakele a e pshoatle lehata</i> | <i>Motho a e potlakele a e pshoatle lehata</i> | Human beings are instructed to brake its head | Human beings are instructed to brake its head |
| | <i>Joale e nyofehile e loetse ntoa makaoteng</i> | <i>Joale e nyofehile e loetse ntoa makaoteng</i> | At the Mafeteng the fight is hot | At the Mafeteng district it is extremely violent |
| | <i>E bolaea linoha le batho</i> | <i>E bolaea linoha le batho</i> | It kills the people and snakes | Almost every family encounters murder of their family members and relatives |
| | <i>Makaota re falimehe ho</i> | <i>Makaota re falimehe ho</i> | The Makaota, we | The |

| | | | | |
|----------|---|---|---|--|
| | <i>thata tselang ea pina</i> | <i>thata tselang ea pina</i> | have to be careful as in the music industry things are tough | Makaota, we have to be careful as in the accordion music industry things are tough |
| | <i>Ke holisitse bana empaba ikhantšelitse 'na</i> | <i>ke holisitse bana empaba ikhantšelitse 'na</i> | I have developed my children but they are now turning against me | I have developed the skill of playing accordion music in other people but they are now turning against me |
| Mahlanya | <i>E se e ka le ke ke la chaba</i> | <i>E se e ka le ke ke la chaba</i> | It is like the sun in the next morning could not rise and shine | It is very violent |
| | <i>Eloi, Eloi la'masabakathane</i> | <i>Ha ho na motho eantšusang Eloi</i> | The is no body who helps me, God | The is no body who helps me God |
| | <i>Ke le felleng</i> | <i>Ke le felleng</i> | I am in the desert | I am at the place where there are too many problems |

| | | | | |
|------------|--|--|--|---|
| | <i>Ha ke na motho ea ka nthusang</i> | <i>Ha ho na motho ea nthusang</i> | There is no one who comes to my aid | There is no one who comes to my aid |
| | <i>Ke le felleng</i> | <i>Ke le felleng ha ho na khoro</i> | I am in the desert, I have no way to escape | I am in the desert, I have no way to escape |
| | <i>Seli la ka mponesetse tsela</i> | <i>Molimo mponesetse tsela</i> | God light my way | God help me |
| 'Mantsoaki | <i>Mehlang ea bofelo basali ba supileng ba tla itšoarella ka monna ka le mong</i> | <i>Basali ba supa ba tla itšoarella ka monna ka le mong</i> | At the end of times, women will hold on one man | At the end of times seven women will hold on one man |
| Letolo | <i>Ho lehlohonolo bafu ba shoetseng moreneng, tlohong ho 'na lona ba khathetseng</i> | <i>Ho lehlohonolo bafu ba shoetseng moreneng, tlohong ho 'na lona ba shoetseng moreneng,</i> | Blessed are those who die while they are clean, come to me those who die clean, come to me you who are tired | Blessed are those who die while they affiliate to the <i>letlama</i> group, |
| | <i>Tlohong ho 'na lona bohle ba imetsoeng</i> | <i>Tlohong ho 'na lona ba apereng kobo tsa matlama</i> | come to me those who wear the <i>letlama</i> regalia | come to me those who wear the <i>letlama</i> |
| | <i>Ho malimabe eo khopiso e tlang ka eena</i> | <i>Ho malimabe letsoho le bolaileng motho ka sethunya</i> | Unfortunate is the hand which kills with a gun | Unfortunate is the person who used a gun to murder the |

| | | | | |
|--|---|--|--|---|
| | | | | Letlama affiliates |
| | <i>Moea o re e! ba phomole mesebetsing eaphomole mesebetsing bona</i> | <i>Moea o re e! ba tlohong ho 'na lona ba likobo tsa matlama</i> | The spirit says yes as you will have a rest you who wear the letlama regalia | The spirit accepts that the late Letlama affiliate will have eternal life |

5.33 Nicknames

Table 5.33 provides data collected from songs and lyrics which refer to nicknames aligned to masculinity. The preceding chapter has threshed nicknames as a concept employed in different situations including masculinity. In the songs and lyrics selected in this study artists have employed nicknames to strengthen their masculinity.

Table 5.33: Songs that comprise nicknames

| Artist real name | Nickname | Literal Translation | Figurative translation |
|-----------------------|------------------------------|--|--|
| Khopolo | Lisua | Old grievances revived by a new quarrel | Old grievances revived by a new quarrel |
| | Qomatsi | Political instability | Political instability |
| Lehlohonolo | Mahlanya | Lunatics | Lunatics |
| Rethabile Mokete | Mosotho Chakela | Real Mosotho-not influenced by the western culture | Real Mosotho-not influenced by the western culture |
| Bereng Matiase Majoro | Lekase | Coffin | Coffin |
| Maketsi | Rantšo | The father of the darkness | The father of the darkness |
| Ramaru | Letolo | Thunderstorm | Thunderstorm |
| | Lepheeo (Lepheeo la nonyana) | wing, wing of a bird | wing, wing of a bird |
| Lephatšoe Lebajoa | Selomo | Cliff | Cliff |
| Selai | Sephaka | Shoulder blade | Shoulder blade |
| Motlatsi and Thabang | Molisa oa poho | Bull's herd boy | Bull's herd boy |

| | | | |
|-----------------|-------------------|-------------------------------|--------------------------------------|
| Teboho | Famole | To flare nostrils | To flare nostrils |
| Taemane | Mohale oa lioling | The hero of the Lioling | The hero of the Lioling |
| Puseletso Seema | 'Maitšokolele | The mother of one self vendor | The one who survived by hard working |

5.34 Acquisition

Table 5.34: Songs that comprise expressions which show acquisition

| Artist | Acquired brutal activities | Literal translation | Figurative translation |
|---------|--|---|---|
| Rantšo | <i>Ke hotse ka thata</i> | I grew up in difficulties | I grew up in difficulties |
| | <i>Kea loana</i> | I have fighting skills | I have fighting skills |
| | <i>Ke holetse masimong</i> | I grow up in the fields | I grow up in the fields |
| Khopolo | <i>Ha makula a ntse a khaba ka liretlo. Ke ha ke ntse ke utsoa letsoho ha le utloa ke re ke holetse 'musong oa liretlo ke qaphile ka mali.</i> | When Indians were famously known about the ritual murders, it was then that I was copying when you hear me indicating that I grew up in the ritual governance and I once licked blood | When Indians were famously known about the ritual murders, it was then that I was copying when you hear me indicating that I grew up in the ritual governance and I once licked blood |
| | <i>'Na ha ke s'o re likoata le bangata.</i> | Me I have never complained that you <i>Likoata</i> are many | I am not afraid of you even if you come in numbers when I am alone |
| | <i>Kopanyang menyako ena e le be leshome,</i> | Come together in tens and become one person | Come to me as a group of tens |
| | <i>Le iketse monna e motenya ea selehe</i> | Make yourselves one big weak person | Employ weak strategies |
| | <i>Le tle le bone ha le lemalla Thaba-Mahlanya</i> | Watch out and see when you get badly injured at Thabana-Mahlanya | Watch out and see when you get badly injured at Thabana-Mahlanya |
| | <i>Khomo ea lefisa ba e fetotse matšoa</i> | the cow of the <i>mafisa</i> they have changed its tattoo marks | They have reshaped his attitude |
| | <i>Monoana ona oa ka oa bosupa kea tseba ha o so mphoqe, ha o supa motho a inahane ha o khutla bomo liqhoma</i> | My pointing figure is always right, when it is pointing at one, such a person has to think twice as when it comes back the bombs will explode | I am very dangerous and skilled at shooting |

| | | | |
|--|---|--|---|
| | <i>Khomo ea lefisa banna ba e fetotse matšoao</i> | Herd boys changed its tags on the way | My opponents have negatively influenced my character |
| | <i>Ke ne ntse ke se motlatlapi</i> | I was not the oppressor | (before they could reshape my character) I was not the oppressor |
| | <i>Balisa ba e tšoaile tseleng ba e fetola matšoao. Ke ne ntse ke se motlatlapi. Ha se ka boomo empa feela naha thote e ntlhahile lesumatha</i> | I am like this as I have been changed by experiences | I am very cruel now, I have been reshaped by experiences |
| | <i>Ke ka hona le bonang ke le tlatlapa...</i> | This is the reason why I am like this | This is the reason why I am inhumane |
| | <i>Ntja e loma ke ho phephetsoa</i> | a dog bites as a result of being trained like that | You trained to acquire cruelty attitude |

5.35 Comparison of artists' choice of themes that relate to masculinity

On comparison, the rate at which the selected artists show the notion interested by the present study is different. There are those artists who have shown aggressive masculinity while others reflect a moderate one.

Figure 1

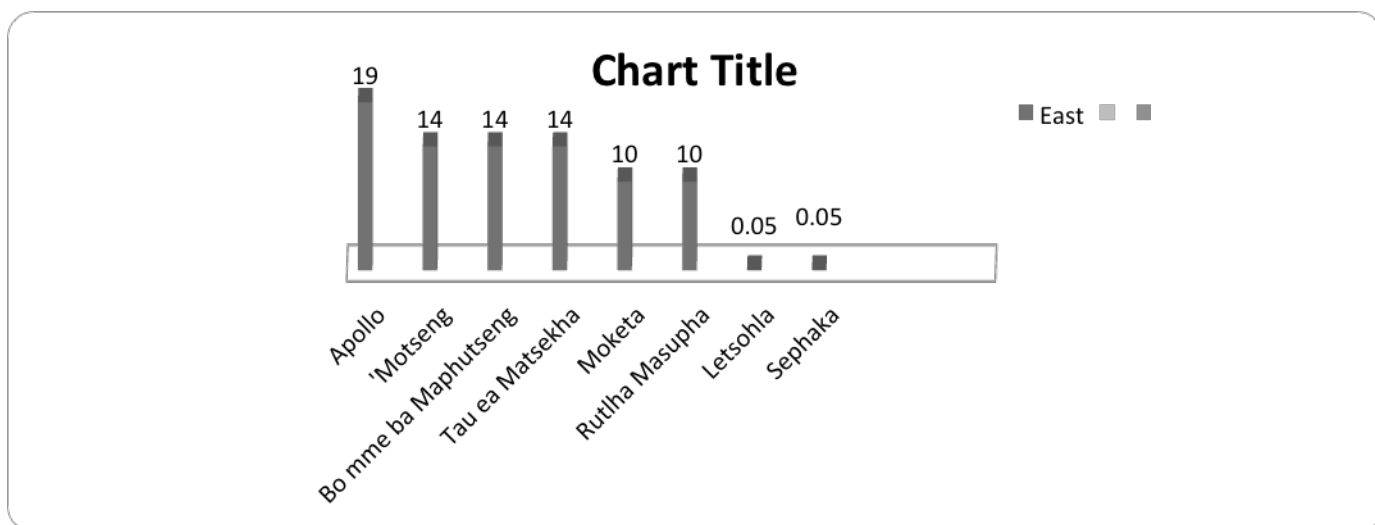


Figure one above comprises of artists who exude masculinity though it is at the moderate level.

In figure 1 above, 20% of these artists in this figure come from the central while 80% of them originate in the North. Those are Apollo who scored 19%, Moketa who scored 10%, Rutlha Masupha scored 10%, Tau ea Matšekha with 10% and Letšohla with 0.05%. It is in this figure that the study observes that though masculinity can be traced across the regions selected for the study: the South, the Central and the North, artists from the North demonstrate moderate masculinity.

Figure 2

In figure two below, the artist who has more scores shows that he is highly inclined to the theme of Masculinity. When one listens to Khopolo’s music and lyrics, the chances of getting no flavor of masculinity are unquestionably zero. However, in the selected songs and lyrics, there were no use of the Basotho folklore, idea of dislocation and the Mangoaela’s influence. In the same theme, ’Mantsoaki is very close to Khopolo as he has scored 81% while Khopolo has scored 86%. Above average we have Selai and Khafetsa Likhau who have scored 62% on this theme. Others have scored below average. It should be noted that the rating is done on the basis of the songs selected for the study only.

Figure 2

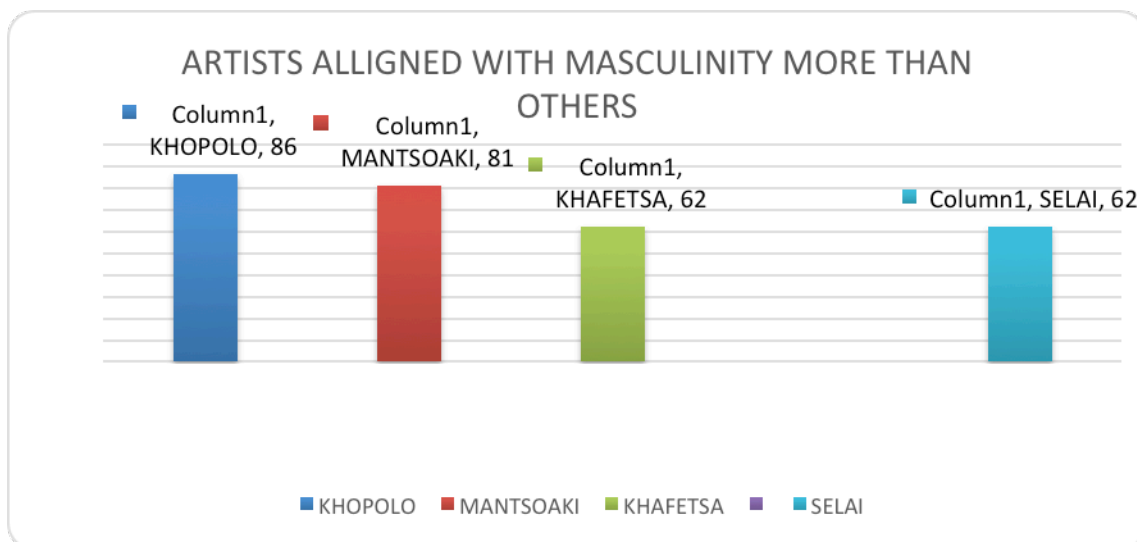


Figure 3 below communicates that among the twenty-four artists selected for the study, four of them exude aggressive masculinity as they have above fifty percent in the artists and themes alignment check process. It is through this process that the researcher will be able to respond to the research question as to which part of Lesotho seems to have more artists whose songs and lyrics comprise aggressive masculinity. The response to this question is provided in the next bar chart.

Figure 3

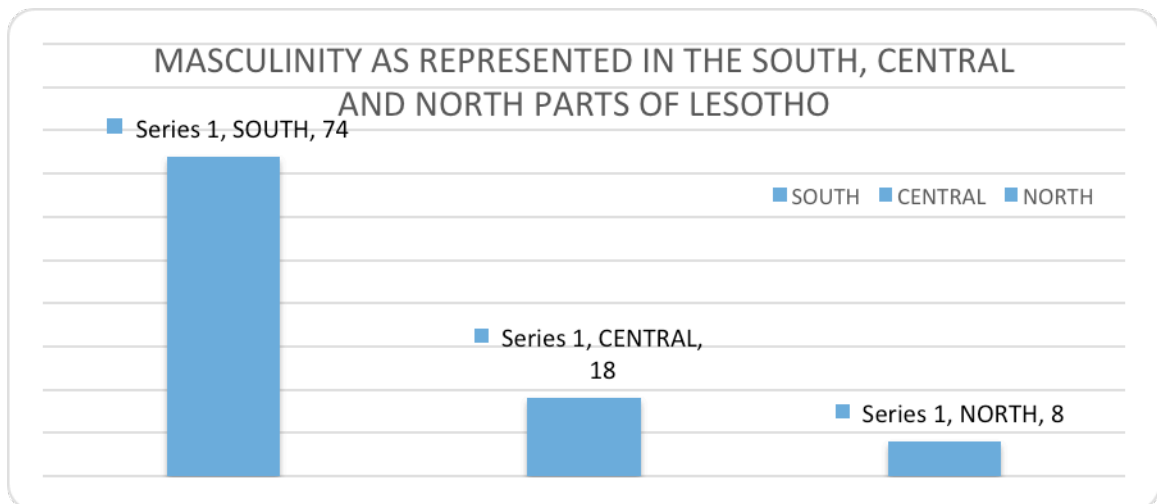


Figure 3 above shows that the south part of Lesotho has artist whose music and lyrics convey aggressive masculinity in comparison with the central and north part of Lesotho. However, the central though less than the south is a little bit higher than the north. The North part of Lesotho is far below average in its alignment to the theme that the present study had interest. The above figure provides the findings on the bases of the regions and the eras that the study had categorized data. The first table shows the artists who have more percentage in the theme of masculinity in their songs and lyrics.

Figure 4

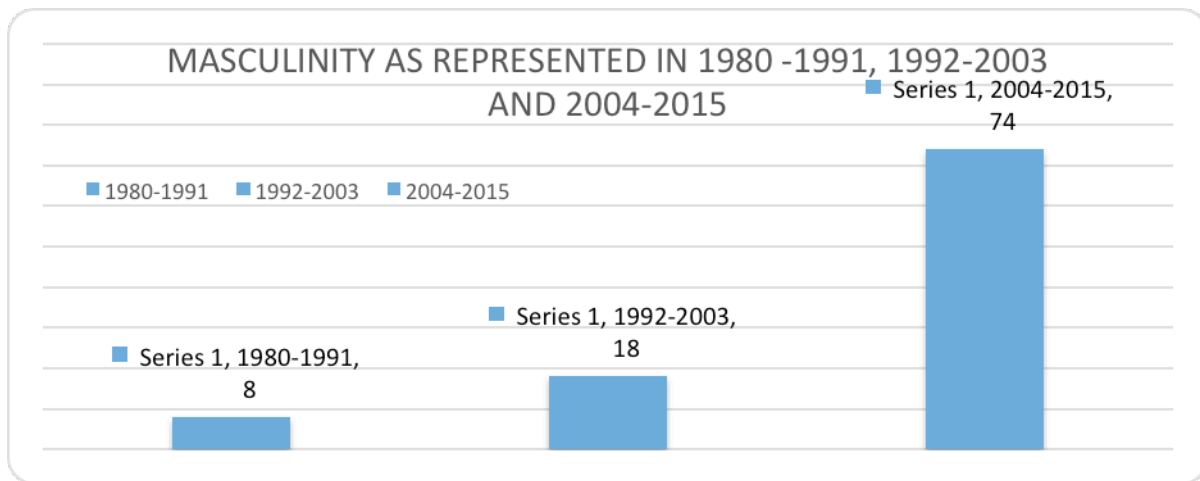


Figure 4 shows the selected eras for the study. In the 1980-1991, the theme of masculinity was moderate as compared to the years 1992-2003. However, the theme of masculinity in the years 2004-2015 is highly aggressive as compared to the years 1980-1991 and 1992-2003.

5.4 CONCLUSION

This chapter has presented data for the present study. Data is in categories and these categories are constructed on different sub-themes of masculinity. The chapter has also shown the artists whose songs and lyrics communicate the notion of interest. The chapter has further compared the selected artists in order to come out with the artist who shows aggressive masculinity more than others. It further shows the part of Lesotho which has more aggressive masculinity than other parts. Lastly, it reflects the degree at which masculinity is per era as the study had intended to find out the development of masculinity among the Basotho accordion music from 1980-2015.

CHAPTER 6

ANALYSIS AND DATA DISCUSSION

The previous chapter dealt with the methodology of this study. This chapter focuses on the analysis. Basotho accordion music that the study mainly focuses on belongs to the following groups: *Seakhi*, *Terene* and *Fito*. According to Khanyetsi (2016) and Thelle (2016) *Seakhi* is a Sesotho word which is used to name the Sesotho *mohobelo* (adult male dance). The *Seakhi* artists are conversant with the *lifela* (traveller's poetry) and *lithoko* (traditional poetry). In their music, there is a minor use of a chorus which its message is expanded in the long *lifela* and *lithoko*. In their music they usually caution each other to sing the *makhele* and *lesholu* and not to repeat the message of the chorus but to be careful to expand on it. They emphasise this by using the Sesotho expression which says “*ho pheta lifela ke ho senya cassette*” (to repeat the chorus in the poetry is to spoil its expressiveness).

According to Thelle (2016) *makhele* is another type of *mangae*, though unlike the Sesotho, *senotši*, *setšekha* and *sekaota*, it can be sung in two styles depending on the articulateness of the group leader (*motšoara-teu*). Those two styles are *makhele* and *Lesholu*. *Makhele* start with a chorus as already indicated while *lesholu* from the onset, the stirring (*motšoara-teu*), narrates his *lifela* (travelers poems) or *lithoko* (traditional poetry). Thelle (ibid) continues that when the group leader is fluent in the *lifela* (travelers poetry), there is no need for turn taking. In his words, Thelle (ibid) says: “*Ba tsebi ba lifela kapa lithoko ke bangoli ba libuka ka leleme*” (those people who are fluent in *lifela* and *lithoko* are book writers with their tongues). What Thelle means is that in one song in the style of *makhele* or *lesholu*, the stirring will have produced ‘books’ for he will have been able to express the social, political, religious, economic and cultural issues. Besides, he will have used figures of speech, imagery of different types and idioms and proverbs. In that way he will have produced what can be found in a written text though he has done it with his tongue. Thelle concludes that those masculine characters with the knowledge of the *lifela* and *lithoko* and do not need to make turn takings or a brief chorus and sometimes do not need a support of the chorus is a real masculine character. For Thelle, to narrate the *lifela* or *lithoko* is considered as undisputed masculinity among the Basotho. Borwa

(1952) of the heroic poetry says: “it (poetry) works in condition determined by special conceptions of manhood and honour....”

Terene (*ha e tlale*- a train must be fully seated) and *Fito* (*ha e tlame*- people must regroup) are Sesotho expressions which are used by Basotho accordion music artists to call for more followers. Their chorus is a bit longer than the *lifela* in most cases. In some instances, they narrate their stories by talking and sometimes making a drama in the song as a style to tell out a story. However, their songs and lyrics still have the flavour of masculinity. Apart from these three groups, the study has included other groups as its intention is to understand the thematic development of Masculinity among the Basotho in accordion music of the artists from the South, the Central and the North. Therefore, it has also included other artists who are famously known as *lipoho tsa Bochabela* (Bulls of the East). Data for discussion is based on the following Basotho accordion music artists and their groups: *Seakhi*- Khopolo, Lekase, 'Mantsoaki, Sephetho, Selai, Rants'o, Phehello, Motlatsi and Thabang, Mahlanya, Khafetsa Likhau, Sephetho, Keketso Mathula and Selomo while *Terene*- Famole, Chakela, Lehlanya and *Fito*- Letolo and the bulls from the East: Apollo, Letšohla, Taemane, Phoka and Moloisane, Tau ea Matsekha and Tau ea linare and the female artists are 'Motseng and bo-mme ba Maphutseng.

The *Seakhi* group is famously known by the blanket called *letlama* which is its regalia. This group has recently splitted into those who wear the black *letlama* and those who wear the red *letlama* regalia. In their composition, they usually refer to this regalia. Those who wear the black *letlama* as their regalia claim that the black colour symbolizes their mourning for the death of the late Basotho accordion *Seakhi* artist, Rantšo. Among the Basotho, black clothe is popularly used as a symbol of mourning after the burial of the deceased. Therefore, the study surmises that the idea of black *letlama* emanates from this popular Basotho culture. The wearing of the black *letlama* is popular for the Mafeteng *Seakhi* accordion music artists and their affiliates. The *Seakhi* artists are also popularly known by their reference to Thaba-Mahlanya (A mountain at their home area in the Mafeteng district). Reference to a mountain is very important among the Basotho with regard to masculinity. For masculine characters, mountains are an excellent area for animal grazing. Besides, this is a wild area where hard life is encountered. For Basotho men a real man has to survive in hard conditions to proof his masculinity. It is also very important in

that it is far from women where men can have their secretive talks freely without fearing to be heard by women and children. Another important aspect of the mountain among the Basotho is where initiation practice is performed. Initiation practice is the passage rite which marks the end of boyhood and beginning of manhood. It is not surprising therefore to hear the mention of mountains in this genre.

The red *letlama* is popularly associated with 'Mantsoaki and his affiliates as his group regalia. The red *letlama* is said to symbolize the blood *letlama*. They are also known as *phula- bobete* (Blood valley). This study is informed that *letlama la mali* (blood *letlama*) is a slogan through which affiliates vow to always fight in order to shed blood. 'Mantsoaki and his follows have a popular reference to Tlhanya-Masoleng (A mountain at his home area which is in the Mophale district in Lesotho). It is important to note that the two splits make a strong reference to the mountains in their home areas. In their expressive lyrics, they indicate that their home mountains can 'fall' if they can be defeated in the music industry as well as in the physical war they may encounter with their enemies. Reference to a mountain as a form of empowerment is not peculiar to this genre. It can also be traced back in the Old and New Testament. According to the Bible diary (2017:unnumbered) in the Biblical literature, there is something mystical about mountains. These are places of celestial encounters. Abraham offered his son Isaac on a mountain and encountered God's intervening grace there. It continues that God appeared to Moses twice on a mountain. Jephthah's daughter was asked to spend some time of solitude at the mountain. In the gospel, Jesus goes up the mountain where he is transfigured, Matthew 17:1-21. It can be observed that a reference to a mountain in the Bible is very important. In a similar manner, among the masculine characters in the Basotho accordion music, reference to a home mountain bears a high degree of significance.

The other artists selected for the study are Tau ea Matšekha and Rutlha Masupha. These are artists of the 1980's who do not belong to the above-mentioned groups as most of its artists are veterans in the Basotho accordion music arena. Phafoli (2009:53) refers to them as the first ones in the metamorphosis of Basotho accordion music. Phoka and Moloisane (from one band) and Lets'ohla who seem not to belong to the above categories are also included in the present study. However, they are famously known as *lipoho tsa bochabela* (bulls of the East). 'Motseng and

bo-mme ba Maphutseng as female artists are also incorporated in this study to justify that masculinity is not about males but rather a socially constructed aspect in societies including the Basotho. According to Khotso (2010) what males are capable of doing even females can do, and what females can perform, males too can execute. Khotso (ibid) continues that masculinity studies should not leave out women because by so doing, it will be like all men have the same character traits while all women also have the same attributes.

It is very important to note that the Basotho accordion music artists present human experiences in a poetic manner not necessarily factual information, Phafoli (2009:184). Phafoli (ibid) continues that the poetic licence allows the use of none factual creativity. Phafoli states: “This is characteristic of our accordion artists, the realities they present in their music are not the scientific truth, but truth highlighted in a poetic manner to suit one’s goal.” What can be generally understood from Phafoli is that artists create their poems to portray the experiences and the life of the Basotho at large. Phafoli continues “...as it is described, the African music is sensitive to a wide range of influences and capable of assimilating them to their own life.” Having accepted the above information, it should be noted that the selected artists in this study may have actually created their songs and lyrics to express the experiences of the Basotho in general not necessarily that what they sing about is their experiences alone. This fact is evidenced by most artists who sing about the political era during the reign of the Basotho National Party which ruled before they were born in the 1970’s but because they have learned the political history of the Basotho, formally or informally, they sing about it as if they were there and personally experienced its said oppressive systems. While in actual fact they were not there. Therefore, the analysis to follow should not be considered personal but it should be regarded as the analysis meant to understand the thematic development of masculinity being traced in the content of the selected artists’ songs. However, the content of these songs as viewed by other scholars has created problems among the Basotho.

According to Monaheng (2014:1), *Famo* or Basotho accordion music has both the positive and negative impact on both the artists and the Basotho society life. On the first hand, it has contributed in the success of the artists in the music industry: they are famous and have the economic potential.

They have constructed good homes and they have bought cars. Others have businesses such as supermarkets and bottle stores. Among the Basotho, having a good home and a car is a sign of financial potential and economically stable. According Molupe (2017:10), though specifically referring to Lekase, one of the Basotho accordion music arts, *famo* music makes artists insanely popular. An examination of studies of this music clearly indicates its contribution to the lives of the Basotho. In their explanation of this music, scholars have indicated its prowess and its status in relation to entertainment. In trying to understand their studies one finds that this music has a high social status among the Basotho. A closer eye to this music finds out that most artists have high composing skills. Their songs are full of content and can be used to inform departments such as education, politics, religion and arts and culture and many others. Nevertheless, Monaheng (ibid) continues that this genre has promoted a long standing feud among the artists as well as its affiliates in and outside Lesotho. Their hostility is extended to other countries. Most of these artists and their followers reside in the Republic of South Africa. Monaheng (ibid) rightly points out that there are many deaths of both artists and their affiliates which started for many years and with years the rate of deaths associated with them escalates in the present. Tampane (2015:1) concurs with Monaheng (ibid) that *famo* has claimed dozens of lives since 2009. However, as the issue of who is killing who is very sensitive, the present study will not go as far as that. The fact is that, as Monaheng puts it:

The music scene has had its fair share of the conflict: at different points in time different musicians and their groups have been involved in some sort of verbal showdowns to defend their reputation, honour and musicianship.

In response to the violence that Monaheng and Tampane (ibid) claim to be incited by this music, Chakela (2015:1) says: “*Famo* is not gospel music, and people should not expect us to produce those kinds of songs.” In line with what Chakela says, Kunene (1971:2) indicates that men will seek praise and honour by deliberately risking their lives and take pleasure in the thrill of the close brushes they have with death. In this music, artists enjoy talking about their deaths and the deaths of others more than any other thing hence why Chakela avers that *Famo* is not gospel music which artists sing about concepts such as love and mercy. Khafetsa Likhau (one of the Basotho accordion music) sings “*’Na ha ke tšabe ho ea mabitleng...*” This expression means

that he is not fearful of his death. Therefore, the question is, can he be fearful of another person's death when he is not dreadful of his own death? For Kunene (1971:3) "Heroic poetry is more likely to grow out of, and flourish in, conditions of life which constitute an ever-present challenge to the valour of men." He continues that in the heroic poetry, the following themes emanate:

- (a) Frequent wars, battles, and skirmishes;
- (b) Frequent encounters with wild beasts;
- (c) Frequent hunting expeditions;
- (d) Frequent cattle raids
- (e) Generally, the presence of any source of danger to life.
- (f) Ability to cope with hostile environment
- (g) To come into close contact with the source of danger
- (h) Engage in hand to hand with spear or bow and arrow, which bring a man physically close to the adversity and as such reduce his margin of safety to the barest minimum.

The selected artists in this study, as it is already indicated were once herd boys, and herd boys are warriors, their songs and lyrics are full of almost all the aspects listed above which makes it different from the gospel music. *Famo* or accordion music has the aspects of the Basotho *mokorotlo*. According to Kunene (1971:5), Basotho had war songs, sung when the armies left for war. These songs were to stir the war spirit and feelings of the warriors. The content of the *mokorotlo* made war a noble thing and death in the heat of the battle something of no personal consequence but for the glory it brought to the fatherland, Kunene (ibid). Kunene (1971:6) states: "*Mokorotlo* has an inconceivable grandeur, even in peace time, its vibrant sounds move men...because of the effect it produces on those who hear it or sing it." The Basotho accordion music artists, like warriors and herd boys, seem to develop the fighting spirit when they sing and narrate their lyrics. This music, like the *mokorotlo*, its vivacious sounds accompanied by expressive lyrics, moves the artists into war like behaviour. For in their experiences as herd boys they fought among others for the flank of a mountain to show their bravery, Hlalele (2016). The fighting spirit continues to grow even when they have joined the accordion music arena.

Despite this fact stated above, according to Khotso (2011), these artists need to be helped by singing and recording after professional language and culture editing is exercised in order to assist them not to record songs and lyrics which express aggressive and violent expressions. Khotso (ibid) maintains: “They (Basotho accordion music artists) have liberty to sing about anything and anyhow they want to sing about it as music has poetic licence.” However, intervention measures must be taken in order to help these artists as in this music, artists are eloquent on relating their past, present and future intentions. In their songs, intertwined with lyrics, they relate their experiences which are dominantly masculine. They are also conversant with their masculine language and culture. In their songs and lyrics, the masculine games of the Basotho are used to express the artist’s strength, power and bravery. Their masculine experiences at different institutions help them to express what they are and what they intend to be in the future. Their knowledge of fauna and flora is in their finger tips hence their appropriate use of it in the context that they use it. As already indicated in the previous chapters, Phafoli (2009) rightly points out that the Basotho accordion music has values: economic, religious, political, educational and cultural. Conversely, for the purposes of the construction of a human society, something has to be done in this genre.

It is also important to highlight that music is another form of communication. Music should not only be considered as a form of entertainment. Music like other forms of communication expresses “the person, participants in their dynamism and somehow is efficacious,” The Dictionary of the Biblical Theology (1988:246). Music like speech has quality. It reflects honor or confusion upon the singer. It can influence both life and death as evidenced in the Basotho accordion music in the twenty-first century. According to the above-mentioned dictionary, speech is a touchstone by which a man’s worth can be tested. In a like manner, music can be used to find out the attitude and the values of the artist. For the Dictionary of the Biblical Theology (1988:246), “It is known that the masters of wisdom inculcated good use of speech.” In Sesotho, this quote can be interpreted as *khomo e tšoaroa ka linaka, motho o tšoaroa ka lipuo* (speech tells all about a person.) It is through the songs and the lyrics of the singers selected for the present study that the researcher will be in the light of the communication made by the artist. Therefore, the purpose of this study is to find out, from the songs and lyrics of the selected artists, how the theme of masculinity has been developing in this genre from 1980’s to 2015’s

and what is it that can be done in order to reshape it in such a way that it is conducive for the Basotho society.

6.1 Analysis

Generally, masculinity is regarded as one of the strong pillars of a society. It is through the analysis of some of the Basotho accordion music songs and lyrics that one learns that there are some hiccups in the portrayal of masculinity that need to be straightened in order to make this genre fully contributory to the development of the Basotho as the Basotho accordion music artists are part of a whole (the Basotho society). According to Functional-masculinity approach, a whole is made up by its parts. The functions of males in the society determine who they are. It is through the assessment of the male roles in a society that a critic can be able to understand their masculinity. Therefore, it is very crucial to straighten up the function of men among the Basotho for the development of the Basotho society. Mokuku (2011) avers that development in every society is augmented by considerations to its norms, customs, traditions and institutions; therefore the present study is concerned about the positive thematic development of the Basotho accordion music. This intention is in order to help in the reshaping of masculinity for the construction of a human society as this genre exudes negative masculinity.

Consequently, this part of the study analyses the songs and lyrics of the selected Basotho accordion music artists to find out how the language and culture reflected in their music reflect masculinity and its development. As Wood (2007:89) points out, masculinists are fascinated by male language and the culture that portrays them, the present study focuses on male language and the Basotho culture where the artists emanate. When listening to the Basotho accordion music, one learns that the language and culture of the Basotho radiate masculinity. This part therefore, reflects how artists' use of language and culture emulate masculinity as the categories below illustrate: bravery, aggression, authoritative, impertinence, adventurous, ambitious, competitive, dominant, independent, self-confident, knowledgeable, atrocious, and inhumane and negativity towards women.

Analysis will adhere to the following pattern:

- Through Masculinity theory: the researcher will analyze the language and the culture of the artists as they are meaningful in a Masculinity perspective;
- Scrutinize individual artist to find out how he is intimately linked to the social and cultural discourses;
- Explore the psychological implications of the depiction of artists in the selected text;
- Through Hegemonic masculinity: the researcher will try to understand the Basotho own ways of constructing masculinity;
- The critic will understand the stereotypical masculinity among the Basotho;
- To find out whether the masculinity that is heard in Basotho accordion music is the thematic development of traditional masculinity.
- Through Functional masculinity: the researcher will attempt to find out how masculine characters are expected to behave in the Basotho society;
- To attribute tasks that a masculine character externally shows in the Basotho society that qualifies him into masculinity;
- Whether the way a masculine character functions in the society explicitly shows their masculinity which has to differ from femininity;
- As masculinity is not born but something which has to be achieved, it is through content analysis that the researcher will infer what is expected of a masculine character in the songs and lyrics which can be said to be comparable to the masculinity defined by the Basotho.
- Through *Cathexis* masculinity: reference to sex will be used to determine masculine characters as sex is another aspect that is used to show strength of a masculine character.
- Through Role theory: The roles of masculine characters as portrayed in Basotho accordion music of the 1980's up to 2015 will be analysed;
- By the use of Role theory; social roles of masculine characters will be assessed in this genre.
- In the songs and lyrics selected for the study, the moment that masculine traits are seen in males they will be regarded as being masculine. The same thing happens in a male who displays feminine characteristics.

- Through Sex role theory: the present study will have an opportunity to propose change in the negative construction of masculine characters among the Basotho accordion music artists.
- Through passage rite masculinity this study will understand what experiences a boy has to under go in order to qualify into manhood.
- Through Radical Psychoanalysis: the researcher will find out the division between masculinity and femininity;
- And how children struggle with masculine traits which develop later in his life.
- Through Marxist Psychoanalysis: the researcher will understand how Psychoanalysis circled around the issue of masculinity and psychoanalysis helps in the understanding of masculinity of personality and the complexities of desire at the structuring of social relations;
- Existentialism Psychoanalysis: will help the researcher to understand what Laing terms false-self system; such as individuals who think that when they do not lament for loss through death of their parents especially their mothers it means being masculine;
- Understand that individuals who end up with schizophrenia did not achieve to acquire masculine trait.

Psychoanalysis will be used to address the following situations in this study:

- Study the language of the artist to discover what is beneath the surface of the description and determine what is being defended against.
- Seek to understand the artists' emotions, psychological conflict and ambivalence expressed in their lyrics.
- Examine the consequences of masculine behaviour as portrayed in Basotho accordion music lyrics;
- To help resolve psychological problems (disorders or dysfunctions);
- Analyze repetition of destructive behaviour which reveals the existence of some significant psychological difficulty influencing a person for some time without him/her knowing it.

In this part of study, there are categories through which this genre is analysed. Each category is entitled a masculinity theme that it illustrates. Sections below highlight.

6.1.1 Basotho male-oriented games

It is important to remember that in the previous section it is indicated that most accordion music artists of the Basotho were first herd boys and a few females in this industry as well were once herding animals. Puseletso Seema is one such a good example, Phafoli (2009). The Post (January 12-18, 2017:4) states that Puseletso was raised up by her aunt who made her look after the animals. “So when other girls were fetching water, cooking, cleaning dishes and washing clothes, Puseletso was consigned to the veld to tend to the cattle.” It is during these days that Puseletso felt inspired to sing to expel boredomness and feeling sleepy to avoid losing the cattle. The Post (ibid) continues that by singing, Puseletso was inspired by the veld to create songs which Puseletso indicated that her creativity came both when she was happy and sad. It is not surprising therefore to hear most of these artists sing about male-oriented games as they played these games in the veld while they were herding animals. For Kunene (1971:108), the word ‘herd boy’ can also refer symbolically to the experienced warrior: defender and protector. Herd boys as warriors compose their praise poetry. It is vital therefore to understand the spirit of composing the praise poetry. Kunene (1971:1) states that the main purpose of praise poetry is to extol the merits of mainly prowess; of courage, of valour and of fighting skill hence the Basotho accordion music songs and lyrics. For Kunene (ibid) the hero and the home army are the herd boys. The herd boys are the defenders. The study therefore endeavours to provide categories of sub-themes in this study that will shed light to the main theme- masculinity.

Rearing and herding animals is an integral part of the Basotho culture. This is mostly expected to be done by young men and men to show that they are masculine. According to Role theory, assessing roles and functions of members of a community is very important in trying to understand masculinity. The moment that masculine traits are seen in males they are regarded as being masculine. For Basotho male characters, by rearing animals and by also having a skill of herding them they qualify into the masculinity world. The same thing happens in a male who displays feminine characteristics. Whenever a male is observed performing female associated tasks among the Basotho, he is regarded as being more female than being a man.

When Basotho men: young men and boys are in their task of herding animals in the veld, they have games they primarily perform for entertainment. According to Puseletso Seema in the Post (2017:4), “There is a type of loneliness that comes with being a shepherd: cows don’t talk....All you do is to follow animals in silence.” As a result, Shepherds resort to playing games. Besides the entertainment value in these games, they have educational and cultural values through which they instil fighting skills and develop eloquence in language especially the language appropriate for the games are seriously taken care off. Above all else they start their singing career at this juncture. Puseletso Seema (2017:4) states “sometimes you whistle and at times you hum a tune.” The content of the songs they create are full of their veld life including the games. These male oriented games are heard in the songs and lyrics of the above selected artists. On the first hand the *seqata-majoana*, (stone fighting game) and the *mokallo* (stick fighting) in performance, they are highly risky. The masculine characters enjoy their adventure in them.



Mokallo- Adopted from Lesotho and Lebowa pictures (7 January 2010)

In *seqata-majoana*, stones are used to hit one another while in *mokallo* sticks are used to hit one another as well. The two stated games can also be termed ‘mock fights’. In these games, sometimes serious injuries are incurred. If there is a serious injury, a masculine character must not reflect signs of pain. He is also not expected to report the matter to the authorities or take the matter to courts of Law because by so doing he puts his masculinity into question as already

indicated in the literature review. On the other hand, in the *moraba-raba* one is given derogatory names and negatively addressed but he is not expected to cry or show any sign of being hurt as he would be regarded as a woman. So the use of the language of these games in the songs and lyrics is popular. In these songs, the employment of the language of these games is crucial as it serves a numbers of purposes such as:

- To show the expertise of the user in the games as a masculine Mosotho;
- To explicitly express to his competitors that he is very skillful in the music and no other artist can match him;
- To vividly express his bravery at war just like in the two highly competitive games as has been indicated in the literature review.
- To demonstrate the prowess and rooted knowledge that these artists have about the Basotho male oriented games which is part of the Basotho culture.

To start with, when listening to Khopolo, one finds out that the language that he employed could be said to represent masculinity among the Basotho. Through his language, the following character traits could be inferred: disobedience, bavery, power, dominance and cruelty. Willhite (2008:1) states that language is another aspect with which lines between masculinity and femininity are drawn. In his lyrics, Khopolo always mentions the *mokallo* (stick fighting) game. In the informal interview with him, he indicates that he is a Mosotho man who likes the Basotho games. Besides, he stated that he is an excellent player of the *mokallo* hence his reference to it in his lyrics. In his songs, Khopolo indicated that in the *mokallo* (stick fighting game), he does not like to engage in the ‘stick fight’ game when they play *theipi* (tape). *Theipi*, as explained earlier in the literature review, is the type of *mokallo* that is done by participants who come from different villages. Participants who come from one village are placed on one side: on the right or the left. They stand in a row facing their opponents. One participant from any of the two villages points at the opponent with his fighting stick and shouts ‘*kena* or *ha re utloe*’ (come in or let us taste), Matšela (1987) and Soka (2015). *Kena* and *ha re utloe* in this context mean “lets start the stick game fight”. The player who shouts it does it with his fighting stick pointing at the person he wants to play with. Usually the person points at the opponent whom he wants to proof that he is stronger than him.

The fight starts between the two from these two groups. However, if the audience in the *theipi* observe that one of the players has injured the other, any of them shouts the command *khaola*. *Khaola* is a command in *mokallo* which is commanded in two different situations. On the first hand, this command can be shouted by the participants or the audience. If it is done by the participants, it could be the winner or the loser. If it is the winner, the reason must be that he is aware that he has badly injured the opponent. When it is shouted by the loser, it is because he is aware that he is injured and therefore to avoid other more serious injuries he shouts this command so that the game can stop. On the second hand, this command can also be shouted by one of the audience when he is aware that the other participant is injured so that he cannot have more injuries which can be hazardous to his life. It is usually shouted by *'mampoli* (the strongest of all the boys, Mabille and Dieterlen (2000:229). If a player continues with the fight after “*khaola*” has been commanded, the rest of the audience fight him. Soka (2015) says: “*Ha motho a ka tsoela-pele feela ho se ho khotsuoe khaola, e se e ba setha-se-oele. O nkoa a tella 'mampoli ka hona o tlotse molao.*” (If a person can continue to fight even when the *khaola!* command has been shouted, all the audience will fight him as he is taken to be disrespectful towards *'mampoli* hence he has broken the games law.)The *mokallo* goes like that, when the two are done; there will be another one who shouts this rule “*kena or ha re utloe*” to his opponent until all the participants have played.

In his songs, Khopolo indicated that he is disobedient to the *khaola* rule. From a masculinity point of view, disobedience is a result of being adventurous and independent. It also reflects aggression. Heywood and Dworkin (2003:162) state:

In this way, institutional resistance ... takes on a particular masculine forms of physical toughness, hedonism and rejection of school processes. As a result, young working-class masculinities can attach value to their identities.

In line with what Heywood and Dworkin state, Khopolo attached his disobedience to the *khaola* rule to his masculinity identity. He resists from the *mokallo* rule to reflect his masculine physical toughness. He rejects the *khaola* rule to proof independence. It is through this behaviour that his masculinity is vividly expressed and undisputable. In the Basotho accordion music, the *khaola*

command that Khopolo refers to connotes that he is stronger than the other Basotho accordion music artists. For him, others will never out compete him. If they seem to out compete him he creates more songs and lyrics which will make him the best even if they can all sing songs which portray him negatively.

Khopolo goes on to show how he fights in the *mokallo*. He claims that he employs *tleki*. *Tleki* is a strategy used when participating in the Basotho stick fighting game. When *Tleki* strategy is employed, the players hit the sticks only because the objective for using this strategy is to teach one to only develop skills of defending himself in that game, Soka (2015). This strategy is used by people who are competent about this game. In this context, Khopolo refers to this tactic to connote to his competitors that he is highly skilled and out compete them in the Basotho accordion music industry. Besides that, he is now an educator of this music. What he sees himself doing is to teach them how to compose good songs and promotes them to be the best singers in this music industry. When the researcher employs Psychoanalysis to study the language of the artist to discover what is beneath the surface of the description and determine what is being defended against, when studying Khopolo's use of the game language, the researcher finds out that Khopolo intends to defend his position as the leader of the Basotho accordion music. Beneath his expressive and eloquent nature in singing, is his demand for respect. He openly cautions his competitors that they should never dare to deform his name. In this way he is defending against his position as a leader of the Marashea. He forces his group and the other groups confer him respect. In his words he imposes the eye of respect by them. In the masculinity world Khopolo is dominant. This qualifies him in the masculinity world.

As masculinity theory allows the critic to scrutinize individual artist to find out how he is intimately linked to the social and cultural discourses, in this part of the study each artist is analysed in line with masculinity to find out how his portrayal of masculinity can be linked to his knowledge of Basotho language and culture in the development of masculinity.

Khopolo also refers to the *Seqata-majoana* (a stone fighting game). When Khopolo indicates that *ke ba ratile ho betsja majoe, ba se ba le sebeta sa hore ha se llele. Ba mpetsa ka makoetenyana kea qoba ke hoanyatsa lejoe*. (I have taught them how to throw stones. They have developed the

courage to say *ha se lleloe*). Literally, Khopolo is speaking of the stone fighting game in which the initial meaning is to entertain boys while they have taken their animals to the drinking wetland. However, the figurative meaning also exists. He simply refers to the artist competitors who he initially helped to develop singing skills and promoted them in the Basotho accordion music industry. However, in turn and on a contrary note, started singing negatively about him after he has helped them. This is why he is singing about them as playing the *seqata-majoana* with a soil lump. The fact of the matter is that soil lump cannot be as dangerous as the stone. According to Khopolo's opinion in his lyrics, the songs of the competitors are not as good as his own because they have a less flavor of masculinity just as the soil lump's danger cannot be equated to the danger of the stone. He states that for him he has a skill of picking the stone and hitting the victim where it hurts most. This means that his artistic skill in composing the songs nullifies the composing skills of his competitors. This meaning can also be extended to his ability to fight. His ability to fight skillfully is one of the fundamental skills needed in the construction masculinity.

In a similar manner, Selai indicates that he does not comply with the *mokallo* regulation *khaola*. *Khaola* is already defined above. For his masculinity not to be questioned, Selai like Khopolo does not abide by the rule so that all the audience in the game can be on him. In this music industry, by refusing to the *khaola* rule, Selai means that he goes on and on with his style of music not recognizing any sense of defeat. He does not care as to how many artists in this industry sing against him but he sings with perseverance as he hopes that he will finally defeat them. He is proud that he does not conform because this can imply many issues surrounding his masculinity:

- He is extremely brave if he can fight with many masculine people;
- He is very courageous if he can fight even the people who are feared in the group (*'mampoli*) and if he happens to win such a fight he automatically qualifies to be the leader (*'mampoli*), while the leader of that time gets automatically demoted.
- He is brave as he can endure extreme pain because the fact is that many people are likely to injure one person who fights against many with a stick.

Selai also indicates that he plays *qholo*. *Qholo* is a male-oriented game. It is played in this manner: herd boys of the area just state to the stranger boy(s) that they should not pass because they have made a margin which should, on no condition be crossed. Sometimes the line is drawn on the ground or it is verbally indicated to be from a certain far mountain on the right to the other next far one on the left. This is just a rule which is like a pass word. If the stranger is brave, he will just pass. By so doing he will be considered to have broken the map and therefore the herd boys of that area will fight him. However, if he is able to defeat them, it is only then that he can be allowed to pass. Nevertheless, if he cannot defeat them or fails to engage in the fight with them, he has to plead for mercy to be allowed to pass. By so doing these boys who belong to the area derogatory mock and despises him by saying that he is a woman. They torture him and finally let him go. By employing this game in his lyrics, Selai endows his masculinity. In the Basotho accordion music industry, he communicates that others should be careful that unless they plead mercy with him he will not allow them to sing better than him. Selai continues to show that he is used to oppressive governances and enjoys its ruling style. Who else can actually enjoy being under the governance of the oppressors except those who enjoy oppressing others? That is a vivid attribute of masculinists. By showing this character, Selai's masculinity is vibrantly expressed. Selai's message can also be subjected to psychoanalysis approach in that under normal circumstances no one can be said to enjoy oppressive governance. Psychologically the present study deduces that, consciously or unconsciously, somewhere somehow, there is something that the artist is defending against. He is defending against his reputation, honour and musicianship which are sometimes negatively portrayed by his opponents. However, according to the psychoanalysis theory, the unconscious factors have the potential to produce unhappiness. The language that Khopolo uses reflects that he is not happy. It shows that he has difficulty in relating with others.

'Mantsoaki also uses the *mokallo* language. Like the previous artists, he indicates that he disobeys the *mokallo* order *khaola*. This rule is thoroughly threshed above. He pronounces that in the stick fighting no one can defend against his stick from injuring him. He orders Sephetho to come forth so that they can engage in the 'stick fighting'- which in his context is *famo* lyrics. (When listening to 'Mantsoki's lyrics, Sephetho is one of the Basotho accordion music artists who has sour relations with him). He says: *kena Sephetho ho ba ke u supile se ka ipata kamora*

theipi (come in Sephetho because I have chosen to fight with, you do not hide behind the line of stick fighting participants). In this game, it is already indicated that one points at the person he does not fear. In this music industry 'Mantsoaki points at Sephetho because he finds him less masculine than him. As the theory of masculinity allows the critic to look at both positive and negative implications of language and behaviour of artists, this study deduced that much as 'Mantsoaki strengthens his masculinity by derogatorily referring to Sephetho, he spoils his relationship with Sephetho who might retaliate in his lyrics or physically. In this way his life will be in jeopardy as it is the case in Lesotho at the present. This behaviour calls for a psychoanalysis perspective. 'Mantsoaki Psychologically defends against his masculinity hence why he deliberately influences Sephetho to fight him. As a masculine character, 'Mantsoaki takes pleasure in the fight as through the psychoanalysis theory during the sadistic-anal phase, satisfaction is sought through aggression. It is therefore understood why 'Mantsoaki takes pleasure in brewing the fight. He brews it as masculinists take pleasure in the challenges they make irrespective of their danger or not.

Mahlanya is also a vivacious accordion music artists' whose use of Basotho games to express his masculinity in his songs and lyrics cannot be questioned. His strength and brilliance is expressed in the *moraba-raba* game. Below, in figure 1 is the *moraba-raba* picture. The dotted points represent the cow toys when they are placed on the *moraba-raba*.

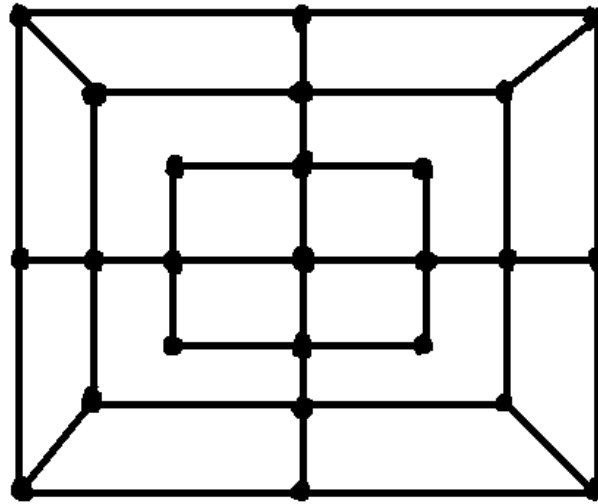


Figure 1 The Sesotho *morabaraba*

Moraba-raba is a male oriented Basotho game. It is a highly competitive game. Participants must be conversant with the strategies and the language used in this game. It is played by herd boys and men. The language that is used in this game is derogatory as already highlighted in this chapter. Examples could be phrases like *oa cha* (are you on fire), *sheba koana kea rota* (face on a different direction as I am urinating), *u lutse ka selibeng u setisa basali ho kha metsi* (you are seated in the spring and you make it difficult for women to fetch water) and many more. This language used in this game is meant to expose ones weaknesses and provoke a fight. Mahlanya states that in the Basotho accordion music industry, his competitors think that they use good strategies such as *chitja* while according to him they are not. *Chitja* (which is also known as *katapane* or *seakhela se litlhoela* or *seakhela se limpana* or *lepereletso*, Hlalele, 2016) is a strategy used in the *moraba-raba* where the participant plays in such a way that his *likhomo* (small stones used as toys in the *morabara*) do not move from their original placement. The player starts winning after he has placed three cow toys up to the end of the game. This strategy makes it difficult for the competitor to play because when he places a cow toy, it is taken by the competitor thus the user of this strategy wins right away. Therefore, the user is respected for an intelligent choice of a good strategy in the *moraba-raba*, Matšela (1987) and Soka (2015).

The competitor is despised for using the obvious strategy called *qheane*. *Qheane* is a less provoking strategy used in *moraba-raba* whereby the user plays without real being aware of risks that he is heading towards. Among the Basotho who play the *morabaraba*, when the player is not aware of the risks he is heading to is punished by losing a cow toy as it is said *tha o i phositse* (he has wronged himself). For him to be wise in the future he is punished. The user of the *qheane* strategy never wins in the *moraba-raba*. The user timesly wrongs himself. It is a strategy known to be used by none competent players in the *moraba-raba*. Therefore, his masculinity is always belittled; Hlalele (2016), Soka (2015) and Matšela (1987). The use of this strategy (*qheane*) in the accordion music industry refers to more than one meaning:

- The lack of skill in the songs and lyrics composing
- Lack of skills in fighting as it seems that whenever different groups in this genre meet there are fights and killings as Monahaeng indicated earlier on in this chapter.

Mahlanya further points out to *lekhoathi*. *Lekhoathi* (in singular), *Makhathi* in the plural, the figure below is used to illustrate. *Makhoathi*:

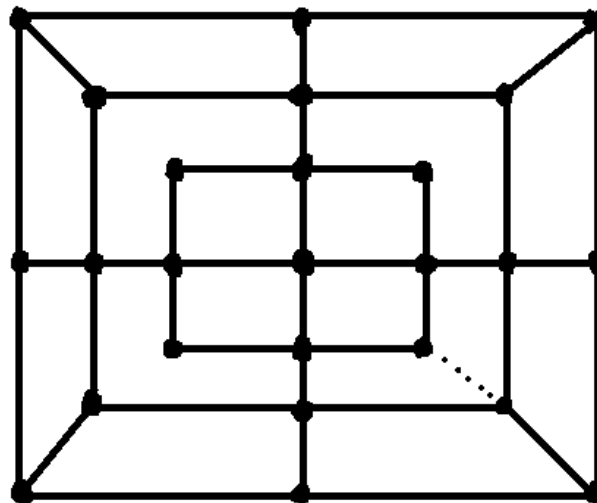


Figure 2 The *lekhoathi* Basotho *moraba-raba*

This is a strategy in which the players agree that a cow toy is allowed to go in an abnormal way. The dotted line illustrates. In the normal *moraba-raba* where there are no lines, cow toys are not

allowed to move. But on agreement to use this strategy, *makhoathi*, one can trespass. That is cow toys in the *moraba-raba* are allowed to move on lines made, but in this strategy, they bypass. Hence the Basotho popular praise: *Makhoathi o palama pere bobeng, ha e fihla sebataolong oa e theoha o re ha e sa matha*. (Makhoathi rides a horse when he is at a geographically dangerous place but when he is at the level ground he jumps off because he complains that it no longer races), Matšela (1987) and Soka (2015). Makhoathi are the *lithoko* (praise poetry) which refers to the strength of the player of the *moraba-raba* as he is able to perform well when he comes across difficulties but on a contrary when he comes to the level ground he jumps off the horse complaining that he gets no challenge. When participants continue in the play, they are expected to make self praises when moving their cow toys. Failure to make praise poetry is a sign of weakness. What Mahlanya here refers to reflects the situation in which he lives at or a situation which other masculine Basotho men live at. As an accordion music artist, the situation in which he and the other ones live at is a rough and inhumane one. Through a masculinity perspective, masculine characters get excited when they are challenged as it is in difficulties that they are able to proof their masculinity. This is expressed in his lyrics by the use of the *moraba-raba* language. According to Mokgokong (1975:119) meanings of words does not only reflect the cultural behaviour of the people but also shows the circumstances in which they live. He further points out that all elements of the people's culture are connected to their communication. In this music, Mahlanya communicates his masculinity by employing his experiences and knowledge as a herd boy to communicate his bravery and dominance proofing his masculinity to his competitors.

Rantšo refers to the male-oriented games *seqata majoana* and *khaoletsi*. *Seqata-majoana* is a male-oriented Basotho game in which stones are used to hit one another after boys have taken their herd of cattle to the wetland for drinking as already indicated. First, the players of *seqata-majoana* use stones to throw at one another. The stones are forcefully thrown. The target is to hit the forehead. It sometimes happens that in this game, there are serious injuries. However, none of the players is expected to go and report the incident at home as by so doing he will be attributed feminine character traits. So as it has been threshed in this study, femininity is vehemently hated. *Khaoletsi* is a male-oriented game among the Basotho. When a strange boy passes where boys of that area are, they stop him by this command: *khaoletsi!* That is to say,

“before you pass this area, which belongs to us, you will have to pass a painful test and because you are a male you must endure pain in whatever ‘exercise’ you are going to be forced to perform.” It is upon the discretion of the boys who belong to the area as to the type of exercise they would ask the strange boy to perform such as *tšipho*. *Tšipho* is a Basotho male oriented game. The participants in this game are fastened a stone on the waste. They line up and are ordered to touch the ground with both hands. They are ordered to lift their feet up while their hands hold onto the ground and bring their feet down. It goes on like that. As the participants play, they are expected to be increasing the speed of lifting their feet up and coming down. The aim is that when they lift up their feet and come down, the stone hits them on the back. During the play elder boys are watching and laughing. None of the participants is expected to show any sign of pain. They are strictly expected to tolerate pain as among the Basotho *monna ke nku ha a lle* (a man is a sheep, he does not cry). For Mokitimi (1997:17), it is not normal to see a (Mosotho) man crying. For Mokitimi, crying is associated with women as they are regarded weak. If a stranger fails to carry out the given exercise up to the required standards, that stranger is relentlessly punished. Thereafter, he will be allowed to pass to his destination. Because the exercise is meant to construct his masculinity, he is not expected to report this event at home or to any legal body as that would make his masculinity be doubtful. In a psychological perspective, ordering one to take a risk reflects destructive behaviour. This reveals the existence of some psychological difficulty influencing a person who gives this kind of orders for sometime without him/her knowing it. However, for masculinists, risk taking is one important factor to go through so that their masculinity is never questioned. Rantšo is not exceptional.

These two games (*seqata-majoana* and *khaoletsi*) are highly dangerous. For participants to illustrate masculine character traits, they will endure the pain. On the positive note, being masculine is good for it trains masculine characters to have courage to exercise patriotism later when they are warriors. However, engagement in the games of this nature can result in serious injuries and death. In this way, the present study finds such games dangerous for human life. In the Basotho accordion music industry much as employment of this genre reflects the skillful and knowledgeable nature of the artists with regard to the Basotho male oriented games, it does not result in building friendship among them. On a contrary it results into extreme enmity. In the psychoanalysis perspective, it is very crucial to analyse the repetition of destructive behaviour as

it will reveal the existence of some significant psychological difficulty influencing a person for sometime without him or her knowing it. Their knowledge of these games seems to be psychologically influencing these artists' behaviour consciously or unconsciously. For masculine characters, war is a noble thing and death has no personal consequences but it is for the glory it brings to the society.

6.1.2 Passage rites

As it has already been indicated in the literature review of this study, among the Basotho, initiation school is one of the fundamental requirement for the construction of masculinity. In this genre, the mention of this passage rite is prominent. Through rite of passage masculinity perspective, the critic unpacked how initiation culture contributes to the “making” of a boy into man. According to the rite of passage masculinity, as it is already indicated in chapter three, a boy child is socially expected to successfully pass certain tests which will help him meet the requirements of manhood. Most of the exercises that he is expected to undertake are extremely painful. Their pain is believed to transform boyhood into manhood. Philaretou (2001:18-19) states that manhood is measured to be the most important developmental transition in many cultures. Basotho are not exceptional. Therefore, the Rite of passage masculinity as another aspect of masculinity theory that helped the researcher in this part of study to understand the following aspects:

- Why the selected Basotho accordion music artists portray males who have not undergone the Basotho initiation passage rite as equal to women;
- Why the artists talk ill if an initiate who has run away from the initiation lodge before completing initiation practice;
- Why is it necessary for a public disconnection of a boy from its mother;
- Why boys are separated and secluded away from the rest of the society and more especially women;
- Why initiates have to endure some form of pain and suffering: physical, emotional and psychological;
- Lastly, it will comprehend why Basotho accordion music artists become extraordinarily angry when one of their group mates in the Basotho accordion music joins another group.



Adopted from Lesotho and Lebowa pictures (7 January 2010)

Khopolo sings about the trainings and education that he transmitted in the initiation lodge as a *mosuoe*. *Mosuoe* is an initiate trainer in the initiation lodge. He narrates a story that one of the initiates ran away from his training and education perhaps because he had hard rules that he imposed on the initiates. He does not seem to reconsider his rules but instead he indicates that he went off to the village to fetch the initiate back to the institution. He further tells out that the initiate-deserter had started to learn women attributes and songs (*litolobonya*) when he found him in the village. The act of the initiate of joining women in their song-dance is extremely forbidden by almost all the initiated Basotho: both men and women. He is given a derogatory term *mongala* (the one who ran away from the initiation lodge before completing the practice). This story vividly expresses Khopolo's masculinity and how much he is involved in trying to shape masculinity among the Basotho accordion music artists: being unmerciful and hating to

see any initiate deserting and assimilating with women. According to the rite of passage masculinity, no matter how hard are the rules and exercises of the initiation practice, an initiate should endure the pain so that he can transit into masculinity. Before a boy succeeds to endure extreme painful torments, he will never graduate from boyhood. When assessing the behaviour of the according music artists through the rite of passage lens, the researcher found out that, their recruiters never consider them as fully members of their industry as they never graduated in the training. Their failure to stand the suffering while they were in the training does not qualify them to be independent artists. The same thing happens with the Basotho accordion music recruits. Like the initiates, their act is not acceptable to the recruiter hence why they will always be referred to as *mengala* (the plural term of *mongala*). The recruiter group will always use derogatory terms to refer to such a member as his behaviour will be considered to be similar to that one of the initiate who ran away from the initiation lodge. He will also be taken to show feminine characteristics that when he faces difficulty in the music arena he deserts like a woman. So, any man who shows female characteristics is not in any way acceptable in this music which is considered to be for masculinities not for femininities. The aspect of scrutinizing the positive and negative implications of masculinity is employed. On a positive note, showing extreme anger earns them respect. On the negative one, by expressing their anger towards such a member through vulgar language and indicative words of war will consequently stir the war spirit among the artists till verbally and physically they attack one another. It is important therefore at this juncture for the study to employ psychoanalysis. According to the psychoanalysis approach enduring extreme pain is not healthy as one may physically injure a person and emotionally negatively influence his or her attitude. It may also harm his or her life so much that one may end up developing diseases such as schitzphronia. He may start to hear voices which are not real hence be filled with fear for the rest of his life. Therefore, this study suggests that the way that masculinity is shaped in the initiation lodge as well as in the Basotho accordion music arena has to be reshaped.

Selai, in a manner that echoes Khopolo, comes up narrating the initiation logistics in relation to what he terms the initiation bull (*poho ea lebollo*). He indicates that the initiation bull is fastened the grass robes and it is surprising to hear young men thinking of unfastening it. The meaning here is more than one. The bull he is referring to may be the real bull that is slaughtered at the

initiation lodge as one of the logistics of the passage rites. He might also be using the bull reference to allude to his attributes like those of a bull: strength, danger and courage when he faces war with his competitors. This character traits make his masculinity unquestionable. Through a psychological lens, it is these character traits that can upsurge Selai's attraction to his group, affiliates and fans. Selai may psychologically have a reward of having strong masculinity identity.

'Mantsoaki and Lekase like the above artists pride in their initiation experiences. They are conversant with the initiation processes. 'Mantsoaki for example, names himself the *malingoana* fire. He despises the other Basotho accordion music artists who have not undergone the initiation process. For 'Mantsoaki, Lekase and other Basotho men, to be initiated makes a man qualify into masculinity. In line with the psychoanalysis theory, the study of the artist's language is important as the critic will be in a position to discover what is beneath the surface of the description and determine what is being defended against. In these artists' songs and lyrics, the main concern is to defend against his masculinity.

Rantšo also mentions initiation practice. However, on a contrary indicates that he was a Roman Catholic Church affiliate. In this church the initiation practice that he has undergone is depraved. They become excommunicated. He says this in relation to the Roman Catholic Church ideologies that initiation practice is a sin. However, for the fact that he had undergone the practice, among the Basotho he is considered as one of the masculinities. The portrayal of masculinity by the reference and emphasis of the initiation institution is not new. It also appears in the *lifela tsa litsamaea-naha*. This shows that the *lifela tsa litsamaea naha* has greatly influenced the songs and lyrics of the Basotho accordion music as they started long before the Basotho accordion music. Reference to the *lifela tsa litsamaea naha* is very crucial in this study as it justifies the researcher's hypothesis that masculinity is a developing concept among the Basotho. For Sekese (1994:13) initiates are given meat in this manner:

Monna eo (e aba fang nama) o e hlaba ka koebe, ha e se e 'nile ea sehoa, ea etsoa maliboho, e se e le meketla, nama e leketla kamora'o, mokokotlong, ke hona moo bashemane ba khumamileng, ba isitse matsoho ka mora'o, ba e kapang ka molomo

feela, ha ba e tšoare ka matsoho, etsoe le hona monna eo o ntsa tsokatsa koebe. Moshemane ha a ntsa loantša ho tšoara nama ka meno, kamorao mokokotlong oa hae thupa e mo eme.

A man (selected to perform the ritual) pins the meat on his spear called *koebe*, the meat which has been cut and shaped in such a way it hangs on the spear. He hangs it on his shoulder while initiates are kneeling down and have put their hands at the back. The initiate is expected to jump while still at his knees and catch the meat by mouth not hands. The man who holds the meat is not standing still. He points with the spear to different directions but the initiate is expected to catch it. Otherwise he is beaten with a stick on his back until he has caught it. It is only when he has touched it that it is released to him.

In the Basotho accordion music selected for this study, this ritual is referred to time and again to show that the artist is experienced in the masculine passage rite to caution others to be careful about him as he has endured extreme pain and as a result his readiness to endure more pain is vividly expressed.

Letolo, unlike all other artists in this category, refers to female initiation. He mentions the fact that for these female initiates to be strong, he pierces on their heads with a sharp stick so that those who are strong can endure the pain. It automatically communicates that those who will fail to bear the pain will not be considered to have passed this rite. He indicates that he does not expect them to run away from these experiences as they are part of the initiation practice. It becomes obvious that he himself is initiated as among the Basotho he cannot be allowed to come to contact with the female initiates unless he is initiated. Letolo's reference to initiation practice proves his masculinity. His mention of female initiation also proves the fact that masculinity is not about men but it is something acquired through harsh practices in societies including the Basotho: both men and women. In a psychoanalysis perspective, the study understands Letolo's emotions, psychological conflict and ambivalence. He displays contradicting ideas about the initiates. For example, Letolo states that he uses a sharp object to pierce through the female initiates' heads. However, he does not expect them to run away.

What an ambivalence ideology? One instills extreme pain in someone without expecting that such a person can run away or cry? This is very hard to fathom. Howsoever, Letolo seems to be very emotional about shaping people into being masculine hence why he does not see any harm into what he is doing. Like all the above artists, the mention of his experiences with initiation practices qualifies him into the masculinity world. The limitation of this behaviour is that it may result into serious injury or death of the initiates.

6.1.3 Masculine language and culture

Among the Basotho, like in many African cultures, initiation exists as a passage rite from childhood into adult community of their sex. According to Donald (1990:363), in many cultures becoming a warrior goes together with becoming a male adult. As it has been indicated in this study, each institution has its own language peculiar to it, initiation as an institution of the Basotho is not exceptional. The study has also indicated that most Basotho accordion artists have undergone initiation school hence their knowledge of the language of the initiated Basotho men. In their songs and lyrics there is use of the language of the initiates which in Basotho culture is also referred to as masculine language. Lephethe-ntšo (accordion music artist), (2016) states that for them (masculinities), their life is rough and as a direct consequence they are not supposed to speak the language that is clear to everyone. Besides, they are conversant with the male language: expressions, idioms and proverbs which are male oriented. The psychoanalysis theory will be employed to study the language of these artists to discover what is beneath the surface of the description and determine what is being defended against.

Among the Basotho, masculine language is the language that is not easily understood by none initiated men, women and children. For them, to have a language unique to them is being masculine. They enjoy when the outsider does not catch the meaning of what they are talking about so that he may feel forced to undergo initiation as well. It is only when one is initiated that he is considered to be masculine and accepted in their group. The language that they use does not only conceal their secrets but also functions as a form of entertainment. Mokgokong (1975:199) rightly points out that words and expressions are abound in cultural influences. The language of the selected artists in this study exemplifies this fact of the initiation culture and language.

The artists use the language which is not common in the society. Not all the Basotho can understand their language when they first hear it. As it was indicated in the literature review, Sesotho language follows the grammatical rules like most languages. It also has syllables which have a systematic orderly way in which meaning is derived. However, to conceal meaning as intended by the speakers, one may decide to use a known word with a shifting syllable hence conceal the meaning. In other times the syllables of a known word are placed in a disorderly way to make it difficult for people who do not belong to a group to follow the conversation easily. For Lesitsi (1994:94) as already indicated, the language which is used to describe some of the incidents at the Basotho male initiation school is poetic. Mokgokong (1975:116) avers that the language of initiation school is secretive. He asserts that all the initiates in the past and the present can always communicate with one another in the presence of a member of the outer group without his understanding their conversation. Mokgokong (ibid) posits that the popular linguistic device of shrouding meaning is by use of euphemisms and antonyms. Mokgokong study is on the Pedi society. However, what he observes of this community is similar to the Basotho society. For example, to the word *thipa*, initiates add the suffix */-ne/* and name it *thipane* (knife), Mokgokong (1975:117). The addition of suffix */-ne/* is purposely done in order to conceal meaning so that the people who do not belong to their group cannot understand. Trudgil (1974:104) states that language differs according to the group of users. For example, as he indicates, the language used by lawyers is different from the language of medicine which also differs from the language of engineering. The same observation that this study makes is with the language of some Basotho accordion artists selected for the study. Trudgil (ibid) continues that Sotho language is wholly determined by social context at a given time and space. It is full of what can be subjected to masculinity. It is not easy to understand as known word syllables are put in a disorderly way.

When one listens to Selai's language in his lyrics, one finds out that he uses the language that is difficult to comprehend. Through a masculinity lens, trying to understand the language of characters is integral to the study of masculinities as it is through their language and behaviour that they can be understood. Therefore, the language that Selai uses is unpacked so that it can be seen how it can be linked to the masculinities. Selai uses words like *leqhaqhang-qhang*. The word *leqhaqhang-qhang* the use of prefix */-le/* is attached to the noun *qhaqhang-qhang* and

makes it a class five noun by attaching the noun prefix /-le/. This is a style of the initiate language which can also be said to be masculine and poetic language not meant to be understood by everybody. According to masculinists, a masculine man has to be very stubborn. For them to give up is feminine. So the prefix /-le/ denotes that the argument is endless. *Moqoaketsano* has the same aspect as the above discussed verb. /-mo/ is a noun prefix while *qoaketsana* is a verb. *Qoaketsano* is a verb in the past tense. When the artist refers to it as *moqoaketsano* the intended meaning is to conceal the usually use though the meaning remains the same. *Khoatalla* unlike the previous discussed verbs, is a Sesotho verb in which the sound /-f/ is replaced by /-kh/. This verb in its origin is /*fatalla*/. The replacement of sounds obviously makes it difficult for an outsider to quickly catch up with the meaning. The ‘masking’ of meaning is not limited to words; it is also extended to phrases and sentences. The example that follows exemplifies: Selai says *ha kea qekechea* instead of *ha kea qacha* (I have not gathered wood as part of the initial practice of the Basotho initiation). The word order is not correct. The vowel /-a/ which must have followed /-q/ is put at the end of the word. The other vowels and sounds placed between the initial /-q/ and /-ch/ are purposely placed to hide the meaning to the outsiders. Through the psychoanalysis perspective, Selai like all other initiates is defending against being understood by the non-initiates.

’Mantsoaki is another artist who uses the initiates language. In the expression *leqholu la qhoela nqhobe*, (*lesholu la qhoeloa*) is a sentence which is not easy to understand by anyone outside the group. ’Mantsoaki’s lyrics are full of the use of the sound /-qh/. This sound is no longer popularly used among the Basotho in their everyday discourse. However, this sound still exists. It is popular in children’s games mostly when they want to find out if one of their age mates can produce this sound as well as whether he/ she can listen careful and reiterate what has just been said. For example, a child can be asked to say: *senqanqana sa Qaqatu se rahile leqhaqhamu-qhamu sa ba sa qhashooa* (the frog of the Qaqatu has jumped into water till it died). However, in the lyrics the artist’s intention just like the initiates is to communicate to his group (initiated men) only. He is not intending to be understood by everyone hence may earn less respect. Mahlanya and Letlofu are no different. The fact is that as they are popularly known among other artists and fans of *famo* music by the use of ‘difficult’ language, they are mostly respected and admired by these music lovers. That is why they are respected for their peculiarity in the use of

their language as well as their ability to do risky actions. Khopolo also has a few instances where he uses this language. For Mokitimi (1998:2) the central issue is that to be considered as a great man among the Basotho, one must take a risk. By their use of this language, they risk their communication. Through the psychoanalysis perspective, the consequences of using the language that people do not understand while addressing them may be risky. For example, people can interpret them any how they wish. However, by the use of difficult language, their masculinity cannot be questioned.

Masculine characters have their own way of communicating. Cornwall and Lindisfarne (1994) indicate that masculinities are constructed in different areas through specific language usage. Basotho masculine characters are not different. This study surmises that, for masculinists, language is used as a tool to communicate manhood. Khafetsa indicates that some masculine characters, perhaps because of the experiences they have gained, they can survive in harsh conditions. For example, he indicates that, he is so feared that even dogs fear to bark at him when he approaches, they prefer to hide their tails. This in its self communicates that Khafetsa has fearful characteristic to living things. The reference to dogs by Khafetso could also be extended to none initiated males as in the Basotho initiation culture, the Basotho males who are not initiated are referred to as dogs. The study also postulates that Khafetsa indicates that he is also dreaded by none initiated Basotho accordion music artists. Hence why it has been indicated in the literature review that none initiates in this music industry go to the initiation school to become acceptable members of Basotho accordion music artists otherwise they are referred to as dogs. Generally, among the initiated Basotho, a man who has not endured the prolonged pain and suffering of the initiation is not considered a person. However, Khafetsa and other Basotho initiated accordion music artists manipulate their ability and experiences to hurt others hence the development of sour relationships in this music industry. As Ntuli (1984:15) states that:

... to produce anything a number of influences work on him. In the first place, these influences are his experiences in the medium of his choice. In the second place he is influenced by the models of expression found in his cultural and artistic environment.

In line with Ntuli (ibid), Khafetsa employs his experiences to form his artistic work. Besides he has liberty to employ the influence of other preceding artists that he found impressing him. For example, what he refers to seems to have an influence of Seenene Nkoto in Mokitimi (1998:109). To express how fearful Seenene is, in his *lifela*, he says: *ho ba ke melato baneng ba batho, baneng mona nka ba ka phuoana, likhomong mona nka baka serotsoana* (to show that I am very dangerous, to children I am capable of causing their brains to fall within and to cattle I can cause cattle diseases). This is another way of emphasizing masculinity. On the positive note, to be dangerous and fearful means people will be careful as to how they will have to handle and confront such a person. However, on the negative note it psychologically communicates that the opponents should make no mistake by using less dangerous weapons when fighting such a person. In this way the opponent's life may be vulnerable to either injury or death for no good reasons. However, it should be noted that death for masculinity is honour.

Khopolo also states that the masculine characters whose death is a result of their masculine behaviour, then their death should be accepted. In that way there is no reason for people to mourn. Under normal circumstances, death is a situation that is always difficult to bear. Ability to accept and rejoice in it is for sure a masculine one. Among the Basotho *monna ke nku ha a lle* (a man is a sheep, he does not cry) and *Sello sa monna se ka mpeng* (A man's cry is in this stomach). However, psychologically, inability to open up and show feelings is a disadvantage which can lead to serious distress and other diseases such as schizophrenia. According to Existentialism Psychoanalysis individuals who think that when they do not lament for loss through death of their parents it means to be masculine; that is a false system. Masculine or not, when one needs to cry, he has to in order to avoid excessive stress which can result in the stated problem above.

Letolo, in a similar manner like Khopolo, states that he enjoys harsh conditions. He enjoys brewing trouble as he states that he kicks fire and burns men. In this action no masculine character can leave it unattended. Masculine characters will entertain this action by fighting back. Enjoying violent actions is a true character trait of masculinities. For example, in the Mangae songs of the 'Mamathe initiation graduates (of the Berea district), they state that as masculine characters, they will never dream of *nyatsi* (an extra marital partner) when they are at

the mines in the Republic of South Africa. Instead they wish to dream about being at war where fighting sticks crack, where swords shine in the air and gun sounds can be heard shooting. They state:

Thaetha joalo ka botona ba monna

'Na nke ke be ka lora nyatsi ke le makhooeng

Nka mpa ka lora banna ba loana

Melamu e lla lekhara-khara

Lisabole li benya sebakeng

Lithunya li lla le qoakha-qoakha

Be strong like an erect penis

I will never dream of an extra marital partner when I am in the mines

I wish to dream of the male fight

When their fighting sticks crack

When the swords shine in the air

When there is gun sound

Khopolo further indicates that he is a masculine character and he should never be questioned especially by his wife. Among the Basotho, generally women have a place equal to that of children and they are never allowed to question whatever done by their husbands. In this expression, Khopolo is dominant. Borisoff and Merrill (1992:58) state that men are “paradoxically understood to somehow simultaneously powerful and threatening.” Though Khopolo fits into the Basotho masculinity just like a hand fits in the hand cloth, for Khotso (2010:40) the limitation is that he denies himself a chance to understand other people including his wife. In accordance with Borisoff and Merrill (1992:15) anybody who dominates the discussion “influences the communication climate negatively.” Khopolo above is undoubtedly a typical example that enjoys when his wife is silent and can never question his movements. However, the limitation is that a man who lives a life of this style ends up engaging in activities which will endanger him in the long run as he knows that he will not be questioned by anyone in the society not only his wife as it is the case in Khopolo.

'Mantsoaki as a masculine character indicates that if he fails to eat a 'sheep' he eats a 'lamb'. The use of a sheep and a lamb is metaphorically employed. Contextually sheep refers to the adult female while lamb refers to a girl. For masculinities, to express them in animal behaviour is acceptable. Mills (1995:137) asserts that masculinists males character traits are described in terms of animal behaviour. For example, a hawk eats the chicks because the hens are too heavy to uplift and fly away with. For Khotso (2010:31), in metaphor, one thing is spoken about as if it were something else. By indicating that 'Mantsoaki eats the lamb communicates his lack of mercy and dangerous nature towards girls. This aspect makes his masculinity vivid. However, the negative part of this communication might create many social and cultural hiccups whereby men might be deceived that when they engage in extra marital affairs with girls is acceptable. While the truth is that this behaviour is socially and culturally unacceptable.

6.1.4 Male oriented idioms and proverbs

Idioms and proverbs are one of the strongest communicative devices through which a society maintains its culture. The Basotho proverbs evidence this fact. Among the Basotho idioms and proverbs are those sentences that express and instill masculinity. The importance of idioms and proverbs among the societies is not limited to the Basotho. Tembo and Mutasa (2012:44-56) point out that some Shona idioms and proverbs encourage positive attitude towards optimum means of survival while others discourage pessimistic attitude. The present study agrees with these scholars that the use of idioms and proverbs in societies can encourage unity, patriotism and humanitarian attitude in general. However, the present study indicates that though a positive use of proverbs leads to social development, the negative use of proverbs also exists and can lead to the disadvantaged situation of a society.

The use of male-oriented proverbs among the Basotho is popular. Many scholars of these proverbs as observed by Khotso and Mashinge (2011) show a positive attitude as their use reflects patriotic aspects of men either displaying it or expected to show it. Though Khotso and Mashinge (2011) concert with these scholars, they further explore the other existing side that these proverbs can be analysed which is in the masculinity perspective. Masculinity perspective is a lens through which critics can use to uncover both the negative side and the positive side of a

notion in question. They further indicate that the limitations posed by the masculinity displayed in the Basotho proverbs are also important hence need to be explored in order to see a need for a change in the portrayal of masculinity. Through Sex role theory the study proposes change in the negative construction of masculine characters as indeed it affects the society negatively. Basotho accordion music artist's expressions serve as an example. Monaheng (ibid) has justified that it is a fact that these artists are creative and they are knowledgeable about their language. They relevantly pick the idioms and proverbs which explain their ideologies of bravery though in a punchy and painful instilling manner. Whenever the idiom and proverb does not fit well in their context, they coin it to make it fit well.

Khotso and Mashinge (2011) have shown the two existing sides of the proverb which are the positive and the negative. Khotso (2010:68) concurs with Richard (2009:1) by indicating that in a masculinist's perspective, a man has to be strong, brave, courageous and able to take a risk. The researcher also points out that failure to show these attributes, a Mosotho man would squander his masculinity and lose the respect bestowed to him in a society.

On the positive side, the use of the male-oriented proverbs empowers males and makes them to fit in the stereotypical portrayal of masculinity among the Basotho. However, on the negative side they are used to justify the male irresponsibility. For example, *khokanyana phiri* is the idiom which refers to the ability to do things together to achieve a common goal. This idiom is recently used to refer to the former Lesotho government which is a coalition of seven parties. To show that their goal is common, this idiom is formally used to refer to it.

On a negative note, these proverbs encourage men to exercise violence and aggression in that a man has to fight till he dies. He is never expected to run away from a fight in any way as, by so doing, it would not prove his masculinity. Though Tembo and Mutasa (2012:47) study on Shona proverbs is not categorized into gender, it is very important in this study. Tembo and Mutasa (ibid) assert that Shona proverbs positively express the necessity to struggle for creating a conducive environment suitable for human life. Among the Basotho of the accordion music, the spirit of struggle can be inferred though it seems to take a destructive route. Uchendu (2008:43) agrees that a real man has to be violent by indicating that "the hegemonic ideal of masculinity in

Luhya projects men as risk takers, aggressive, heterosexual, rational and powerful personalities.” He asserts that in Luhya society’s songs uphold these ideals, reminding participants of male-expected attributes. Similarly, masculinity is best portrayed through the use of male-oriented proverbs with negative implications as already indicated among the Basotho.

The proverb *motsamai o ja noha* (the traveler feeds on a snake), can be analysed in a masculinity perspective. As the masculinists view proverbs in two existing sides, this proverb has both the negative and the positive side. On the positive note, this proverb could mean that a masculine character on a journey feeds on anything as his choice of food might make things difficult for him. Among the Basotho eating snakes is equivalent to eating rubbish. So a masculine character is considered brave by not being keen about delicious food. The interest on delicious food is associated to femininity. On the negative note, the same proverb could mean that a masculine character while outside the home should engage in extra marital affairs because the wife ‘good food’ is out of reach and the extra marital partner “snake” is available. Much as this behaviour could be said to strengthen masculinity, it has some limitations. Through the use of the proverbs like this one, one may contract incurable diseases hazardous to his life.

The proverb *ha habo monna ke hohle* (A man belongs everywhere) has the same meaning as the previous proverb in that it has both the positive and the negative meaning. On the positive meaning, a man has no problem of staying at any place. That is for him to adapt is very easy. Supposing he is to immigrate to seek job and work for his family, that would not give problems. This can be justified by some Basotho men who migrated into the Republic of South Africa to work for their families and indeed they worked and went back to their families and financially supported them. However, on the negative note, the same proverb means that a masculine character has to abandon his family wherever he has left his family. Wherever he is, he should make it a home and forget about the previous family.

The proverb *sello sa phakoe ha se hlomole tsuonyana* (the chick cry does not plead mercy to the hawk) which the artist has coined it to be *sello sa lona ha se ntlhomole* (your cry does not make me feel pity for you), unlike the previously analysed proverbs in this category, this proverb means that when the doer acts brutally on someone he/she does not listen to the pleading for

mercy of the victim. The proverb makes the user fit well in the masculinity world. Psychologically those whom the proverb is used against are filled with fear as they understand that the user will brutally kill them just like the hawk kills the chick. No doubt that the user enjoys this masculinity attributes. However, the artist, by using this proverb may brew enmity which might put his life and the lives of his followers at high risk as it is the case recently in the whole of Lesotho.

Khotso (2010) and Khotso and Mashinge (2011) analysed the proverb *monna ke nku ha a lle* in the masculinity perspective. They indicated that both the positive and negative meaning attached to this proverb exists. On the positive note, a masculine character has to endure painful experiences. On the negative note, extreme pain does not matter whether one is masculine or feminine. There is a psychological impact and consequences to such a character. According to the Existentialism Psychoanalysis, Laing comes up with what he terms false-self system where by individuals think that when they do not lament for loss through death of their parents especially their mothers it means being masculine. For him, individuals who end up with schizophrenia do not achieve to acquire masculine trait. In the same manner, among the Basotho the psychologically disturbed characters in a psychiatric hospital are more males than females. It might be that the Sesotho stereotypical portrayal of males has contributed to a certain degree through the use of idioms and proverbs like this one being analysed.

The proverb *lefu ha le na nyoe* (death does not have a trial) could be subjected to masculinity. Like the other proverbs analysed above, it has both the positive and the negative meaning. On the positive note, it means that when someone has passed away, relatives and people in general have to accept. They should not blame anyone for that death as it is the case in the Basotho proverb that *Lekoko la motho ha le thariso e faatše* (A person's skin is not pinned down) meaning that when a person is dead there is someone to be blamed that she/ he has caused that death. On the negative note, the proverb could mean that whenever death has occurred nobody should question it even if the corpse is a result of the brutal killings. The other proverb that has the same masculine meaning is *motho oa marumo o shoa joalo* (a spear person dies like that) meaning when a person has been killed, relatives and people should consider him a hero and never lament for his death as by so doing they will make his masculinity implausible. According to Tembo and

Mutasa (2012:49) the Shona proverb *kufa kwemurune kubuda ura* (A man only dies after a hard fight), has the element of the above Basotho proverb that death at other times brings a sense of honour. This ideology is vividly expressed in the Basotho *mokorotlo*:

Ngoana moshemane, pholo ea tlaka!
Re busoa ka peli, re nna re hlajoa,
Ra re re hlajoa ra abelo a manong!
Re abetsoe mohakajane le letlake!

Tlake se sole re epela motho!
Oa marumo ha a epeloe hae;
Motho oa marumo o epeloa lithabeng:
Bitla la motho oa marumo seboku.

Rona banna re pholo tsa matlaka;
Banna lefu ba ea ipiletsa'
Baka lebitsa ha ba tšoare marumo,
Khabanyane mma eona a e hloka....

A male child, ox abandoned to the vultures!
Twice we are governed: We're endlessly slaughtered
And being slaughtered, we're apportioned to the eagles
We are apportioned to the pied crow and vulture.

O vulture, cease your circling, we are burying man
Her who falls by the spear in the mountains
The grave of him who falls by the spear
The tall *seboku* grass (themenda triandra).

We men are oxen abandoned to vultures.
Men, for their part, call death upon themselves,

They call it when spears are being brandished,
And the young brave, his mother mourns him... (Adopted from Kunene (1971:8))

The interrogations that follow the death of a hero are said to nullify his masculinity. In the *mokorotlo* above, masculine characters make demands on their death. In that way, their heroism is not questionable. For their interest is their honour, test of strength and manliness. This is where their happiness is mostly found. They endure extreme pain regardless of its sour consequences. However, if what is termed to be real masculinity means that death: planned or not has to go on without questioning, the limitation is that the number of brutal deaths are going to escalate like it is the case at the present with Basotho accordion music artists in Lesotho. In this manner, human society is endangered if there are no corrective measures proposed.

Among the Basotho accordion music artists, the use of idioms and proverbs is common. Selai uses the idiom *ho le nyaha le koloba*. *Ho le nyaha le koloba* is a Basotho idiom which can be neutrally used. However, in this context, to make it masculine the artist has coined it to be *Poho tsa le nyaha la koloba*. This idiom refers to the silence that one makes to a certain event so that the performer may even forget what he has done before the receiver of the action can revenge and or avenge. It is already stated in the present study that the masculine characters enjoy revenge and avenge. So for them to revenge is very crucial as they will find one moment as an opportunity to exercise brutal actions on their opponents. In the masculinity sense, they will be considered brave. However, the limitation is that, psychologically they will never have a peaceful time while they are waiting for the moment of revenge and avenge.

Khopolo employs the proverb *mohale ha a beheloe marumo*. *Mohale ha a beheloe marumo* is a Basotho proverb which refers to the point that when others eat they should not leave some food for one who is absent. Among the Basotho as food poisoning is popular, this proverb was used so that the person who is absent cannot be left food so as to save his life from poisonous food. However, the present study surmises that Khopolo uses it to allude to masculinity because, by its use, he urges that his colleagues drink blood that he says it was full of the bucket. On a positive note, it is proper that a man should avoid all sources of danger by avoiding eating food which was left for him in his absence. However, in this context, reference to human blood is highly

frightening. In an interview with Khopolo (2016), he indicate that he uses proverbs which are male oriented to encourage bravery in male characters as among the Basotho males are expected to be warriors.

Famole refers to the cattle raiding which should be done by masculine characters. For Famole, female characters can leave the cattle that they were searching for when they are just about to get them. On the positive note, working hard is a character trait desired to all people. The ability to work towards achieving the goals is more appreciated. For one to let go what he/she is about to get is bad to everyone. However, in the masculine world, for men to let go what they are socially expected to bring home is extremely bad. For Famole, those who let go what they are about to get are like women. In a like manner, Famole as a masculine character does not expect much out of female like characters. On the positive note, to be brave is desirable to all masculine characters. However, when bravery is used to engage in unlawful matters, it is as bad as not having it. Many brave masculine characters use their bravery negatively hence why though it is a well-known fact that in the world wide females are out competing males in numbers, however, prisons have more males than females.

Lastly, 'Mantsoaki, in his lyrics talks of *ho busetsa molamu sefateng* (to put back the branch to the tree). This is a Basotho idiom which refers to revenge. It is a typical masculine character to seek revenge. By employing this idiom, 'Mantsoaki fits into the masculinity world. However, it is not a sure case that when one revenges he will succeed to defeat his opponent. There are two chances in this matter. First, one can succeed to revenge and in that way he will have proved his masculinity as among the Basotho there is this proverb: *tsa habo moshemane ha li jeoe* (those which belong to the male child are never raided). This proverb emphasizes that a male child should exude perseverance and revenge. Lekase is not different from the rest. He uses these proverbs to pamper his masculinity and in this way he fits into the masculinity world. However, the problem is that he might face danger. In that way, revenge might not be a better option to solving problems.

6.1.5 Basotho folklore

(a) Riddles

Riddles are adult and child game among the Basotho. Riddles are a game played by more than one person. They can be played by two people or more or two or more groups. If it is played by two people, one poses a riddle question and expects the other to guess a response. The present study surmises that the Basotho accordion music artists in their childhood played this game as in their songs and lyrics riddles can be heard. Besides, generally, riddles are known for the following functions:

- To deceive audience with their meaning
- Explore questions with enough thoroughness in order to provide participants with a clear view of major issues
- To get players to think deeply
- Highly competitive game
- Employs rich language: metaphors and imagery

This study surmises that it is these functions of the riddles mentioned above that attracts the Basotho accordion music artists to employ them in their music to express masculinity.

Language and culture of the people are intertwined. It is not surprising therefore to hear the Basotho accordion artists, in their songs and lyrics incorporating the Basotho riddles to express their ideology of how they view their world. The use of one's language and culture calls for the application of masculinity perspective. In the riddles employed by these artists the aspect of masculinity is vivid in that beyond the literal interpretation, the figurative meaning also exists.

The riddle employed by Famole, *ka li jala mona tsa mela thabeng*, literally, this riddle communicates that the sowing was done in a close area but the plant grew in the far place. Figuratively, sexual activity is done at a different place from where pregnancy can be witnessed. According to cathexis masculinity, sexuality and pregnancy are symbols of virility. As it is already indicated, a masculine man has to show sexuality and reproduction. *Setulo sa nteps se lutsoe ke nteps monga sona nteps*, refers to power. The seat and the owner of the seat are given similar names. These sounds like both the chair and the owner have mutual relationships. For masculinists, their properties have to be respected like them. Otherwise, any diverging action

from that would end up in a serious fight. No one should dare sit on it when the owner is not in. This can be taken little when one is not content with the masculinities. Whatever belongs to them, their owners enforce respect to their properties whether being a fighting stick or a hat. They sometimes quarrel over it till they fight. On a positive note, for one to be conscious about the safety and security of his property is highly desirable. However, on the negative note, fighting over small issues shows lack of brain. This is a sign of the psychological disorder which needs to be solved.

Thele-thele ka lilomo is a Basotho riddle which its response is meal-melie. However, the contextual use of this riddle by 'Mantsoaki in his songs and lyrics loses this meaning totally. He literally refers to the cliff that his opponents will be injured by falling at as he refers to himself a cliff. *Lehalima le pota motse* which its response is *Manamane* (calves) and *the Lephutse la mohlaka o moholo* which its response is a moon are also literally employed much as they reflect the user knowledge in as far as Basotho riddles are concerned. 'Mantsoaki uses the contents of this riddles to empower his masculinity. *Lehalima* (lightning) is considered to be dangerous as it is a light caused by thunder. *Lephutse la mohlaka o moholo* (moon) connotes beauty and power as the moon is seen high above the sky. These are the attributes which qualifies him as the best artist among his opponents.

Chakela employs the Basotho riddle: '*Menthele o hlotse baruti*.' *Menthele o hlotse baruti* is another Basotho popular riddle which its response is stars. '*Menthele o hlotse baruti* has both the literal and connotative meaning. Literally this riddle means that the multiplication in mathematics is not easy for the priests. That is ordinary people cannot be able to solve it as among the Basotho priests are educated and can be trusted to solve serious problems including the mathematical ones. It is a fact that for one to try to count stars with bear eyes is difficult. Connotatively, it means that Chakela, when he names himself by this riddle he considers himself so problematic to his opponents that they cannot out compete him in the accordion music industry. What he communicates is that they need the help of the advanced technological devices when they want to compete with him. Secondly, he refers to the beauty of the stars and their ability to stay high above the earth. Like the stars, Chakela connotes that it is not easy for his opponents to reach him. He also communicates that his competitors should never dare try to

catch up with him as their attempts will always be in vain. In all the connotations that Chakela communicates, his masculinity is undutiful. However, for his opponents it might make them to use all unlawful means to catch him. In this way this expressions that he has used will put his life into danger.

Khopolo also employs the use of riddles in his lyrics to pamper his masculinity. The riddle *poho ea khonya thakong tsa koantle* (a bull bellows at Koantle's house to let) refers to the use of *sefalo* (an object used to clean a Basotho pot with crusts). However, its context in Khopolo's lyrics changes the meaning for his convenience. What is important in this riddle is the reference to the bellowing bull as he considers himself a bull. For him, he always wants his opponents to remain with fear hence why he always refers to himself as a bull. Indeed, to his opponents, who are also the Basotho men who are familiar with bulls, Khopolo sounds a true masculine character.

(b) Basotho folktales

Folktales are stories that are usually told to children by adults. There are reasons for telling these stories which may differ according to different societies. In this study, artists seem to use folktales to reinforce their masculinity.

'Mantsoaki as a Mosotho, is conversant with the Basotho folktales and relevantly employs it in his music to explicitly communicate his masculinity to his competitors who are also the Basotho. In these folktales, *Ntete koane*, the polygamous chief ordered his first wife to prepare a dish for him, but she refused. The second wife also refused until the chief requested the last wife to prepare the dish. The last wife prepared the dish and left it in the pot for the chief. While she was away, the first wife came and ate it all. When the chief came back, he requested the last wife to serve him. The last wife was extremely astonished to find out that the dish was all eaten. She reported to the chief who called upon all his wives and asked them as to who ate the whole dish. They all indicated that they knew nothing about it. The chief therefore took a strong string and went to the deep stream with all his wives. Upon arrival, the chief placed the ends of the string across the stream and ordered all his wives to walk on it to cross the stream. Other wives crossed and the first wife came to cross as the last. When she tried to cross, the string broke and she fell

into the stream and died. It was already indicated that the one who ate the dish, when she walks on it to try to cross, the string will break and she will fall into the stream. So, it was then clear that the first wife had eaten the dish.'Mantsoaki is employing this folktale to indicate that his competitors are guilty and soon they will die in his hands like the first wife of the chief in this folktale. For him, he will make them walk on the string to cross the stream and because he knows that they are "guilty" they are going to die in the "stream." Psychologically, by the employment of this folktale, 'Mantsoaki's masculinity is empowered as it reflects his intelligence and dangerous nature. However, the consequences are that 'Mantsoaki continues to psychologically upset his competitors which might make his life vulnerable as it is the case at the present in Lesotho.

Khafetsa like 'Mantsoaki refers to *ntetekoane*. Unlike the prior artist, he says that he is not running away from the string used to cross the stream. He states that he is ready to step and walk on the thread above the deep well. For him, whether the thread can get cut off or not does not matter. What he intends to communicate is his courageous and brave nature. For him death is part of masculinity therefore even if the string brakes and dies in the stream he is happy. Khafetsa further refers to another popular Basotho folktale *Tselane le Limo*. In his lyrics he states: "*kholoma khetsi ea makhele*". *Kholoma* is a Sesotho synonym to *bua* (speak up). By employing this statement, to the Basotho in general he alludes to the popular Basotho folktale *Tselane le Limo*. It is in this folktale whereby the cannibal had put Tselane in the bag and wherever he went, when he found people, he kept saying that his bag was able to talk so he would order his "bag" (Tselane) to speak while she was still in the bag. It sounds like Limo has a miraculous bag which is able to speak. What the study deduces is that Khafetsa in a like manner like Limo, he implies both to his supporters and opponents that he cannot be out competed in the Basotho accordion music as his *makhele* come out of his miraculous "bag". Perhaps they are full. For him they cannot be extinct no matter what the situation is. The aspect of implying that his songs come out of the full bag and can never run out makes him fit into the masculinity world.

Letolo also refers to the Basotho folklore. He refers to *Moshanyana oa Sankatana*. This is the popular Basotho folktale which shows a boy who grew up into a lat and rescued the whole nation in a mouth of a monster animal- *kholumolumo*. However, people happened to turn against him

later on. Letolo refers to this folktale to allude to the long standing feud that seems to agitate the lives of the Basotho accordion music artists. The main concern is that most artists after they have been informally trained by others, they turn against them. In this way, this folktale is referred to explain the situation in a mythological manner which is meaningful to almost all the Basotho. For his ability to help others to become artists, it is a morally and socially acceptable character. Letolo further employs Basotho folktales to express his feelings and vividly communicates how he contributes in this music arena. According to Propp in Moleleki (1993:5), folktales are stories of a different world from the world where people live. What happens in the folktale world is not what happens in the real world. Psychologically, artists seem to be disturbed by trying to practice what happens in the folktale world into the human world therefore they need to be helped to draw the line of demarcation from the imaginary world and what is reality.

6.1.6 The *Marashea* (*malofa/ litšepe*)



The marashea adopted from the Lesotho and Lebowa pictures (7 January 2010)

The *Marashea* as already indicated in the literature review, are the Basotho who are famously known by brutal actions. Yalla programme on television station 163 (January 2017) states that, first, the *Marashea* were a Basotho informal security group which later was corrupted by power and started to execute all brutal activities. Those include looting, killing people and murdering their group mates. Due to their famousness about brutality, some of the *Marashea* do not want to be publicly known with this status both in Lesotho and in South Africa. However, in the accordion music of the Basotho being a *Lerashea* seems to be a sign of masculinity hence the reason why some artists pride in it by including it in their praise poetry. The *marashea* are expressed in a number of sub-themes categorised below.

(a) Blood imagery

Khopolo, declares that he is one of the *Marashea*. He points out that he is not only the ordinary *Lerashea* but a leader. For Kunene (1971:4), masculinists keep their environment under control rather than tame it. They permanently establish themselves as monsters over it. In his songs, Khopolo, leader of the *Marashea* designates to the brutal actions that they organize as stated above such as killing people who belong to other groups including killing some of his members. To show that he is extremely brave and courageous, in his lyrics, he prides on assassinating some of his group mates besides butchering his opponents. He says: “*Freistata ena ke e lutse e chesa ha nka ba ka hlobola kobo, ke ne ke apere letlama le letšo.*” This statement means that he stayed at Free State in the Republic of South Africa wearing his accordion music regalia publicly irrespective of danger he would face by wearing this regalia. Moreover, he keeps on talking about blood, blood thirst and blood drinking. Reference to this imagery is popular in his songs. According to Mokgokong (1975:13) “Every school of modern linguistics shows a large and justifiable measure of agreement in that language is symbolism.” Mokgokong (ibid), further points out that those symbols bring in mind the idea of something. For him symbols also express and evoke feelings along with ideas in context. For example, in Macbeth imagery of blood is very important as it both symbolizes honor and bravery. Apart from that, it also symbolizes deceitfulness and evil. Peter and Roger (2006), Ebewo (1997) and Ward (1970) are among scholars who in a like manner define imagery. The basic element in their definitions of imagery is that it is a poetic device that poets use to evoke mental pictures. By the use of imagery, poets in their description compel people who read their poems to employ their senses on imagery used

in order to understand the poem. One would therefore refer to the main objective of imagery as giving a mental picture on theme that would otherwise be hard to reveal, Leteipa and Miruka (1990:111). In this case, imagery is a poetic device that contributes on theme. In the light of the information provided above, it is evident that artists need to use poetic devices such as imagery to highlight on their themes.

In the context of Khopolo, blood like in Macbeth, symbolizes the positive and the negative masculinity. On the positive note, blood symbolizes:

- Respect
- Bravery
- Honour
- Courage
- Strength and
- Endurance
- However, on a negative note, blood symbolizes:
- Feudalism
- Deceit
- Murder
- Untimely deaths and
- Assassinations

The above contradicting attributes are integral in the construction of masculinity. The first category shows the good side and the second one shows the evil one. For Khopolo and his affiliates killing is part of their 'normal life'. He and his affiliates claim that for their enjoyment, they must have 'fresh blood' on their weapons on daily basis. Hence the reason why when they have not been able to kill their rivals, they resort to killing one of their group mates. This ideology here calls for the psychoanalysis perspective. Is this not brutality at its best? Are the artists not having the psychological difficulty which needs to be addressed? However, masculinities find Khopolo a real fit into their world. For them blood is not guilt. The bravery that he expresses in their masculine world, places him at an advantageous position; as a direct consequence, he is currently the leader of the *Marashea* group as he claims.

Khopolo uses the popular slogans of the *Marashea* when he says that he is afraid that his shoes may unfasten their shoe laces. According to the *Marashea* whatever brutal deed they perform, they claim that such actions are done by no one. Most of the *Marashea* have undergone prison experiences where the present study surmises that their saying emanates from the popular expression in Basotho prisons that “*semokolo sa motšoarua se oa holimo*” – a prisoner’s unlawful possession falls from above. This means that nobody should be blamed for what has fallen from the above. It is a popular known fact about the *Marashea* among the Basotho. They instruct their followers to go and order people to give to them their clothes, monies, shoes and any other valuable items including their blankets. If the owners, seem not to be complying with the looting on them, then they should take them off by force. “Go and take the branch from that tree, if it shakes off, cut it. “*Kobo e fanyehiloeng sefateng, ha se tsitsinyeha, se rengoe fate seo,*” Majara (1972:47). The meaning behind the statement is that people have to be robbed their properties but if they have some quarrels, they have to be killed. Killing to this group of people is a ‘normal’ action that has to be performed on daily bases. In the hegemonic masculinity world, this group fits like a hand in the cloth.

The use of this language may:

- Express an attitude towards the listener or reader,
- Move the hearer to do something,
- Express the speaker’s attitude towards the referent.
- Make it easier to think of the referent (Richards in Mokgokong (1975:18).

The five functions of the speech-material above are vividly expressed among the Basotho as the result of this genre. In addition, the other use is emotive: the use of language to excite attitudes or emotions or to act as the cause of action, Richards in Mokgokong (ibid). First, the fighting thought is in the minds of most Basotho accordion music artists. Khopolo exemplifies this fact. His negative attitude towards his competitors is vividly expressed. The listeners or hearers of his songs and lyrics are moved to fight. His attitude is clear that he gives a dam to his enemies as well as his followers. It becomes very easy for the listeners of this genre to find out who the

person that is ill talked of in this music. However, this is how they construct their masculinity. Their brutality and inhuman acquired nature is always publicized through their music.

Bereng 'Lekase' also claims that he is the *Lerashea* by using the other noun that is lately used to refer to *Marashea-malofa* (plura) and *lelofa* (singular). Like Khopolo he is referring to blood as his best 'beverage' hence why he will have to drink first in the bucket containing blood. To hear a person who drinks blood is enough to make people's hair shrink and to observe that there are psychological problems. But it is even worse to learn that the blood that Lekase is referring to is a human blood. For cannibals, as he also claims to be, is not bad so as to masculinities. However, for a human society this has to be reshaped.

'Mantsoaki also indicates that he is the *Lerashea* (the Russian). He pampers himself for blood thirst and blood drinking. He indicates that he has to keep on killing his opponent's blood until the end of time. He pronounces himself as the leader of the *Marashea*. The reason for always having blood foams on his lips. He calls himself the blood sucker. He also announces that he does not work. Where he stays, he is with none working men. For him blood shedding is a 'usual 'practice. He does not see anything bad about it. He continues to exude his bravery. He says "*hlaha ha e tuka ke okamela malakabe*" (when flames go high, I come and cover them by my body). One would expect a person to run away from flames to avoid being seriously injured. However, on a contrary, 'Mantsoaki indicates that he enjoys serious injuries. Letolo is not different to the above artists. He pronounces himself as a *Lerashea* and he is happy that he enjoys causing trouble and intends to continue in this style of life. All these character traits qualify them into the masculinity world.

Bo-mme ba Maphutseng pronounces them as *Marashea* too. They indicate that when there is a fight, they also fight as Khopolo in one of his songs says:

*E ba joale li tla lilietsa likharebe, basali ba marashea ha se ho tšaba semeche,
basali ba malofa ha se ho thabela koluoa, mali ha a tloa oa tseba ba utloa
monate. O ka ba bona ba bilika onnoroko li hlaha, ho hlaha tse tšoeu le tse*

khubelu. U ka re u mathela ho bona ho itšereletsa ba u chofe, basali ba rona ba tseba famo ba tšoana le banna.

So, the young ladies will ululate, women of the *Marashea* do not fear a serious injury, the *Marashea* women become happy when there is tragedy, when they see blood they enjoy and go round in circles to show off their inside wear which has a white and red colours. You can run to them to hide yourself, they will push you back to the fight, and our women know the *famo* just like us men.

As masculinity is not about sex (male and female parts), it is not surprising to hear women who portray masculine characters. Masculinities enjoy fight whether being involved in it or not. For them fight strengthens their masculinity as *khang ea monna e khaoloa ke letlaka* (men's augment is stopped by the fighting stick). Masculine as they claim, for them fight is appropriate if matters do not come to the solution required. Like the previous artists, these women, *Basali ba mehahlaula* enjoy seeing blood. In the Post (January 2017:4-5), Puseletso Seema describes her grueling life story as one of the Basotho accordion music artists. Puseletso joined the gangsters which she indicates it was a dangerous "family" to keep her business of selling food and beer running. To survive the wars, she had to learn to use a gun. She states that she had become a criminal. Puseletso claims; "I have never seen so much death in my entire life, ...I became destined to death because I had seen so many dead people, so much blood." Puseletso continues; "I should have left that life earlier but I had come to enjoy it." Puseletso continues that she influenced men to fight for she openly told them that she could not be under the control of cowards and she is used to the oppressive control of men. It is in this "tumultuous" period that Puseletso found time to launch her music career. It is the life in the gangs that influenced some of her songs. The present study finds *Basali ba mehahlaula* and Puseletso masculine characters with regard to their characters described above. Therefore, biological sex has nothing to do about masculinity. Males and females can display a masculine character as exemplified by *Basali ba mehahlaula* and Puseletso Seema in this part of the study.

(b) Darkness imagery

Unlike Khopolo in category (a) above, Khafetsa Likhau employs darkness imagery. Darkness is the opposite of light. Darkness is associated with evil as in most cases in the dark, evil deeds are performed with less fear of being caught. Darkness is also associated with the environment conducive for witch crafting. According to the Dictionary of the Biblical Theology (1988:391), if one intends to be stumbling when he walks, he must call upon the princess of darkness. This is the opposite of Christian life: if a Christian intends to avoid stumbling in the darkness, he calls Christ to become the “son of light.” darkness influences “darkened thoughts.” Satan is referred to as the princess of darkness. For one who needs darkness has to sermon the princes of darkness to guide him. When Khafetsa Likhau calls upon darkness instead of light, Egypt instead of Canaan, one connotes that he is calling upon serious brutality that the *Marashea* are famously known about. The sense of evil deeds which obviously fills upon his competitors is obvious. Satan is defined as a murderer. An entreaty to Satan means a person who makes that request intends to be guided by him. Psychologically, with this kind of image, Khafetsa seems to have lost all the qualities of humanity. His lyrics in this song are coined from the popular Lesotho Evangelical church hymn. This hymn goes this way:

Seli la ka mponesetse tsela

Ho lefifi hape ho se baka

Ntsamaise

Ha O le teng ha ke hloke

Letho la ntho tsohle

Ntsamaise

My Light light my way

It is dark and also it is far

Help me walk

In your presence, I have no worries

Of any other thing

Help me walk

What Khafetsa Likhau sings about is a total divergence of the theme of this song. Calling upon all the opposites to what is desired by human kind is extremely terrifying. Perhaps he associates it with Christianity which is popularly associated with women and children in Lesotho. So for Masculinists, whatever associated with women and children jeopardizes masculinity. Therefore, this coinage of the hymn is not surprising. It helps the artist to communicate his masculinity to his opponents vividly. To a certain extent, Khafetsa Likhau seems to have been influenced by Letsema Matšela by the use of the same hymn which Matšela also coined to suit his intention (masculinity) though for Letsema, he did not come up with the opposite meaning of the main hymn. Matšela goes this way:

*Joale ke totoba ho ea mabitleng
Ke tla kholoma ke kholome ke reng oe Limo?
Sefela sa ka ha kea mabitleng
Le se bine ka mokhoa ke oona:
Seli la ka mponesetse tsela
Ke tsamaee hape ho sebaka
Helelehe helelele
Ke tla kholoma ke kholome ke reng oe
Ha le ka la se bina ka mokhoa oona
Hela ee
Helelehe helele*

*Ke tla kena joale ha Molimo ke matha
Ka sefela seo kea lelala
U tsoelepele Matšela
Ha na ke na le Molisa ke tla be ke hlokang
Majakane le mathuela masene
Pineng tsa bona ba rata ho thusoa.*

Then going to the graveyards seen by everyone
How should I explain myself clearly?

My hymn when I go to the graveyards
Sing it this way:
My light shines my way
I should walk as it is far
Helelehe helelele
Limo how should I explain myself clearly?
If you can sing it this way:
Hey *ee*
Helelehe helele
I will enter the heaven running
With that hymn I raise up my head
Go on Matšela
I have a good shepherd I shall not want
The *majakane* and the *Sangomas* are clever
They like to be helped in their songs.

The present study infers that, the coinage that Matšela made on this hymn has influenced Khafetsa Likhau. However, Khafetsa Likhau has his own coinage which strengthens his masculinity. He needs darkness instead of light; he needs Egypt instead of Canaan. All in all he needs a hostile environment so that his masculinity is undoubtable. Hymns coinage seems not to be peculiar in the Basotho accordion music. It is also popular in the Basotho music in general. When closely looking at this influence, it is used to make the hymn meet the objective of the singer. In this genre selected for the study, this coinage is used to emphasise masculinity.

6.1.7 Hostile environment

A hostile environment is an environment in which it is not easy to work and live at. This can be a result of the violence which has become part of the lives of people in this environment. Much as these people have been living in this place as violent as it has been, life is not conducive. For masculinists, a hostile environment evidences their courage and strength. Masculinists live in a hostile and adventurous environment. For them it is an indicator that their masculinity is undoubtful. Therefore, they praise themselves for coping in this environment.

Khopolo pampers himself about his survival in the province of Free State in the Republic of South Africa during the Basotho accordion music artists' rival. He indicates that regardless of the danger that the *letlama* regalia he wore and continues to wear meant in the Free State, he continued to wear it. He continues to show that there were some men who ended up wearing dresses so that they could not be easily identified as masculinists. For him, he used his regalia to show that he was ready to face any kind of danger as for masculinists their honour comes after their injury or death. As a direct consequence, there was no need for him to disguise himself. The fact that he never disguised himself from his opponents while he stayed at this place makes him fit into the masculinity world. His power, bravery and courageous nature like that one of a bull is undoubtful.

The same thing applies to Letolo. Letolo indicates that he brews violence by stating that he kicks fire to burn men around it. The environment that he refers to is very intimidating as indeed an intended injury of other people will influence retaliation. By pampering himself about injuring other people with fire, he shows that he has ability to defend himself if those people can dare to fight back. What Letolo also implies is that he as a masculine character should come to blows even when there are no good reasons for that. In this way he is a true masculine character. The Basotho expression *poho e le qhoko* (A bull always brews trouble) explains Letolo better.

Sepheho expresses his masculinity in a similar manner. He states that when men are full of the traditional court, warming themselves at the fire place, he extinguishes it. What he communicates is the fact that he is capable of concocting trouble as he is not afraid of other men. He is not in fear of the injury that he might have during the defence. Therefore, the present study sees masculine characters who are able to survive in a hostile environment as being quarrelsome, combativity and sadistic. However, these artists seem to be having some significant psychological problem influencing them to risk their lives. For instance, their lives are at high jeopardy as they can be vulnerable to their opponents in all places when they come into contact. Therefore, the present study proposes that these artists and the Basotho men they are representing need to be helped with initiatives to correct this psychological disorder for the construction of a human society.

6.1.8 Eulogies

According to Khotso (2010), eulogies are one form of nicknames popularly used in the Basotho clan praise poems. Kunene (1971:46) asserts that a poet often uses the animal name as a metaphorical eulogues and goes on to confer upon the hero the attributes associated with the animal in question. Kunene (1971:38) indicates that associative eulogues are “the ones in which the hero is praised for his associative either in blood or in marriage and relationship in arms with other people.” Among the Basotho, the blood relations of a child to his/her father are very important. In a masculinity perspective, a real man relates to his children by blood. The Basotho proverb that *ngoana ke oa likhomo* (a child belongs to cattle), which Khotso (2009) interprets as all children born of a married woman belong to the man who paid *bohali* (cattle given for a wife) does not hold in the masculinity perspective. Khotso (2009:1) states: “Once a woman has been legally married, it is impossible to speak of her children as illegitimate even where it is clear that they were not fathered by their legal father.” However, the ideology expressed in this proverb seems to be null and void in the masculinity world. Reference to one's clan is one form of empowering the Basotho masculinity. The opposite is when the child has a social father. Such a child is not formally allowed to use the eulogues nickname of the social father. Such a use is a taboo among the Basotho and is socially believed to result in some difficulties which such a child will face. Many of the Basotho accordion music artists refer to their eulogues nicknames in their music and lyrics. The present study surmises that eulogues in this music is masculine oriented. The analysis below exemplifies.

Moloisane mentions that he is a Lekholokoe. For Moloisane, reference to his eulogues nickname is a pride. For him, his strength emanates from his origin of the Makhholokoe. The Makhholokoe eulogues reinforces Moloisane's masculinity in that he considers himself as a biological ‘product’ and son of the Makhholokoe and therefore socially acceptable among the Basotho. This kind of portrayal has both the positive and the negative impact on the masculine characters. On the positive note, boys sometimes get closer to their fathers as they grow hence the advantage for them to learn more about the desired character traits of a masculine character. On the negative note, for Khotso (2010:49) boys may grow up associating masculinity with blood-thirst attitude; therefore develop intentions to fulfill societal expectations that a man must always be violent, *poho e tsejoa ka mengoapo* (A bull is famously known by scars.) The possibility is very high that

such boys may become violent citizens who will contribute negatively towards the development of a human society.

Another example of the use of eulogy in the emphasis of masculinity is Phoka, the group mate of Moloisane. By praising himself as the Letebele of the Mothimokholo Pokane he alludes to the cultural connotations. First, it means that he is a pure blood of the Matebele who originate from the Mothimokholo. On the first hand, a masculine character who knows where he comes from is socially appraised as he is positively thought that he will behave well to keep his family name in good records. However, most males manipulate this fact by derogatorily addressing others as illegitimate ones hence develop enmity.

Apollo Ntabanyane is the same as the two artists above. He pampers himself by his clan name. In his clan poetry, the elders of the Bakuena, Nkopane and Mathunya are mentioned. For him, he is the real blood of the Bakuena and as such nobody can challenge him. He considers himself as legitimate among the Bakuena of the Nkopane of the Mathunya. This is the reason why among the Basotho illegitimate children are not allowed to be initiated with their social clan names. When illegitimate children have gone for initiation, their parents are asked to give the biological fathers' clan name so that the initiate cannot encounter problems in the process of initiation. The informants in this study indicated that even if the social father always thought that the boy was his blood child, during the process of initiation of such a boy, the truth of who the biological father is has to be revealed. The mother is asked by the initiation authorities to provide the biological father's clan as the "social father's clan" will reflect when the boy gets initiated. The informants continue that the boy will encounter many problems which will reflect that the clan name that he uses at the initiation lodge is not of the biological father. Whether there is a scientific truth in this information or not, the present study will not go into that. Masculinity theory suggests that a scholar must determine the meaning of what she studies by drawing real experiences of people in the society. In this regard, the experiences of the Basotho will be drawn. In general, Basotho belief that using a wrong clan in the initiation process will cause harm to the initiate. In the same pride of eulogizing, 'Mantsoaki states that he is the Letebele of the Matsitsi in his lyric. He also derogatorily requests his competitors to mention their clan names. He continues to tell that his opponents are born out of wedlock and therefore they are usually heard

extolling about their mothers. The mention of women in the masculinity world is deprecating. However, by referring to his opponents as children born out of wedlock, 'Mantsoaki's opponents will retaliate hence deepen the sour relationships which already exist.

Khopolo is not different from the above-mentioned artists. He indicates that he is a Mokuena. He states: *"ke saka la khomo tsa Kueneng ke tharisitsoe"* (I am the Kueneng kraal; I am instilled by medicinal peg). For him, to be a Mokuena is a symbol showing self-importance. Besides, he is also the Bakuena protector just like a medicinal peg. A medicinal peg is used to protect the family, its members and the property among the Basotho. Therefore, it is considered very important in this society. Eulogues as already indicated, can be employed to emphasise masculinity. The reason why Khopolo continues to indicate that his daughter, Mahali is a Mokuena is because he believes that Mahali is his "blood" daughter and therefore acceptable as a legitimate child among the Basotho. This is an advantage in that Khopolo considers himself as a masculine character among the Bakuena by bearing children. Through him the continuity of the Bakuena clan is guaranteed. However, reference to blood may continue to encourage his blood thirst attitude. In his music, he always refers to violence and murder. In this way, one could say that Khopolo's language reflects the social inclination of the Basotho men that seek to fulfill their intention through aggression.

For Khotso (2010:25-26) aggression as a character trait possibly bears positive and negative implications in that on the positive side, it may create courage in the performer and yet induce fear in the opponent. In that way it ensures achievement of the purpose: being masculine. On the negative side, the performer conceivably creates problems for himself and end up being a victim rather than a victor, as that aggression may invite retaliation from the enemy and result into the destruction of the very performer.

6.1.9 Borrowing

Borrowing is a language technique in which natives of one language code switch into other language(s) to pick words and phrases that express them better than what they could in their own language. Borrowing is a language technique that allows its users to pick words which express exactly what they want from another language. There are many reasons why people including

artists prefer to code switch in their language and songs. Besides, among the Basotho, using both English and Sesotho is now a common practice. However, the present study will focus only on Basotho accordion music artists and find out how borrowing can be seen as another factor that contributes in the thematic development of masculinity in this genre.

In this study, the borrowed words are from English. The Basotho accordion music artists have employed them as metaphors. The present study therefore, endeavours to find out the contribution of metaphor as poetic devices on the thematic development of masculinity in this genre. The metaphors used in these songs seem to highlight on the theme of masculinity. Hence it becomes relevant that theme be defined in this study. Theme is the main idea in literary works being novel, drama and poetry. Kennedy (1999:175-176) refers to theme as whatever general idea or insight that the entire story reveals. He points out that theme is the center, the moving force, the principle of unity and is the larger realization that the story leaves the reader with. Kennedy adds that theme can also be what the happenings add up to, what the story is about. Kennedy's definition is adequate and relevant for the present study hence the study will use it in its definition of theme. Artists use poetic devices such as metaphor to highlight on theme in their songs and lyrics. The question is what is metaphor?

In trying to answer the above question the present study consulted scholars who defined metaphor. A number of scholars have dedicated their attention to definitions of metaphor. Among scholars who define metaphor are Black and Richards (2009:1), Peter and Roger (2006:138-139) and Abrams (1993:67). Central to their definitions is the fact that metaphor is a figure of speech in which one thing is described in terms of another. To this definition Lenake (1982:114) adds that [metaphor] is one of the communicative devices in poetry. Metaphor is important in that its application in poetry highlight fundamental aspects of poet's intention such as theme and consequently the study observes that it deserves a closer investigation. Basotho accordion music lyrics seem to be a powerful tool by which masculinity is emphasized among the Basotho. In this music, artists name themselves after the substances that their philosophy is that taking after their characteristics would mean a masculine man that is expected among the Basotho. In this category their strength is expressed through borrowing English words.

The first metaphor *sekerethari* is a borrowed Sothofied word in orthography and pronunciation from English word, secretary. Phehello connotes that he is knowledgeable of the information of others especially authorities just like the secretary knows the information of his or her boss. That is, by knowing all the information of the boss, the secretary is more powerful in the system of any institution. In this way the secretary has power to retain or release the secrets of an institution. It is also correct to infer that the institution life depends on the reliability of the secretaries otherwise the authorities' secrets are in danger. Likewise, by naming himself a secretary, Phehello indicates that he has power to control the boss as he is the storage of the boss secrets. In this way, he deserves to be respected by the boss. Otherwise the boss is in danger if he happens to mishandle the secretary, all his secrets may fall into the wrong hands hence be considered to be misfit in the office. By nicknaming himself a secretary, Phehello empowers his masculinity in inferring that other person's job heavily depends on him. Masculinists are absorbed in this type of portrayal.

Hete mabalane is another borrowed word used as a metaphor in this genre. By indicating that he is a head *mabalane* (team leader), he communicates that he is a team leader. That is other team mates have to respect him as their tasks are reported directly to him so that he can recommend them to the senior supervisor. In the same manner orders from the authorities are taken from him. If they do not give him the respect that he deserves then their jobs are in danger. If he cannot report them capable of the task that he leads them on, they might lose their jobs. So to be on the safe side, they have to respect him. Masculinists need to be respected. So in this way Famole continues to fit in the masculinity world.

He also indicates that he is a president. A president by virtue of his position has to be paid due respect. In his context, he is a president in the Basotho accordion music industry. For him no other artist matches the way he composes and sings. Therefore, he deserves extra ordinary respect. He also claims to be a parliament house. A parliament house is where national laws are being enacted. It has to be respected by the nation at large. For him, his music qualifies him to be respected by the whole nation.

He is a book written in different languages: Arabic and Hebrew. That denotes that not everybody can read those languages among the Basotho as those two languages are not popular in this society. For him not everybody is in a position to understand him as expressed in his music and lyrics. This is a masculine attribute when a man's language is not understood by everyone even those who do belong to his group.

He also claims to be a pound. This currency is known of its power over the Maloti and Rand (currency in Lesotho and South Africa). For example 1 pound = R17.00. He connotes his importance over other artists. He also shows how he has advantage over others by being more powerful. This is a typical character of masculinities. They want to see themselves more powerful than the rest of the group. He names himself silver. Silver is one of the valuable natural resources. He also names himself the prodigal son. Reference to the prodigal son is interpreted to mean that regardless of the mistakes he may have made, he should be forgiven just like what the prodigal son's father did in the Bible. He also names himself a scientific calculator.

A scientific calculator unlike an ordinary calculator has multiple functions which make the work simple for the user by allowing more applications at the same time such as multiplication, subtraction, addition and division. It also has formulae for solving mathematical equations. Statistical functions can also be accessed in this type of a calculator. Over and above this calculator has storage for information that can be retrieved later. For an ordinary calculator will not be able to function in the same manner. On the positive note, it is an advantage for a masculine character to perform multiple tasks. However, sometimes they manipulate this ability by engaging into unacceptable behavior expressed in Sesotho proverb *monna ke qaati oa lomisanoa* (a man is tripe, is shared). This proverb has the same interpretation as the proverb *monna ke mokopu oa nama* (A man is a pumpkin, he spreads all over). Both of these proverbs mean that among the Basotho it acceptable for a man to engage in extra marital relationships. That is like a scientific calculator, he is acceptable when he is able to function in multiple relations. However, by engaging in multiple sexual relations, the possibility of contacting sexual transmitted diseases is high.

This artist further indicates that he is a potassium permanganate. The present study understands this substance in the way that it is used by the Basotho. Among the Basotho, this substance is termed *makhona-tsohle* (what is able to address all problems including sicknesses). Therefore, the present study surmises that, Famole nicknames himself this substance to empower his masculinity. For him nothing is difficult. He can solve all problems: social, physical, emotional and intellectual problems. On the positive note, ability to solve all problems is not only needed by the masculinities. It is a skill need by all humankind. However, the expression that anyone can be able to solve all problems can be deceitful and in this manner, it can psychologically mislead the owner as well as other people. In this way, it has a negative connotation. There are those other people who can believe that there is such a person who solves all problems which is practically not true. For him he can take risks which are beyond his power in line with the deceit he makes. Among the Basotho, traditional medicine can be used both positively and negatively, Possa and Khotso (2015). As this artist has the knowledge of the Basotho culture, this study surmises that this expression emanates from this knowledge that any Basotho medicine can be used both positively and negatively. However, the artists objective of stating that he has ability to solve all problems would be achieved by this expression hence his masculinity being empowered.

Though Phehello seems to be dominant in the use of this language technique, borrowing, it is not limited to him. Other Basotho accordion music of 1990's and 2000's use it. It might be a direct result of the bilingual nature of the Basotho: they speak both Sesotho and English as their official languages. So for them it is easy to pick appropriate terms that express whatever they want in the English language.

'Mantsoaki also uses English words to vividly express himself to his fans and opponents. He indicates that he is awaiting results instead of using the Sesotho word *sephetho*. He also indicates that music is his profession hence his eloquence in his lyrics. He says that he is /promotion/ as his main task in the Basotho accordion music industry is to promote others. He continues to show that he is a /poison/ to allude to his hazardous nature in a fight. He says that he is famous as he is a celebrity due to his popularity in this industry. Like strikers in the foot ball field, he states that he is knowledgeable in the music industry. He uses words like wipers and curtains to refer to

sexual female parts which among the Basotho to pronounce them in public is a taboo. Therefore, using a foreign language is preferable for him. In this language, his masculinity is emphasized as the message that he puts across is punchy. However, the language like this keeps on spoiling relationships between the artist and their opponents.

Chakela and Letolo, for example, metaphorically name themselves *moporofeta* (a prophet) to indicate that they have ability to foresee things (both good and bad) before they happen. Khopolo also uses the two words *chita* (cheat) and *lekeisheneng* (location). First, he uses the word ‘cheat’ to refer to his group mates whom he suspects that they want to cheat him in the accordion music industry while he states that they are not aware that he is intelligent enough to be aware of such behaviour and he is ready to eradicate it. Second, he talks of the location to show that he is a *Lerashea* and location is a conducive place for him other than the mine camps. Khopolo’s use of borrowing can be subjected to masculinity in the following ways: he does not want to be cheated. Masculinists do not like to be cheated. He stays at the Location. This is a place of rough life. Masculinists enjoy rough life. So for him, the borrowing of these two terms expresses him best. The same thing applies to ‘Mantsoaki and Selai. Letolo also metaphorically names himself a black fish. Fish has ability to live in water. It is slippery in nature. It uses speed to run away from its prey. Its defence mechanisms include using its sharp wings to cut the predator. This study surmises that it is these characteristics of fish which attracted Letolo to metaphorically name himself after a black fish. He also names himself a prophet meaning that he is able to predict the future. He further names himself after internet, computer, certificate and a president to communicate that he is knowledgeable about the world news. Like all masculine characters, these characteristics will earn him honour hence frighten his opponents.

6.1.10 Negativity

Negativity is defined as lack of constructive attitude towards something. Negativity seems to be depicted through certain songs and lyrics of some artists selected for the present study. In the Masculinity theory, masculinity in language is expressed by negativity towards women. Cote and Allahar (2009:1) state that Warren Farrell’s fifth commandment of masculinity supports this negativity. It states, “Thou shalt not be condescending to women in every way”. According to Wood (2007:29), culture consists of structures, primarily institutions and practices that reflect

and uphold a particular social order. In this study Basotho accordion music artists form an institution. Further, Wood (2007:29) states that institutions and practices “show and elevate social order by defining social expectations, their meaning and patterns of behaviour as natural and good while others as unnatural: bad and wrong.” For example, there are many Basotho male accordion music artists while there are a few women in this institution. Men in this institution are socially acceptable while this few women are not. Puseletso Seema (2017:4) states that when she tried to sing songs she had created while in the veld people frowned just because it was from a female. Most of male artists selected for the present study are negative about women. Further than that, they are negative about other male artists whom they perceive as having feministic characteristics. The negativity that can be deduced in this genre will also be subjected to the psychoanalysis approach to find out if there is a psychological disorder that can be sensed. Besides, the study used this approach to find out what the negative attitude in this genre is being defending against. It further analysed what contradictions are deduced. Through this approach, it also unravelled the consequences erupting from this genre.

The analysis below is in two categories: (a) and (b). The first category exemplifies the negativity that seems to be directed to women while the second category (b) exemplifies the negativity associated to other men.

(a) Negative portrayal of women

According to Phafoli (2009:194), the portrayal of women limits itself to the perception of males towards females. In this society (Basotho), women are observed as subordinates to men which males learn as early as their childhood. They are not even allowed to maintain female characteristics by the use of derogatory terms and expressions to instill in them that femininity is extremely bad for a masculine character. This can be evidenced by the language boys use while looking after animals in the veld, “*mosima oa 'ma eona*” (Its mother’s hole), “*'nyoa 'ma eona*” (its mother’s vagina) and many more which refer to woman’s private parts. In the Basotho proverbs, negative attitude towards women is implanted. For example, the Basotho proverb *mosali ha a nyaloa* (none married women) is a proverb which refers to all objects which have depreciated. This state of things is not expressed in a masculine term *monna* (man) but a woman.

Other examples can be derived from Cewa language spoken in Zambia, Malawi and Mozambique and are taken from Nthulani (2002) in Miti (2008:76): *Cigololo ndi mkazi* (adultery is a woman). According to Miti this proverb is used to blame a woman for being adulterous but it does not blame a man who has adulterous behaviour. *Kuuma mtima ngati mfiti yaikazi* (being hard like a (female) witch. Miti (ibid) states that in this proverb women in general are associated with hardheartedness witches. Does that mean there are no wizards?

Levant (1992:355) states that masculine men should in all ways avoid all behaviours that could be construed to feminine. In many cultures including the Basotho, masculinity is constructed where women are not present. When boys transit into young men they are separated from their families, most specifically from the world of women. They spend about six months in the initiation lodge. This is a place where females are forbidden. For Donald (1990:365) the most important initiatory custom is to separate boys from the world of women. The same philosophy applies with the warrior training as the informants in this study state that for the majority of the warrior training, warriors are deprived of all female contact. In full mental jacket in Donald (ibid) the instructor insists that the recruits substitute their rifles for their lovers. To reinforce this attribute that they have to acquire, men are ordered to sleep with their weapons so that they can totally forget about women. Donald (1990:366) indicates that in films of Howard Hawks, the prominent theme is “The fraternity of men and the jobs men must perform only function efficiently when women are excluded.” In addition to that in Hawks films, many of the problems that obstruct heroes from successfully accomplishing their missions are caused by women. The same ideology that expresses women negatively is in the Basotho accordion music.

However, scholars such as Phafoli (2009) sees the portrayal of women in this genre positive as for him, it provides advice to women. Phafoli (2009:185) quotes Matsie (1995) in his *Le thole* (you keep quite):

Le ke le thole hanyane

Ke bua le banna

Mosali a k'o phuthe leleme la hao

Hobane leleme le kenya batho litabeng

Just keep quite a bit
I am talking to the men
My wife holds your tongue
Because the tongue implicates people.

In the above quote Phafoli (ibid) indicates that the artist appeals to his wife as well as other Basotho females to be careful not interfere with male talk as they might cause trouble. In the above given interpretation by Phafoli, one learns that Matsie and all other Basotho masculine characters are good partners who would never want to find their wives in trouble for speaking whatever irrelevant which can end up causing trouble. However, in the same quote, the present study finds that there is another meaning that exists which can be subjected to masculinity. As women are culturally regarded as “children”, it is not surprising that they are ordered to be silent when men have their talk. The fact is that for both masculine and feminine characters idle talks are bad, among the Basotho, it is considered acceptable when performed by a male while it is measured extremely bad when it is observed from a woman. Khiba (2011:32-33) in his poem indicates that women’s idle talks spoil relationships in families and villages. He says:

Ha u batla ho bona fito u sale bo-mme morao;
U pate mohoasa ho fihla libeng sa motse;
U tla fihlela noha ho khobokane mefuta;
Ho malinyane, ho tse putsoa ba litšiu;
Noha ha li bapala fefo ke sa morema-lifate.

If you want to see a water snake you must follow women;
Tip toe behind them to the village spring;
You will find many snakes of different kinds together;
You will find the young ones as well as the old ones;
When “snakes” play the strong winds up root the trees.

For Khiba (ibid) women’s idle talks are so dangerous that they can be compared to the water snakes which, among the Basotho, are believed to have the power to up root trees when they leave a stream to another one. However, Khiba is silent about male talks. Does this mean that all

men talk sense or what it means is that their idle talk is acceptable? Basotho accordion music artists are not different from Khiba's observation about women. The analysis below exemplifies.

One of the strong elements that masculinity is known by is the negative portrayal of women. This aspect is not new. When one looks into the *lifela tsa litsamaea naha*, women are portrayed negatively. The same thing happens in the Basotho literary works. Khotso's (2010) study exemplifies. Matlosa in his three texts: *Molahlehi*, *Mopheme* and *Katiba* women are negatively shown. They appear as talkative, unsupportive, witches and passive participants in their families. In the *mangae* (the Basotho male initiate songs), women are negatively portrayed. The *lengae* below illustrates:

Nthoana tsena tsa Molimo Basali

Li tsoile matsoele li ea tšabeha

Ntho empe ke ho tsamaisa boloi

.... Holimo-limo ha Lelingoana

Ke fumane 'Maqoboko a sila

Ka nka leqala ka mo otlā mpa

A ntša sa mohoula seboko

(Adopted from Bereng 1987:12)

The poor creatures of God, the women,
They look ugly with protruding breasts,
But worst of all is their witchery.
Far away in Lelingoana's land
I found an old woman, 'Maqoboko, grinding corn,
I took a stick and hit her stomach
She cried a cry never heard before.

Though Bereng (ibid) sees this *lengae* as being meaningless, the present study subjects it to masculinity scrutiny. This *lengae* is a typical example of the way masculine characteristics portray women. They see women as very poor creatures with protruding breasts and worst of all, they are witches. Witches call upon distinctly negative associations such as unpleasant

appearance and evil purpose along with magic powers. This is the reason why the poet hits her on the stomach without good reasons. Treichler (1986:174) avers that the negative portrayal with regard to physical appearance and the age of female characters in their marriages and of the social perceptions play the most important roles because of the social expectations for women. For him, women are expected to carry babies while men according to Archer and Lloyd (2002) "... have all the desirable qualities such as power, breadth, distinctiveness, clarity, abstract intelligence, shrewdness, experience, humour, knowledge of everyone's character and open mindedness." In the Basotho hip-hop of the 2000's, women are portrayed as foolish characters who are stuck with old styles. Basotho accordion artists are not different. Women are negatively portrayed. The above category exemplifies. In this category women are portrayed as whores, given animal metaphors and they are seen as the wicked ones. For Bereng (1987:8) women are the most likely cause of men quarrels. The present study therefore infers that women's negative portrayal may emanate from Bereng's view. The artists do not refer to men who behaved like whores in Maseru by then while they expose those women. They have given them derogatory names. When an initiate has run away from the initiation school, he is not compared to any man who once shown the same behaviour but he is compared to women by actually referring to him as a woman.

Negativity in the portrayal of women as an important aspect of masculinity is a continuing aspect among the Basotho. In the *lifela tsa litsamaea naha* (travelers' poetry), as already indicated in the literature review, women are placed in the dark. For example: Pheane Maama in Mokitimi (1998:104) says: *'na nyopa e ke ke ea roma ngoana oa ka, banna nyopa ha e rota e ea qamaka. E re ngoana o sa tla hlaha mohloeng* (men a barren women cannot dare send my child, men a barren women when urinating looks at all sides because she thinks that a child will come out from the grass). What Mokokoane expresses is a direct negativity towards barren women. It is as if the barrenness is a will of this woman. In the *'mino oa lihoba* by Letsema Matšela, women are in the disadvantage again. It is not surprising therefore to find women negatively portrayed in the Basotho accordion music as they seem to be highly influenced by these two genres mentioned above. This theme is a continuing concept even today in the music industry such as the Basotho hip-hop music. For example, in the Basotho popular hip-hop song entitled *Mosali oa ka ke moqhaka* (my wife is old fashioned), a woman that the artist claims to be his wife is expressed in

a derogatory manner. She is said to wear clothes which do not match. When she cooks, she uses untasty cooking methods. However, as this study is limited to Basotho accordion music artists it will not go deep into the Basotho hip-hop music but it is important to highlight that this genre also displays negativity towards women.

Tau ea Matšekha, one of the group artists selected in this study to represent artists of the 1980's is not different in the portrayal of women. This group is negative about women. For them and other Basotho men, it is only with the influence of women that a man can face multiple problems. In their song, women bring problems to the in-laws after the social and cultural effort of the in-laws of paying the *bohali*. Tau ea Matšekha seems to have the influence of Thooboe Ratalane of the *lifela tsa litsamaea naha*. In his *lifela*, Ratalane says: *le ntše likhomo thaka tsa mphato, banna le nyale basali le tle le bone, banna ha meleko e ata*. (Give out the *bohali* cattle men and marry women and you will see when problems multiply). According to Ratalane, women are sources of multiple problems as also seen by Tau ea Matšekha. In this portrayal, it is like women commit adulterous behaviour without men. This is a typical example of how masculinists portray women. Whatever bad behaviour they portray is publicly depicted as a serious offence while for men is highly appreciated and acceptable. The Basotho language evidences this fact. *Monna ha a tsofale* (a man does not get old). That is to say a man has strength to have sexual intercourse with females of different generations. The first generation could be that of his wife. How about other generations? That will be of the age of his younger ones. The worse part of it may be the generation of his children. In this manner Tau ea Matšekha agrees with the Basotho masculinists that women are sources of problems while they are silent about problems caused by men. This is typical about masculinity. However, in this portrayal psychological disorder can be sensed. If women are adulterous, can they do this behaviour alone? It seems like the artist and the Basotho men that he represents do not understand that women and men can be adulterous and both need to be helped to get out of the problem they are facing.

Rutlha Masupha in a like manner with Tau ea Matšekha is another artist who is selected in this study to represent accordion music artists in the 1980's. His reference to women is highly negative. For Rutlha Masupha and other Basotho men, women are metaphorically dogs. According to Casalis (1997:176), Basotho affirm that they have had dogs from the time

immemorial. They pride in the agility and courage of this animal. However, dogs are regarded as thieves and most unclean animals of all creatures. They feed on rotten food, dry bones and human waste. On a contrary as Casalis (ibid) notes it, dogs' number ought to be diminished but they are many with all sizes and colours among the Basotho. The same observation that Casalis makes with real dogs among the Basotho, is the observation that the present study makes with the portrayal of women in this genre. This observation is subjected to masculinity in the following ways: first women like dogs, are considered to be good to handle their families especially raising children. However, their lust for sex qualifies them to be as less respected as dogs. Secondly, in this genre they are insulted as they are said to be causative to untimely deaths of some men. However, up to the present when this study is conducted, women like dogs, their number out competes the number of men among the Basotho. This is contrary because one would think that the more women are not wanted in this society, like dogs, their number ought to be decreasing. This calls for Psychoanalysis. The study defers that the negative attitude towards women in this genre is defending against masculinity. What one learns is that Rutlha Masupha and other men negatively talk of women to pamper their masculinity. The fact is that, it is not all women among the Basotho who show covetousness for sex. So the limitation in this portrayal is that some men on hearing these songs may develop negative attitude towards women in general.

Apollo also refers to one of his wives as a whore when their relationship gets sour. He refers to her using derogatory terms and expressions. Much as these expressions are highly negative, there is no divorce between the two. The possibility of coming together as husband and wife is still very high. This is the case with most breaking marriages among the Basotho. They resort to illegal separation and within a short time they reunite. The interest of this study is not on the separation and reuniting of couples. Therefore, it will not go further into that. The interest of this study is to find out how Apollo portrays women. The study finds out these terms and expressions that he uses negative towards women represented by his wife. These derogatory terms and expressions that he uses (refer to chapter 5), will also be used by other men who may see the behaviour of their wives similar to that of Apollo's wife. Though for Apollo, his masculinity is strengthened, but for the construction of a human society this expression, are not constructive. Psychologically, they are destructive in the society. They do not encourage respect between husband and wife.

Like Apollo, Keketso Mathula ill talks of his wife. He says that his wife is a *tsotsi* and spoils people's good relationships in the village. According to Keketso, people in the village have good relations but due to a woman (his wife) those relations are spoiled the reason why he decided to divorce her. He continues to call her *sekeleme*. *Sekeleme* in Basotho language is a word that is used to refer to a crook, a person who cannot be trusted in any way because of his or her criminal records. For Keketso Mathula, his masculinity is secure when he divorces his wife because of the reasons he tabulates in his lyrics. However, he seems not to be aware that by divorcing his wife he infringes the rights of his children which state that children have to be raised by both of their parents. What seems to matter to him is his masculinity.

Khopolo, like other artists of this genre ill talks of women. For him, the natural task given to women by God is to bear children. However, for him it seems to be difficult for women to labour while he expects them to show expertise in this respect as it is their original task given by God. However, for him, it is surprising that he observes that giving birth is difficult for women. He gives them a derogatory name *Marutlha* and metaphorically animates them. He refers to them as whores who dirtied Maseru even before it became a town. He points out that Maseru had only two female whores by the name Saki and Mainyatso. These names also appear in Serame Thoahlane Sefeea in Mokitimi (1998:108) when he says that Seitlheko expelled all the whores and left only Sake and Mainyatso. We surmise therefore that Khopolo's reference to these whores is an influence of the *lifela tsa litsamaea naha* (travelers poetry) mentioned above. The question is: were there no men who exercised the same behaviour by then? If the answer is that they were there, why are they not mentioned in the tape? The answer is simple, masculinities always negatively portray females. They strengthen themselves by so doing.

Males who were available by then are politely referred to as *tsotsis* in this genre whose task was to chase after these whores. One may wonder as to what was so interesting about these whores so much that the task of these *tsotsi*'s was only to chase them. The word *tsotsi* in Sesotho is a polite term to refer to people who pick pocket. They are observed as the intelligent and skillful group of people who take money out of the pocket without the owner realizing it. Hence the reason these men who pick pocket are given this term while women are referred to as *matekatse* (whores).

This is one of the many examples which show how masculinities demonstrate their negativity towards femininity.

For Khopolo to further strengthen his negativity towards women, like the other Basotho men, he uses the Basotho popular expression that *mokupu ha o le mobe o lahlelloa le lithotse* (when the pumpkin has bad taste it is dumped away with the seeds). This expression is specifically used to address women when the relationship in marriage turns sour, they are expelled together with their children as the expression above indicates.

On the same notion, 'Mantsoaki refers to women as if they are animals and birds. He animates them by referring to them as hens with the animal behaviour of being on heat. This manner of referring to women does not comprise respect. He further indicates that women are responsible for the death of men as they kill them with their white liver. When he refers to the ugliness of his competitor, Sephetho, he illustrates it by referring to his affair with women and indicates that Sephetho is only loved by women because women are fond of a penis. He metaphorically refers to women as monkeys. All in all, 'Mantsoaki's reference to women is negative like the previously analysed Basotho accordion music artists in this study. In a like manner, his negativity towards women empowers his masculinity.

Phoka and Moloisane indicate that in the fight with their opponents, among other men, they will injure the man who is mostly loved by women. Their intention to injure badly a young man who is mostly admired by women is to make those women unhappy as they are negatively considered among the masculinities. They continue to indicate that they are not born out of a woman instead they are ordered from KwaZulu Natal. For them to be born out of a woman would make their masculinity to be questioned hence they prefer to be regarded as imports from the Republic of South Africa. However, this is only deceit which might put their lives into danger just like Macbeth in *Macbeth* when he claimed that he could not be killed by a man born out of a woman deceiving himself that he would not be killed by any one on earth. However, in the end he got killed.

Famole is no different from the above analysed artists. He indicates that the conquered cattle need to be brought back by men not women because among the Basotho weaknesses are associated with femininity. He indicates that only real men can stop cattle raid or bring back captured cattle. For him women are weak and any man who is weak is relevantly referred to as a woman. What Famole misses is that it is not all men who are the same and it is not true that all women are the same. Reference to women as the weaker sex misleads many characters who think masculinity is born not acquired. Therefore, much as by negatively referring to women strengthens his masculinity he might put his life into danger by not recognizing that anybody can be powerful and dangerous regardless of sex.

Letolo is no different to the above artists in as far as femininity is concerned. He states that he is not like women when he faces fire (danger). He indicates that women extinguish fire with water while he extinguishes fire by kicking it. He kicks it to cause more trouble. On a contrary, women take an initiative to extinguish fire. In other words, they stop further trouble. In this way he sees women as the weaker sex while as a masculine character he sees himself as the toughest. It is not surprising therefore to hear Letolo state that when he fights among men, he likes to fight a man who is loved by women. Letolo further indicates that he abhors women who are inlove with boys. He also states that women brew a dangerous traditional beer which gets men drunk with its smell and makes men to lose their senses. The present study surmises that Letolo in the fight, he chooses to fight a man who is loved by women because he intends to depress women as he is negative about them. He also refers to his hate towards women while he is silent about young men with the same behaviour with that one of women because he is negative about women. This is a true masculine character.

As already indicated, negativity in this genre is not limited to “femininity”. It also extends to the competitors who are considered to be feminine. The analysis in this category (b) below illustrates:

(b) Negative portrayal of competitors

Most of the competitors in this genre are male artists. For masculinists, it is very important to be dominant on other masculine characters as a sign of being “more” masculine. Kunene (1971:4)

states that each man is by definition a warrior. They always want to show a skill of striking and parrying. These are some of the necessary skills that masculinists cannot do without. They always want to keep their environment under their control and highly adventurous. By negatively portraying their competitors they accomplish this mission. For them, each male is a bull. The difference is on the strength and the weaknesses of the bull. Kunene (ibid) states that both the hero and the opponent are symbolized as bulls, with the opponent being the weaker (*poho e naka la moseka*) a bull with a horn facing down, and as a result being defeated at war. The extract from Lerotholi's praise poetry in Mangoaela (2003:67) below illustrates:

*Tholo e fata seolo e ea chora,
E chora lenaka poho ea Peete,
Ha e na linaka, e thula ka phatla,
Na e re e ka betana le ea Thesele,
E hula joko ka mehla, molala o khathetse,
Molala o khathetse ke liforaga?*

Tholo when digging the heap becomes sharpened,
Its horn becomes very sharp,
It has no horns, it hits with its forehead,
Does it mean that it can challenge the Thesele?
When it pulls jokes daily, its neck strained one,
Its neck tired with heavy loads?

In the above extract both Lerotholi and the opponent are bulls but the weakness of the opponent even though he is a bull, he is a tired bull because it never rests due to heavy loads that it pulls on daily basis. Therefore, Lerotholi capitalizes on the weaknesses of this bull. This is the same with the portrayal of competitors in this genre. Artists usually refer to their opponents as bulls with horns facing down, castrated bulls and many more. A castrated bull is considered weak in terms of reproduction. Therefore any man considered weak in a masculine perspective among the Basotho is referred to as a castrated bull. For Basotho accordion music artists, to publicly talk of the weaknesses of their opponents is being more masculine.

In Basotho accordion music selected for the present study, artists negatively refer to their competitors. Some specifically refer to their competitors by their known names or nicknames while others just use negatives expressions which the study defers that they are meant for the competitors because of the ‘scorpion bites’ in them. When the artist deviates from the group, sour relationships develop between them. The expressions made about such a deviator, are negative. For example Khopolo uses the Sesotho idioms to refer to this situation: *seepa mokoti ha se o kene* (the whole digger cannot use it). This proverb communicates that regardless of the good deed he did by recruiting and training artists who joined him, he cannot benefit from that good deed. Hence the reason why the deviator is wished bad luck in the new group that he joins later. This has earlier on been indicated in this chapter by Monaheng. Monaheng (ibid) continues that on the other hand, this genre has developed enmity among the artists as well as its affiliates in Lesotho. Their songs and lyrics are full of derogatory words and insults. They pamper themselves on their strength, bravery and ability to endure pain if they can happen to meet their competitors in the battle field. They narrate their stories on the murder plots they have planned for the competitors. They explicitly express their planned murder and assassinations. They further show how their competitors are less skilled and less knowledgeable of the initiation culture, customs, manhood and war. By negatively portraying their competitors, they are not in need of any material benefit but for the attainment of honour, respect and valour. This is a typical example of masculinists. For Kunene (1971:1), Moshoeshe I of the Basotho did not attack Ramonaheng out of any practical necessity of any kind. Kunene continues that Moshoeshe was not driven by starvation to cattle raid Ramonaheng but “It was, for him (Moshoeshe), a test of strength, of manliness, of daring; it was done in the pursuit of honour.” Damane and Sanders (1974:27) affirm what is indicated by Kunene (ibid) by stating that for the Sotho, war was the supreme test for manhood. They continue that for a chief, it was also a symbol of supreme test of leadership.

Khopolo is very unhappy about some of the Basotho accordion music artists whom he informally taught how to sing the Basotho accordion music but later left his group. He indicates that he had not yet finished polishing them to be perfect in the music arena. He illustrates the fact that some Basotho accordion music artists are not yet perfect in the music industry by referring to the school practices as the analogy to show that though those artists have left the group they had not

yet acquired the necessary skills. He compares them to the children who leave school after pre-education while the education that they have acquired was only basic and could not take them anywhere. Though they are scorned wherever they are because they left his group before they could graduate. For Khopolo, to derogatorily and ironically refer to his former group mates empowers his masculinity. However, the limitation is that those that he is referring to can retaliate both in their songs and in the physical manner. In this way his life may be at risk.

'Mantsoaki, for example, shows that his competitor might appear to have a heavy body like the Goliath in the Bible. However, with his small body which might be seen as weak in the eyes of his enemies, just like that one of David, he will kill them with a small tool that his competitors might not take serious in the fight. His ability as he asserts, does not match his body and his weapons do not match the fight that he is fighting. Nonetheless, on a contrary like David, he will prove his strength and intelligence to his opponents. These are the masculine character traits needed in a masculine Mosotho man. 'Mantsoaki also uses reference to the God's rules to show that his power and strength also comes from God just like he has alluded to the Bible to make a vivid picture of what he intends to draw. However, revenge and avenge do not leave his tongue.

'Mantsoaki continues to tell his opponents that he is not a castrated bull. This denotes a number of meanings: first, he is a bull. That is he is as brave, courageous and ready to fight just like a bull does. Second, he has virility as in the other lines of the lyrics; he indicates his ability to bear many children. He says that when the females are on heat he is ever ready to mate. Thirdly, he might as well imply that his competitors are castrated bulls and as a result cannot function in the way that he functions. Virility is one of the popular and wanted characteristics of masculinity. However, it might be manipulated and be used in extra marital relationships hence cause some trouble.

'Mantsoaki also expresses his bravery at war. He vividly states that he cannot be confronted by the fools at war. Those fools that he is referring to are his competitors. He refers to them as those who urinate on the blankets at night to prove their foolishness. Among the Basotho, for a male adult to tell another male of the same age that he urinates while asleep is an insult as it means that he is extremely lazy. He also openly insults the other artists such as Lekase, Khopolo and

Sephetho. However, for 'Mantsoaki, it empowers his masculinity when he is able to openly despise his opponents. Despising opponents can also be deduced in Mopeli Mokhachane's praise poetry in Mangoela (2003:28)

*...mapsheha a ikhetha a ipontša,
A ngoaparela lithaba, a hasa thaba ka masepa,
Mapsheha a ipshehela mesifa!*

The cowards separated themselves and were seen,
And they clawed the mountain-side,
They splashed the mountain with their liquid excrement,
The cowards' splashed their heels with liquid excrement!

Like Mopeli Mokhachane above, 'Mantsoaki refers to human excretion to scorn his opponents. He articulates that his opponents sing human excretion (*masepa*). He continues to refer to them as insects and the matter is worsened when he further calls them small insects. He says he does not fear even the dangerous type of bees (*linotši tsa semana*). So for the small insects he cannot in any way be afraid of them. For 'Mantsoaki it is good to call his competitors small insects as it reflects that he has power over them and can do whatever he wants on them. But to his competitors, this is an insult. They may want to retaliate in words or in a physical fight as this is the case in Lesotho today.

Khafetsa Likhau, like 'Mantsoaki ill talks of his competitors. He refers to Lehlanya as a rag or a useless something, a pig reared by Chakela. By so doing he is evoking the emotions of Lehlanya. Lehlanya may as well plot revenge by a number of ways. The two popular ones (Chakela and Lehlanya) may retaliate in their songs and lyrics or by plotting a fight against Khafetsa Likhau. For both Khafetsa Likhau and Lehlanya plotting anything which can hurt the competitor means to be masculine. Hence the reason for most Basotho music accordion artist not to care about their lives: whether they become imprisoned or get killed. This is exemplified in their songs and lyrics.

Bereng (1987:8) states that there are people among the Basotho who assert that men fight for power. This view can also be said with the Basotho accordion music artists of the 1980's up to the recent which is the 2015. In their music, they are negative about their competitors. The general problem is the contention for power above all else. As men, according to Bereng (1987:10), they will fight wars as a male child is destined for hardships, destined to die in the battlefield and become a prey for vultures. However, this behaviour calls for Psychoanalysis approach. If anyone develops a negative attitude towards other people, there is a psychological disorder that can be observed. Much as they are defending against their masculinity, they contribute negatively in the construction of the Basotho society. What they communicate about women and their opponents in their songs reflects that they have psychological conflict against humanity. There is a lot of contradiction expressed in this music like when Phoka and Moloisane say they are not born out of a woman but they are ordered in Natal. This is purely deceit. Everyone is born out of a woman. The consequences are the erupting wars among these artists which its foundations among others can be a masculinity one. They are very destructive.

6.1.11 Metaphors

While some scholars claim that the language that is used in Basotho accordion music lyrics is obscure and often presented in a disorderly manner, perhaps because they have not given themselves enough time to listen and follow what the artists intend to communicate, the present study continues to show the logical and the acceptability of the language that is used in accordion music through a masculinity approach. In this music metaphors can be deduced as powerful devices in language. A figure of speech is a term of avoidance, states Kunene (1971:103). He continues that through figures of speech, the poet avoids the ordinary speech of reportage. By reportage, Kunene (ibid) refers to the statement which is not a fact but a statement of fiction which purports to be fact. Kunene (ibid) asserts: "the poet's use of figures of speech is not factual reporting (scientific) but it is for aesthetic excellence." He states that in praise poetry the historical fact is camouflaged in figurative language, and the result is poetry not history.

As this study is focused on Basotho accordion music lyrics which is popularly known in Lesotho by the name '*Famo*' (Basotho music dance for men and women accompanied by instruments), it

is important to mention that masculinity language is given a priority in these songs. According to Khotso (2010:114), in their music dance, artists sing about their power and fearsome qualities by naming themselves after natural phenomena such as rivers, cliffs, and animals such as *koalepe* (imaginary monster), *nkoe* (leopard) and many others. The implication by employing fearsome and powerful animal names and natural phenomena is to empower their masculinity. In line with Basotho society; masculinity language is the language that empowers a person. It is that language which is aimed at showing the dangerous part of a person in order to frighten his/her opponents. Like it has been indicated already, this language includes all dangerous aspects of life to induce fear in the opponent. As Mills (1995:161) states “Masculinists are fascinated where males are discussed in terms of their strength and bravery.”

6.1.11.1 Wild animals

Animal metaphors are popular for masculinists. For them the animals have characteristics that should be seen in masculine men or masculine men have to develop desired skills of animals which are famously known for qualities such as brutality, animalism, mercilessness, and indeed all attributes which are a threat to human life. Kunene (1971:19), among others, in the praise poetry, states that heroes identify with animal and natural phenomenon. He continues that Basotho heroes are mainly given names of animals, wild and ferocious, but also the domestic animals.

Koko is an imaginary animal that is always referred to among the Basotho to threaten children especially when they show undesired behaviour. However, the use of this animal is not limited to children. Even adults who show undesired behaviour are threatened by the mention of this animal.

For monkey worlds (2015:1) the monkey social structure is interesting. Monkeys are very intelligent animals. They need socialization for them to be able to thrive to their social environments. Their social feelings change based on the stress from their environment just like that of humans. Monkeys enjoy having fun. They bring amazing games and spontaneous events in their lives. They vocalize to establish friendship in their lives. They use a variety of sound:

low chatter, clicking, high pitch yelling that can be heard from long distance. They use verbal and non-verbal expressions to warn each other of predators. They also use non-verbal communication to express emotions. Male monkeys get aggressive over mating issues. Grooming is part of their social behavior. They are good at challenging leadership and able to change it so that they can increase their chances for a better shelter and food.

Worldlife (2015:1) explains lions as symbols of strength and courage, royalty and stateliness hence the famous expression about it as “king of the jungle.” For world life (ibid) lions have been war diet for Egyptians to their strength and power. Lions move with relaxed calm of a cat, dignified style of someone in command. They walk and make their sound steadily as they do not seem to fear in danger. They impulsively make love to their partners with uncovered claws. They are pussycat at heart. However, they are brave when reprimanding a subordinate. They have a voracious appetite. They are energetic and strong.

Albright in Hoads Dairyman magazine (2000) describes bulls as one of the most dangerous of domestic animals. He indicates that behavioural activities related to bulls show a threat display. Their threat display puts a bull in a physiological state to fight or flight. All the above threshed animal characteristics are desired in the masculinity world hence their use by the selected artists.

For Khopolo, 'Mantsoaki, Chakela, Rantšo and Letolo to use animal metaphors make them sound to be close and knowledgeable about nature. The animals that they name themselves after have both socially and culturally accepted and unaccepted attributes. For example *nakeli* (mouse dog) is a socially accepted animal as its skin is given to warriors to make their hats, Mabile and Diertelen (2000:311). Besides, traditional healers use it to make concoctions to either heal or bring misfortune on the person that it is used against. However, because a mouse dog produces extremely bad smell it is negatively referred to hence most people hate it. In a similar manner with the explanations of *nakeli* above 'Mantsoaki names himself after it to perhaps indicate the two existing sides. The positive meaning about the *nakeli* would be used to address his supporters while the negative one would be used to communicate what his opponents consider him to be. Both meanings are accepted in the masculinity world. *Tau* and *nkoe* (lion and leopard) which almost all the artists name them after are liked for their aggressive nature. For these artists

they communicate that they are as aggressive in the Basotho accordion music industry as these wild animal. Besides their aggression, they are beautiful animals of the cat family. *Phokojo* (jackal) is liked for its cunning nature. These are the characteristics desired by masculinities.

6.1.11.2 Domestic animals

Khopolo metaphorically calls himself after the following animals: cow, bull, female horse and sheep. All these animals are the animals reared by the Basotho for their beauty, meat, skins and for transport. They are considered very important so for one to label himself by them could as well mean that he is as important among the Basotho as those animals. The aspect of magnificence cannot be left out. For Kunene (1971:4), manhood prowess remains indispensable for his survival thus becomes a subject for laundry compositions. Besides, a cow is a symbol of life and prosperity because it provides milk. A bull is a symbol of virility, strength, endurance. For Kunene (ibid), these attributes are the ones which make the frequent occurrence of the bull as the metaphor for the warrior.

'Mantsoaki names himself a donkey. Among the Basotho a donkey can be interpreted in two ways: the favourable and the unfavourable meaning. The favourable meaning in relation to a donkey can be that a donkey is used to carry heavy loads. Donkeys are many in Lesotho which means that for them they have no breeding problem. They are mistreated in this society but like dogs, instead of decreasing they increase. Therefore, one can learn that they are good to have. Though, the unfavourable meaning about a donkey which is popular like the first one is that they are lazy, stupid and once they are in a road they do not want to get away unless they are heavily beaten. However, 'Mantsoaki is naming himself a donkey to empower his masculinity so the favourable meaning applies in his case.

Chakela names himself a *pelesa* (donkey used to carry heavy loads) to refer to his strength. This is because as a masculine character, ability to carry heavy tasks is essential. So for him to name himself a *pelesa* shows that he fits in the masculinity world. For masculinities, sex role indicates that males are considered masculine according to the roles that they perform in the society. So by performing heavy tasks, Chakela's masculinity cannot be questioned. In Sesotho there is a proverb: *pelesa e meja* (is a burden beast which has the marks of the ropes). This proverb is used

to refer to the person who is considered highly experienced among the Basotho; the person who can be trusted to have ability to perform difficult and heavy tasks.

Rantšo also name's himself a big bull. The meaning associated with bulls is already threshed in this study. Almost all Basotho men prefer to be called bulls as bulls have desired qualities for a real man. Their aggression and virility characteristic make them to be favourable to employ in order to create a vivid imagery of masculinities. Therefore, Rantšo is not exceptional.

Letolo names himself a male dog. Male dog has characteristics to that of a bull. The most desired characteristics about a male dog are its ability to mate. Besides, its aggressive nature towards enemies is an additional advantage. The present study defers that Letolo sees himself as having these characteristics or so wishes to acquire by naming himself a male dog. In this way like the above artists he fits well into the masculinity world. The employment of animal metaphors can be traced as far back as the Basotho chief's poetry and the *lifela tsa litsamaea naha* (travelers poetry).

6.1.11.3 Birds metaphors

The general impression with birds is that they have the ability to see things from the above, Collins (2006:75). For artists who employ the use of birds' metaphors to pamper themselves, like the birds eye, they imply that they can see things better as they have ability to see them from the above. The use of birds' metaphor therefore can be subjected to masculinity. For masculinities, a real man has to be able to foresee things before they happen so that he can act against them if they are not favourable. Hence masculinists among the Basotho will always say: *ntoa re e lata letailane* (we meet the fight on the way).

The literature review of the present study has already shown that in the *lithoko tsa marena*, the hero's and chiefs poetry is full of metaphors of birds. Besides, in the clan praise poetry, their content is full of fauna and flora. Examples could be the Bakhatla who praise themselves about the *lenong* (vulture). For Ntuli (1984:15), an artist gets an influence of the society whom he grows up in. It is already indicated that most of the Basotho accordion music artists are

knowledgeable about fauna and flora because they were once herd boys. Therefore, the study surmises that they know birds and their lives hence why it is easy for them to relevantly employ them in their songs and lyrics.

Khopolo employs the following birds to refer to some of the situations and artists that he faces in the music industry: *molepe* (a great tailed widow bird), *lepau* (a female great tailed widow bird), *lithaha* (red bishop bird) because red bishop birds have a tendency of flying behind the great tailed widow bird. For him this red bishop bird does not have good reasons of flying after the great tailed widow bird except to form a mob. This analogy Khopolo uses to refer to his competitors who seem to be following their unreasonable leaders whom he considers not reliable just like the tail of the great tailed widow bird as this tail is seasonal. For it, it can be seen in a certain season and disappears in other seasons. In the seasons that it is not there the male and the female (hen of the widow bird) look alike. For Khopolo, his opponents are following poor leaders who are not consistent just like the feathers of a widow bird. Khopolo's great knowledge of the great tailed widow bird cannot be doubted. It is this character trait that further proofs his masculinity. He translates this knowledge into his current situation in the Basotho accordion music without problems. He creates vivid images to the listeners of his music how some of his group mates behave. In a psychologically perspective, Khopolo's listeners understand what actually shaped his attitude. However, for other artists to be named after the bird which sometimes loses its features might sound derogatory hence may intend to retaliate.

Selai names himself *mamolangoana* (secretary bird). According to the animal files (2016:1), secretary birds are large birds of prey. They have a body between 1.3 and 1.5 meters. Their span is between 1.2 and 1.35 meters. They also have grey plumage with black flight feathers and thighs. Their faces are orange and red. They diet on lizards, frogs, snakes, tortoises, small mammals and grasshoppers. A secretary bird is one of the beautiful birds. For the artist who names himself a secretary bird implies that he is handsome. He also implies that he has a long body like this bird as described above. According to Mills (1995:161), male characters are described in terms of their overall appearance. For Connell's (2001:46), a male body drives and directs action. Therefore, reference to their body in the masculine perspective is very important. Another characteristic of this bird is that it is a seasonal bird. This bird can be seen seasonally in

Lesotho. It comes when it is summer, then flies away to other parts of the world when it is winter in Lesotho. This bird behaviour can be translated into Selai as well as other Basotho accordion music artists. Through the analogy of this bird's life, the artist might as well refer to his stay in Lesotho and South Africa. His ability to live in Lesotho and South Africa qualifies him into the masculinity world as he is able to survive both in his home area and the foreign one without encountering problems. This is a character trait desired by masculinities. This bird also feeds on what we might refer to as dangerous reptiles such as snakes. That means it has 'intelligence' to catch them, kill them then feed on them. Just like this bird, the artist shows that he is very intelligent to work out to find out what he uses to survive. It is through these character traits that Selai's masculinity is undoubtful.

Rantšo names himself a hawk. A hawk is famous about its sharp eyes and peak. It is also known for its mercilessness when it picks the chicks hence the Sesotho expression: *sello sa tsuonyana ha se hlomole phakoe* (A chick's cry does not make the hawk to feel pity for it). For Rantšo to name himself a hawk reinforces his masculinity as masculinities should not show a sense of mercilessness. By naming himself a hawk, he qualifies into the masculinity world.

Rantšo names himself the feather of a porcupine. A porcupine is of the bird's family. However, as it is a heavy bird it cannot fly like birds. It is famously known for its dangerous feathers that he uses as self defence mechanisms. These feathers are claimed to be highly dangerous for their ability to penetrate the skin to the heart of the predator. If anything pierces through the skin to the heart, scientifically such a predator will die on the spot. In this way its feathers are very dangerous. When Rantšo names himself a porcupine feather he implies that his danger is equivalent to that of the porcupine. That is his opponents must be very careful as he has the ability to kill just like the porcupine feather when used by the porcupine. Indeed, his opponents can be careful when handling him so that they cannot be injured. However, they may apply serious measures on him unnecessarily and injure him while trying to avoid being hurt. In this way this portrayal that he has made with a porcupine further on him becomes a disadvantage.

Letolo metaphorically names himself after '*mamasianoke*'. '*Mamasianoke* is a bird that is highly feared among the Basotho. It is generally feared for it is believed that it has the power to strike

people who are its predators with thunder. Whether this belief is scientifically true or not is not the interest of the present study. However, the present study understands that Letolo bestows himself this name to threaten people as this bird is mostly feared. He also names himself a vulture. Vulture is already discussed in this study. Letolo wants to be associated with the qualities of a vulture. The vulture picks up a snake into the sky. That is it is able to change the battle ground. When it is in the sky it releases the snake. In the air the snake has no stamina, no power and balance. It is weak and vulnerable unlike on the ground where it is powerful and deadly. For Letolo, to have these characteristics of the vulture, he is undoubtedly a masculine character. He further names himself a black bird. Black colour may be subjected to the dark imagery. Darkness imagery is thoroughly threshed in this study. Letolo like all the masculine artists in this study employs all that qualifies him into the masculinities world. However, expressing characteristics like the ones that Letolo is exuding might call for more enemies.

The use of metaphor is not new in the Basotho accordion music. The general impression with snakes among the Basotho is the ability to bite with poison. For artists who refer to other artists or themselves as snakes they allude to danger. Khopolo refers to the other artists who are his opponents as *lifelekoane*. In Sesotho *sefelekoane* is a lizard which later on in its life turns to be a snake. It is famously known to hide and come out to terrify people. It is also famously known to be used by people for witchcraft purposes. It is also known for not reflecting its true nature and bites when someone is not aware. It is for the above-mentioned characteristics that Khopolo uses it to refer to his group mates that he no longer trusts. He indicates that he is afraid that they might injure him while he is not aware.

Unlike Khopolo who uses a reptile to refer to his group mates whom he has lost trust on them, Rantšo names himself a black water snake (*khanyapa*). Among the Basotho a black snake is known to be highly poisonous. The dark colour is thought to be a symbol of the concentrated poison within that snake. Therefore, it is considered highly dangerous. Water snake in the same manner is considered very dangerous. In Sesotho, it is a general believe that water snakes are capable of drawing their victims from a far distance into the pool and swallow them. For Kunene (1971:105) a water snake lives in a deep pool. He continues that sometimes during a dry season, this snake moves from one pool to another because water has become too low a level to continue

to secure its home. Since this snake is never to be seen by people, Kunene continues that it is believed to raise a storm- a tornado- and contrives to hide from man's view by staying in the center of the funnel. Therefore, for the artist who names himself a blackwater snake implies that he is highly dangerous. For masculinities it is appropriate to be considered dangerous as one will be feared. However, it becomes a disadvantage when opponents plot one's death because they believe that he threatens their life. For them the best way will be to execute him. In this way his life is in jeopardy.

'Mantsoaki and Letolo also metaphorically name themselves after dangerous reptiles. Cobra and pythons are some of the most dangerous snakes found in Lesotho. By naming themselves a cobra and python, they communicate that they are very dangerous to their competitors. In this study, it is already indicated that most of the accordion music artists among the Basotho were once herd boys and they are conversant with nature. By naming themselves flying snakes implies that they have ability to fight from the above which is not common with other snakes. Their dangerous nature is explicitly communicated in this manner. However, they put their movements at risk as their opponents will handle them like those snakes that they name themselves after not realizing that sometimes other men name themselves after these reptiles as a wish to be as aggressive as those snakes while in actual fact they are not like that.

Letolo further indicates that he is a lizard. He is not just a lizard but he is a lizard of the kraals of the witchcraft. In Sesotho witchcraft is bad when it is associated with women but it is acceptable when it is associated with males. It is actually taken as a traditional doctor if it is exercised by men. According to Collins (2005:969) a traditional doctor is a man in certain tribal societies "who is believed to possess magical powers, which can be used to cure sicknesses or harm people." In his lyrics, Letolo looks for traditional doctors to strengthen his masculinity. Masculinities put more emphasis on the type of society where Letolo grew up. Among the Basotho, where Letolo has grown up, for a man to gain more strength he has to look for a traditional doctor. In this way masculinity is portrayed in a man who believes in traditional doctors. This study therefore surmises that he metaphorically names himself a lizard of the witchcraft kraals to communicate to his opponents that he has powers that cannot be challenged and as a result instill fear in them. However, the limitation is that traditional doctors are not

easily questioned and they do not commit themselves in confirming that what they are saying would unfailingly be fulfilled, Khotso (2010:41). Therefore, it is not wise for one to put total trust on them.

Phoka metaphorically names himself *lephaka-tlali*. *Lephaka-tlali* is a place always stroke by the thunderstorm. The general observation is that this place is always covered by green grass. It looks beautiful due to the closely grown grass at this place. The interpretation is that though lightning is dangerous and frequently strikes the area of this nature, the grass at this place is stronger than the thunderstorm as it does not die out of the striking of the thunderstorm. This place keeps on attracting thunderstorm only to show that it is not as strong as it is usually considered by human beings. In a similar manner, for a real man to be considered strong he does not fear fighting just like the *lephaka-tlali*. Among the Basotho a real man prefers to face a number of fearful wars and defeat them. By naming himself *lephaka-tlali*, Phoka wants to show that he is a real man who is always ready for the challenges that may face him and or the challenges that he himself may attract to him just like the *lephaka-tlaka* attracts the thunderstorm.

By metaphorically naming himself *letolo* (thunderstorm), Phoka implies that he is extremely dangerous. In his deeds no one should expect to experience mercy. He does not only kill the victim but he tears it apart. This name originates from the fact that among the Basotho a real man must be very dangerous and be feared by his opponents. Besides, when he fights he should not care as to where he hits the opponent and how he hits it. He must strike it to death. By exercising a power of this nature, he will be respected in his village and the neighbouring villages as well as the Basotho who listen to his music. This is one way that masculinity is constructed among the Basotho. The present study interpretation of this name is that most Basotho artists name themselves names similar to the one under discussion to justify their violent behaviour towards their opponents who may sound to ironically sing about them.

Khopolo metaphorically names himself *letsoabali la chalebeke*. *Letsoabali* is a noun in Sesotho which refers to a blister that develops in the hand due to rough work that one is doing with bare hands. Chalebeke is one of the Sesotho trees which make sticks which are very difficult to break.

By associating himself to *letsoabali*, Khopolo implies that he is tough as he is a product (result) of a tough work. He also associates himself with *fatsa le qhommeng ha melamu e hoba* (the split wood which jumped while men engage in stick fighting). Like in the previous association what he implies in the latter expression is that he is very tough. Therefore, his masculinity is justified.

Selai metaphorically names himself *selomo* (a cliff). His association to a cliff implies that he is dangerous. A cliff is a place which is dangerous. People who walk by the cliff are careful not to fall as the chances of surviving are less. Among the Basotho, people who commit homicide sometimes go to the cliff to commit it. Therefore, Selai associates himself with a cliff to express how dangerous he is and caution those who might want to challenge him that by so doing they might commit a homicide. For masculinists, Selai has made an appropriate association.

Letšohla and Rantšo metaphorically name themselves *Sefako* (hail), *lefika* (rock), *(se) tsokotsane* (wind whirl). All the above metaphors allude to danger. For instance; hail refers to destruction of plants and crops. If plants are destroyed, what it means is that animals will have little or nothing to graze on. It also means that the harvest will be low or poor. In an interview, with Letšohla, he indicates that, he was bestowed the name Sefako by his grandfather while he was still a boy. When he joined the Basotho accordion music, he said he is the *Sefako sa Menoaneng* (Hail of Menoaneng), a place near by his home. Both artists pride in the name sefako as they want to be associated with the characteristics of it. It is through this association that they are fitting into masculinity world.

By metaphorically referring to himself as rock, Letšohla alludes to his danger. If a rock can roll to the village, it can cause a serious damage to the people, animals and their property. The wind whirl is also dangerous. Where it passes it causes damage by uprooting trees, lifting up roofs. If clothes are on the lines, it picks them up and takes them far away where it will be difficult for their owners to get them. Chakela like Letšohla above metaphorically names himself *Setsokotsane* (wind whirl). Rantšo's employment of wind whirl as his nickname strengthens his masculinity. For him to be considered strong and destructive in the masculinity world is acceptable.

Chakela names himself *seliba se metsi a mabe* (a spring which has bad water). A spring is a source of life as it provides people with water. However, spring can be dangerous if it provides contaminated water. For him he is a spring which is not healthy to his opponents as he will provide them water which is hazardous to human life. For him, to be referred to as a contaminated spring, strengthens his masculinity. However this portrayal will put his life into danger as it is the case in Lesotho presently.

'Mantsoaki is not different. He names himself after dangerous natural phenomenon to vividly express his masculinity both to his supporters and opponents. Letolo metaphorically names himself *letlapa* (flat stone). A flat stone is very dangerous in that when it is slippery one who can fall on it can be seriously injured. If one can happen to drop a glass on the flat rock, the chances that it cannot break are zero. By acquiring this metaphor, Letolo wants to express how dangerous he is. This is typical character of masculinities. Another metaphor that Letolo uses to communicate his dangerous personality is *maru-matšo* (black clouds). According to Seliane (2016), black clouds symbolize the coming of storm (*sefefe/leholiotsoana*) and thunder (*letolo/Ramaru*). For Seliane, people who see black clouds coming run in all directions to save their lives and property. These types of clouds do not bring peace into peoples' lives as they bring heavy rain accompanied by thunder. Therefore, no person likes them. By metaphorically bestowing himself black clouds, Letolo, implies that he has dangerous elements that threaten people's lives. He indicates that when people see him coming, they panic. They remain in fear as long as he is around the place. The psychological effects of 'Mantsoaki message in his songs are cognitive dissonance: heightens opponent's fears of him while at the same time increases feelings of affiliation to his group mates. In this way his masculinity is strengthened.

6.1.11.4 Weapon metaphors

In trying to pamper themselves, artists are famously known with weapon metaphors. The above category exemplifies. Khopolo names himself a big sized gas with big flames at *khotla*. *Khotla* has been discussed earlier on as the place of masculine characters only. His reference to Khotla indicates that he also comes from initiation school. He pampers himself in this way so much that his masculinity cannot be questioned. In the same manner 'Mantsoaki names himself a beautiful

bullet. Selai names himself a spear, knife and a gun. Rantšo and Chakela are not different. They express their aggression with weapon metaphors as well. All, in all these weapons use, they imply that the namer is dangerous and has potential to kill at any time. In the minds of their competitors is that they are dangerous hence deserve respect otherwise one who goes the opposite direction will face extreme danger.

6.1.11.5 Miscellaneous

The metaphors discussed in this part of the study like the previously discussed metaphors are very important. Their significance is vivid in the masculinity world as these metaphors create a clear picture of artist's strength, power and courage though it is mixed with evil or so wished to be. To illustrate, when Famole says he is the 'hell hole,' he is 'father Satan', where he holds he does not let go unless his nails get cut, he implies that he is a very strong, evil person whose actions are influenced by devil. For the Dictionary of the Biblical Theology (1988:233-234), hell is a province of revelation. Hell has a more sinister aspect. It has power to devour the glory. It makes the godless people to disappear in terror. It is a place of horror where there will be "...corpses of those who rebelled against neither me (God) where the worms will not die nor the fire be quenched." It is in this province where the godless awake to the eternal horror. Hell is also defined as a country of dust. This is where there is rain of fire and the extreme curse from God. In the same dictionary, (1988:522-523) Satan is also known as enemy, adversary, diabolos and the slanderer. All these names refer to the personal being whose actions or inspiration reveals itself in the activities of demons and evil spirits. Satan, according to this dictionary, is also referred to as one of the angles who at the tribunal function fill a parallel function. He is a "tempter." Satan envies the happiness of man. He uses cunning and deceit as his tools to attract people to him. He is a murderer and liar from the beginning of the Earth. Therefore, the present study surmises that anyone who names himself Satan and hell might have acquired the above characteristics of Satan and hell or wishes to have acquired them. For people who know these characteristics, when they hear a person naming him Satan and hell, they may rightly or wrongly associate him with these characteristics. The characteristics that Famole claims to have acquired are the desired individuality of the masculinity world needs: being extremely fearful. However, naming himself after Satan and Hell implies life-threatening evil. The supplication to evil spirit

removes in him the human qualities and he might engage in brutal activities with a mind like that of Satan described above. Khotso (2010:22) indicates that when Katiba in Matlosa's *Katiba* says "look, I can go and burn in hell," reaches the climax of his supplication that contains his masculinity, comprising the total sermon of evil spirit to sanction him. As masculinists propose that through this approach critics must attempt to find out the two existing meanings in the language that is used, one can say that Famole prayer is good to seek for help to gain strength and courage especially if it were the call to God. The other meaning is that Famole's depiction of Satan has the following impediment: he requests power from the evil spirits; hence he becomes vulnerable to committing evil acts. Willhite (2008:1) avers that one who intends to get through evil actions calls upon evil spirits to remove human qualities. The example is Lady Macbeth when waiting for Macbeth, her husband, when he had left to assassinate Duncan, Act 1 scenes 5-7. Lady Macbeth engages herself in a soliloquy:

...come, you spirits

That lend on moral thoughts, unsex me here

And fill me from the crown to the toe top-full

Of direst cruelty.

According to the Sparknotes (2009:1), Lady Macbeth resolves to put her natural femininity aside so that she does "the bloody deeds necessary to seize the crown." Famole's call to evil spirit is therefore comparable to that of Lady Macbeth in that for him to attain his masculinity in the Basotho accordion music industry; he resolves to call himself Satan and hell so that he can confiscate the crown in this music arena. The same thing applies with Letolo.

'Mantsoaki like Famole names himself the *letlama* of blood, the *letlama* of the *bobete*, and indicates that he is like a virus. The imagery that he creates is that he is extremely dangerous. It is already indicated that any imagery can have two sides. The blood imagery in this context can be both positive and negative. On the positive note, if blood is shed for patriotism, that can be considered good for the nation. But on the negative note, if people just kill one another in order to acquire respect and famousness then it is bad. For Moloisane, naming himself shoes and brush is only to disguise. In the masculinity world nicknames are popularly used in order to disguise.

Letšohla names himself *koranta/leselinyane* (newspaper). In an interview with him, Letšohla indicates that by bestowing himself this name, he was communicating to his supporters that like a news paper, which usually contains good news and sad news simultaneously, he is similar to that. He can be well talked of by those who like him while he can be talked badly of by those who hate him at the same time. He said he gave himself the name *koranta* after he had graduated from the initiation school after hearing that while he was at the initiation lodge, people started to spread the bad news that he had died at the initiation lodge while others were happy that he had gone to the initiation school to learn about the masculine Basotho culture. For Letšohla, the name *koranta* was meant to respond to that. The present study further sees this name in the masculinity perspective. As Letšohla rightly pointed out that a news paper has both the good news and the sad ones, a masculine character indeed is likewise. As masculine characters, Letšohla and Letolo are happy to bear this name. Therefore, they are masculine characters.

Khopolo also names himself after dangerous situations that once prevailed in Lesotho. For example, he names himself *qomatsi* (political instability), *lekhotala la litlatlapo* (oppressive court) and *aparateiti* (apartheid). In an interview with him, Khopolo states that he names himself political instability because during this period people are not settled and they think of nothing except violence. In a similar manner, he indicates that among the Basotho accordion music artists, his presence is like the political instability period as they usually became extremely terrified that he is going to out compete them with his highly eloquent lyrics. By the metaphor *lekhotala la litlatlapo* the present study surmises that Khopolo wants to indicate that he is highly oppressive as a masculine character. As an oppressor, he implies that he will force onto people his music whether they like it or not. He further says he is apartheid. In this metaphor, the study defers that he means that he is highly discriminative. All the character traits that are communicated by these metaphors make Khopolo fit into the masculinity world. However, his life might be exposed to danger as his opponents might plot him basing them on what they hear him saying. Much as masculinity is a wanted character trait in almost all societies, for exposing one's life into danger is risky to life.

6.1. 12 Traditional medicine

Another aspect that connotes masculinity among the Basotho is reference to traditional medicine. Masculine characters strongly believe in traditional doctors. They have a deep knowledge of traditional medicine. Medicinal plants and concoctions play a vital role in the construction of masculinity among the Basotho men. Almost all artists of Basotho accordion music were once herd boys as it is already highlighted in this study. Herd boys are knowledgeable of plants, reptiles, insects and animals that can be used to make strong concoctions. Their knowledge extends to how these concoctions can be used: positively and negatively. Herd boys have the knowledge of medicinal plants as they have had intimacy with the plants in the veld and mountains where they used to herd the animals. In the masculinity view, artists struggle for extreme power of being considered the best of the best among others. In order for them to get the power needed, they use medicinal plants and concoction. Possa and Khotso (2015:35) indicate that in many African societies, including the Basotho, traditional medicine plays a crucial role in the lives of many people regardless of their opportunity to access western medicine. In order to understand masculine characters, more emphasis has to be put on the society that these artists grew up.

For most Basotho, when they grow up, they learn that to strengthen themselves in regard to social power, they must visit traditional doctors and use herbs and charms. According to Casalis and Gill (1997:272), a Mosotho warrior, would go to war with his hair mixed with that one of an ox. Besides, this warrior would fasten to his mantle the frog skin. Casalis and Gill (ibid) assert that:

“You must know that the ox from which these hairs have been taken has no horns and is on that account very difficult to catch, as the frog, it is needless to remind you how agile and slippery are its movements. Our hero is therefore sure to escape all the inconveniences of his dangerous profession.”

In line with Casalis and Gill (ibid), the Basotho warriors strongly believe that traditional medicine has a positive influence in their lives especially in war times. Hlalele (2016) also indicates that when men go for *mokallo* (stick fighting game), they use a forehead skin of an ox

as their shields so that it will be difficult for the opponents to face them. For Hlalele (ibid) an ox is still a bull though it is a castrated bull. However, an ox for him still bears the characteristics of danger in a like manner like a bull. By shielding stick fighters with its forehead skin, it ensures their strength and bravery to face war like game. Therefore, this study observes that for the construction of masculinity traditional medicine is an essential factor. For example, the selected artists below utter their knowledge of the medicinal plants to empower themselves when they are facing their enemies.

Khopolo states that when his competitors were looking for simple medicinal plants, he was busy looking for the stronger ones. For example, he indicates that when his competitors dug *Manolo* (simple) he dug *khopo* (cruel). This study surmises that *manolo* refers to simple medicine which has no harm to anything. Khopolo by indicating that his competitors used to dig the simple medicinal plants mean that they are less knowledgeable in as far as medicinal plants are concerned. On a contrary, for him he dug *khopo* (cruel). The study understands that by Khopolo's ability to dig 'cruel' medicinal plants he means that he is highly skilled in as far as medicinal plants are concerned. It is therefore clear that he is extremely dangerous and have better Sesotho language and culture knowledge as compared to his opponents hence his masculinity is vividly expressed. For Molahlehi Makakane in Mokitimi (1998:119), he is surprised as to why his children are sick while he knows strong traditional concoctions. He says: *tlhare ke tseba tse thata feela...litlhare tsa meleko joale*. (Medicinal plants that I know are the strongest once only, the medicinal plants to be used to stop evil.)

Moferefere (trouble), for Possa and Khotso (2015:41) *moferefere* is a medicinal plant that announces trouble making. For Mokuku and Mokuku (2004), the users of this plant have shown that once it is used it causes trouble in the family. However, the problem and the extent to which it happens is not specified. Users of this medicine belief that people whom this medicinal plant is used against them will always have problems. They will have big arguments over small things and end up with a serious fight. Besides, they will find it hard to keep peace. Therefore, they will fight till they kill one another. This study surmises that Khopolo's reference to this medicinal plant indicates that he might use it against his competitors so that they can never have peace amongst themselves. Possa and Khotso (2015) aver that among the Basotho, it is socially

acceptable for a man to be considered as a real man to use medicinal plants to perfect himself. As a direct consequence, Khopolo fits well in the Basotho Masculinity. 'Mantsoaki in a similar manner like the above artists mentions his use of medicinal concoction as a way of empowering his masculinity.

Rantšo calls upon the medicinal plant *tšita-baloi* (African potato). The Basotho believe in the positive and the negative use of a medicinal plant as already indicated by Possa and Khotso (ibid). However, in as far as masculinities are concerned; the medicinal plants are positively used to their supporters while the same medicine is used negatively towards their opponents. The present study presumes that this medicine is used by this artists to prevent his opponents from harming him. Over and above to make it difficult for his opponents to think properly as it is suggested by the word */tšita/* (to make difficult for something to happen), in Sesotho.

'Mantsoaki refers to his use of *phenda*. This medicinal name refers to its capacity to help the user to repeat a positive or a negative action. This alludes to the popular Basotho phrase; *mo phete a se ka ruruha* (beat him more than once to prevent him/her from swelling). This phrase justifies that a bad deed is as good as the good one. As a result, it should not be done once for it will not vividly communicate its objective. In the same meaning 'Mantsoaki empowers his masculinity by the use of *phenda* as it expresses that whatever action he takes either positive or negative, receivers should expect its repeated nature. If for example, this action could be war, his opponents should expect more wars to come.

Letolo also refers to the use of medicinal plants. He states that unless chief Selala uses the medicinal plant called *'mitsa* (come back), he will never go back to Lesotho. By the mention of this medicine, Letolo justifies that his dislocation is the result of witchcraft and it is only reversible through the use of traditional medicine. Whether this is true or not, the present study is not interested. The interest of the present study is on the development of masculinity in this genre. The use of medicinal plants and concoctions is popular in as far as masculinity is concerned. However, the limitation on the use of medicinal plants and concoctions is only when it is used negatively on other people.

6.1.13 Human body parts

As it has been indicated in the literature review, the study has observed that in the songs and the lyrics of the selected artists, the influence of the *lifela tsa litsamaea naha* is vivid. In the *Lifela tsa litsamaea naha* (travelers poetry), the brutal killings are prominent which end up by exposing the internal parts of a human being. The same ideology in the emphasis of masculinity in the Basotho accordion music is popular. The present study is interested to find out whether the masculinity that is heard in Basotho accordion music is not the development of traditional masculinity, and then the analysis of this genre in line with the *lifela tsa li tsamaea naha* is relevant.

Reference to human body parts among the Basotho accordion music artists is popular though it is a taboo and therefore cannot be talked of in public. However, for the selected artists for the present study, the mention of people's parts proof them as masculine characters regardless of the truth of what they are literally communicating or not. In the Basotho accordion music, it frightening as the twenty-first century society should strive to live in peace and harmony to hear artists publicly mention their skillfulness to destroy people's parts. To these artists, psychologically it empowers them as they will be highly feared much as it has bitter consequences as they sometimes engage into brutal killings to justify their bravery. Therefore, the portrayal of masculinity in this way has to be changed to make it fit when the human society is constructed. The selected artists singing with reference to human body parts can also be traced as far as traditional poetry. In the traditional poetry, heroes refer to people's parts as a sign of their hero ship as heroes had fought in order to exercise patriotism. Their mention of human body parts, which they claim to have destroyed while they were at war, the society applauds it as in this context it proofs their patriotism which is a necessary charater trait of positive masculinity.

6.1.14 Profligacy

Profligacy is one of the important themes in line with masculinity among theBasotho. According to Khotso (2010:72), profligacy is generally understood to mean immorality, promiscuity or looseness in behaviour. Profligacy and lust for sex go hand in hand. In attempting to study the content of some of the selected songs and their lyrics, one gets the impression that profligate

behaviour is conveyed. This portrayal brings a masculinity perspective through *Cathexis* masculinity (a budding theory of masculinity) in which sex is used to determine masculine characters. A man who has ability to have sex especially to multiple partners is mostly appreciated in the masculinity world. The cover page below is provided for illustration though it is not picked from a Basotho magazine it is relevant as it contains views which can all be understood to transpire among the Basotho.

THE RED-HOT SEX ISSUE



The magazine
men live by

JULY 2010

R35.95

Men's Health

EASY ABS!

A Six-Pack In Just Four Weeks

**LEAN WALLET,
FULL STOMACH**

Best (Cheap) Foods For Men

**FIGHT FLU
WITH SEX!**

Seriously, It Works...

**SOLDIERS OF
GOOD FORTUNE**

Get Special Forces Fit

**SEDUCE
HER**

WITH STYLE

EVERYTHING YOU NEED TO
GET LUCKY TONIGHT

69
**WAYS
TO TURN
A GOOD
GIRL BAD**

ON THE COVER
*Denton Blomquist
& Lyndall Jarvis*

[B&W] VRT Incl
Outside USA: R31.53 (incl vat)
Namibia: \$25.95

WWW.MH.CO.ZA



Adopted from Christiaan Petrus Cillers (2014:268)

In the above cover page above, entitled the Red hot sex issue, shows sixty-nine ways to turn a girl ready for sex. What it means is that such a man is highly sexually active. In the masculine world, such a man is desired. The same thing happens among the Basotho. Some of the male oriented proverbs in Sesotho can be referred to show this fact. Basotho proverbs such as *Monna ke mokopu oa nama*, (a man is a pumpkin, he spreads all over), *monna ke qaati oa lomisanoa*, (a man is tripe, he is eaten by many people), *ha habo monna ke hohle* (a man can reside everywhere) and many more. The newly coined proverbs among this society continue to express the same view about man and his promiscuous behaviour. For example *palo e ema tsoe! ka terarata tse peli kapa ka lipalo tse peli* (a pole is able to straighten up when it is supported by other poles or wire). The two figures below illustrate.

(i) Picture by the researcher (June 2017)



(ii) Picture by the researcher (June 2017)



Picture by the researcher (June 2017)

Both in figure (i) and (ii), the two poles are supported by poles and wires so that they are straight. This understanding is translated into a man who engages into more than one relationship to justify his promiscuous behaviour.

In this category, artists find it appropriate to use their promiscuous behaviour to emphasise their masculinity. 'Mantsoaki as the first artist in this category indicates that when he is in the extra marital relationship, when engaging in sexual intercourse, he has his beer in hand. For him and other masculine Basotho men, the mention of extra marital relationship proves their masculinity. It is also made vivid by showing that when he sings he becomes ready for sex and he knows that he is well supported by other men's wives. As a man his ability to show sexual desire is acceptable. The desire to lust for sex are not limited to male characters only. Females who desire male characters also express their lust for sex in songs. The female initiate's song below illustrates:

He ke chele oe!

He u chele joang monna?

He ke chele bo!

He u chele joang monna?

He ke chele hle...

Hey I am burned

Hey how did you get burned?

Hey I am burned

Hey how did you get burned?

Hey I am real burned...



Adopted from Lesotho and Lebowa pictures (7 January 2017)

In the above female initiates song, the communicated message is that they lust for sex. In the Sesotho language to say that one is ‘burned’ literally means that one is injured by fire. Apart from that meaning, it can also be used as a euphemism to conceal meaning when children are present. Euphemically, “*O chele*” (burned) refers to the high lust for sex. So for masculinitis desire for sex is very important because it is another way to prove their strength.

Khopolo also acknowledges his promiscuous behaviour in a different style. He indicates that he is a whore which gets on heat when he is in a fight. By acknowledging his warship emphasise his masculinity. His skillfulness at war also empowers his masculine character. He also indicates that he is not looking for a chemist as he is not in need of a panado. When he states that he does not need a pain killer, it communicates his ability to endure pain. He states that he does not need any medication. He also indicates that he needs money to buy immuniton for his gun so that he can fight. Indeed, in this way he is a masculine character for his priority is war other than any

other thing. During the time which men engage in war to protect their families and country, their ability to fight is positive. However, if men have to fight even when there are no reasons for such a fight, it is not healthy for the society. Therefore, it is wise to propose the change in the portrayal of masculinity. In the past when the Basotho men engaged in wars with other tribes, it was necessary for Basotho men to exercise patriotism by killing their enemies. However, in the present, when the Basotho are part of the SADC countries and the member of the United Nations, there is actually no need for aggressive masculinity.

Khopolo further states that he no longer loves the old women that he once had extra marital affairs with, he indicates that by now he needs a teenager. He refers to the old woman as the 'dried peach' while he refers to the teenager as a 'fresh peach.' His masculinity again cannot be doubted as masculine characters among the Basotho use language to justify their actions. 'Mantsoaki also pronounces his masculinity by showing his profligate behaviour. He indicates that he has been buying furniture in his extra marital affairs which when the relationship was spoilt he left such a furniture behind. Letolo is not different. He states that in the extra marital affairs with the newly wedded women, he is perfect. He further indicates that he also goes to the sex sellers to satisfy his lust for sex though he has a wife. Whether this is true of him or not, among the masculinities profligate behaviour is acceptable. Profligate behaviour is further pampered by the use of newly coined Basotho proverbs. Examples could be the new coinage of proverbs. The courage that Khopolo instills in the Basotho through their proverbs is the same with the one in the Basotho jazz music of the 21st century.

The proverbs and expressions in the above table are popularly used among the Basotho to justify the extra marital relationships of old men and women with teenagers. For Basotho men, these expressions empower their masculinity. Rapeane (2003:175) says: "...males together with females who support their status quo on gender issues normally interpret these proverbs to mean that men are incapable of changing their promiscuity, as it is a natural characteristic of theirs."Khotso (2010:73) concurs with Rapeane that some Basotho men find it masculine to have multiple partners. To justify their behaviour, they compare it to that of animals and plants in the Basotho proverbs. Miti (2008:74) states that most proverbs directed to men justify their promiscuous behaviour and authorize them to behave as they wish. This is not the case with

women. These expressions do not empower their femininity instead they are considered a taboo in relation to women.

Ntshinga (2010) avers that:

A proverb of this nature) manifests itself in various contexts, traditional and modern, and it is transmitted through a large variety of media. Proverbs use language changes in response to social, political, economic and religious challenges. Proverb users exhibit skills in proverb re-creation. They delete, elaborate, and transpose elements in the proverb. They are aware that proverbs have to be meaningful and relevant to contemporary experience.

What Ntshinga (ibid) states is true of the Basotho proverbs. Sesotho proverbs are coined to suite the user's intention. Whether the intention is good or bad does not matter. 'Motseng in her songs expresses promiscuity. She indicates that she enjoys the luxury that she receives from another woman's husband and if the wife is not happy she must commit suicide. This is a true colour of masculinists. When other people are seriously hurt, they celebrate. For 'Motseng and other Basotho women of this caliber, a woman who laments the extra marital relationship of her husband does not compel them to be merciful instead they use *litolobonya* music to communicate their feelings to such a woman. 'Motseng song cited in this study is popularly sang by the *litolobonya* groups. According to Rapeane (2011), women use this music to communicate their promiscuous behaviour. Above that the present study finds this music capable of portraying masculinity in female characters as it is discussed above.

6.1.15 Dislocation

Dislocation is another aspect that connotes masculinity. According to Meloy (2009:99), from a masculinity perspective, living in a mountain, far away from other people, shapes masculinity. Meloy (ibid) confirms that a traditional man does not belong to a soft place. Meloy continues that a man belongs to a clear sun and the bright moon. Bereng (1987:10) states that at the mountain a man learns about customs, manhood and war. The question is: what is dislocation? According to the free dictionary.com.dislocation (2010:1), dislocation is "(A) concept which

refers to an event that results in displacement or discontinuity.” This dictionary further explains that dislocation is when something is put out of its place. For masculinities, masculinity is expressed by a character that is dislocated. Therefore, the present study understands dislocation as anything which is not at the place where it is supposed to be. For example, in the Basotho accordion music, many of the artists claim not to be in their home country because of being dislocated.

Though 'Motseng is a female, she also expresses masculinity attributes. This is because masculinity is not about sex or gender. Though masculinity is predominant in male characters, there are a few women who display masculine characters. 'Motseng is another of Basotho women who display masculinity in her songs and lyrics. The female masculine character trait is observed when she claims to be dislocated in Gauteng and sends nothing to her children in Lesotho. For Chele (2017) another theme of masculinity is to try and outline the difference between men and women as if certain processes were not acceptable for women. This study understands the above citation to mean that studies of masculinity are not about the biological male or female as anyone of the two sexes has potential to show masculine character traits. If any study is only inclined to males when studying masculinities, it shows lack of understanding of masculinity concept. For masculinities, the study of both, men and women is to gather a more complete idea of masculinity. Biological sex can, but does not necessarily influence peoples' behaviour, thoughts and actions as it will be observed in this part of the thesis. Chele (2017) (ibid) further indicates: Lady Macbeth is different from what is expected from a woman because in her mind she deals with death and murder. Death and murder are bad deeds that are attributed to males not women. Chele (ibid) continues that Lady Macbeth even prefers to be without sex so that she can have courage to murder Duncan.

In the above analysis, Lady Macbeth wishes to be a man so that evil deeds that she intends to perform could be acceptable in the society as it is also the case with the Basotho. When murder is committed by males, it sounds like it's a crime with less weight than when it is committed by women. For Wood (2007:55) being a female “does not necessarily confer a feminist standpoint.” It is in this regard that the study finds it appropriate to include females in this study to avoid showing a significant lack of understanding of masculinity. Satyo (2001:306) says:

A thoughtful examination of women disapproves the assumption that women are necessarily powerless. In real life, despite male dominance of some sort or another, women are, in most cases, in control of themselves and their worlds.

This observation is exemplified by 'Motseng when she indicates that she is dislocated in Gauteng and has nothing good for her family though she has left her children with her mother. In this manner, regardless of her sex, she sounds irresponsible. An irresponsible character is a true masculine one among the Basotho. Some Basotho men who went to the Republic of South Africa especially in the Gauteng province disappeared in its complexities. 'Motseng portrays the same behaviour hence the reason this study has subjected her song into a masculinity perspective. On a positive note, for males and females to migrate to seek jobs in other countries and work for their families is socially acceptable. Migrant labour has been one powerful source of income for the Basotho. However, for the Basotho like 'Motseng who migrate and never come back is bad regardless of sex.

Like the above artist, Khafetsa Likhau, in his song, indicates that he has no passport to have crossed the border gate into the Republic of South Africa. In this way it means that he has been dislocated. His home is Lesotho. When he legally goes into the Republic of South Africa, he must have a legal document that makes his stay in that country legal. But because of his masculine nature he finds it fine with him to be dislocated. On the same note 'Mantsoaki also indicates that he stays out of his home as it is a fact that he stays in Gauteng (The Republic of South Africa) while his home is Taung in Mohale's hoek (Lesotho) so he refers to Gauteng as *Naheng* (veld), to show that it is out of his home. Letolo also indicates that he lives in the wilderness. Like the above artists, the wilderness shows that he is brave and can survive where wild animals subsist. He also states that he is lost in the complexities of Gauteng as life there is more enjoyable than live in Lesotho. He exemplifies this fact by giving a contrast of live in Lesotho to that one of Gauteng. He says that in Gauteng he carries his grocery by a trolley while in Lesotho he carries a grocery with a donkey. As a result he decides never to return to Lesotho regardless of the fact that he is born in Lesotho. Therefore, in this regard Likhau, 'Mantsoaki and Letolo are considered masculine characters. According to Khotso (2010:122) a character that is

dislocated has a masculinity connotation because the question of the place at which the character lives shapes his character. Likhau, 'Mantsoaki and Letolo live in Gauteng. Gauteng is not a soft place as indicated by Matlosa in Molahlehi:

Taba e mo khathatsang haholo moeeng, ke bophelo ba batho ba Gauteng bo boima, lintoa le meferefere e makatsang. Har'a motšeara, motho a ka 'na a tšoaroa kapa a bolaoa ka mabaka a fokolang.

The issue that disturbs him most is the life at Gauteng is extremely difficult, there are always fights and violence all over, which surprises him. During the day, a person can be arrested or get killed due to a minor reason.

Sagepub (2009:1) indicates that “(A) traditional man does not belong to a soft place. In this way Khafetsa Likhau’s masculinity cannot be doubted. Hofsted (1991:81) states: “Men are supposed to be concerned with achievements outside the home- hunting and fighting in traditional societies, (in the modern societies), the same but translated in economic terms....” Therefore for Likhau and 'Mantsoaki, being in the Republic of South Africa, though dislocated, proves their masculinity. However, in dislocation two meanings exist. First, if a man is dislocated to find means of survival for his family, his being dislocated is acceptable. Secondly if his being dislocated is only to vagabond in Gauteng, then this study surmises that he might get arrested or get killed for minor reasons.

6.1.16 Ruthless retribution

According to Longman Dictionary of Contemporary English (2009:1494), retribution is a term that refers to a severe punishment for something very serious committed. As most artist in this genre learn to sing from the already existing groups but when they have acquired the skill, they leave the group that helped them informally to join others or form theirs, this study learns that for the groups which have trained the person who leaves the group, find such an act as a serious offence hence why they may resort to retribution.

Ruthless retribution is an integral part of masculinity. Ruthless retribution involves merciless killings which do not consider whether one is guilty or not. For masculinitis revenge and avenge are very important as they strengthen their masculinity. According to Collins (2005:714), retribution is the act of taking revenge in retaliation for something that one has done especially for a bad deed. When one listens to this music, masculine qualities are vividly expressed. For Basotho, actions such as revenge and avenge are considered manly, Mills (1995) and Kuypers (1999). Khopolo refers to one who is intending to challenge him as a 'boy'. 'The word 'boy' literally means a young male who is between the ages of zero up to twelve years. However, in Khopolo's context, which is the Basotho context, has another meaning besides the one that the present study has already provided. Among the Basotho, a boy is any adult male who does not fit well in the masculine world. Besides, in this society, anyone who is not initiated is considered a boy irrespective of his age. The present study therefore surmises that it might be this culture which influences artists such as Khopolo to refer to anyone who seems not to fit well into his masculine prospect as a boy. Khopolo publicizes that he is ready to kill anyone who intends to challenge him but such a person has to first raise his hand up so that all those around such a person may witness that he has indeed willed for his brutal death.

In the same manner like Khopolo, 'Mantsoaki orders his competitors to pull up their clothes so that he can lash their buttocks. Like the butcher bird, he promises to hang his competitors on the trees. The brutal killings that he denotes are meant to strengthen his masculinity. For his competitors, they understand that 'Mantsoaki deserves to be respected for his ability to strangle others just like the bird mentioned above. He further indicated that he does not fear a bull with horns facing down. By referring to the bull with a facing down horn, he connotes that his competitors are not dangerous and he has nothing to fear.

Selai on the same note indicates that he will whip his competitors till Jesus Christ comes back. This connotes a long-standing feud because even the Christians cannot state the exact date that Jesus Christ will come back to Earth. In this way, Selai indicates that as long as he lives, he will exercise brutal actions to his competitors for his masculinity to be highly recognized. He does not care as to who will lead his life in a fearful manner as long as his masculinity does not run a

risk of being doubted, he does not care. He also signposts that if his competitors are plotting to shoot him, they should note that he cannot be killed by a gun as the powerful gun to kill him is not yet innovated and even the person who can shoot him is not yet born. This is pure deceit that the artist makes. In Macbeth, Macbeth makes the same deceit. Macbeth says that a person who can kill him is not yet born. Secondly, he asserted that he cannot be killed unless the forest of Densinine moves from where it was to the village. All in all his masculine character traits made him to seriously believe in deceit as he was finally killed by a person who was already born when Macbeth pronounced that he could not be killed. Besides, the forest remained where it was. So, Khopolo, in a like manner, also expresses the same deceit that the present study has learned in Macbeth. On the positive note, his masculinity cannot be questioned. However, on the negative note is that, Sephaka is running a risk that his competitors may hunt him in order to prove him right or wrong. Though to pamper himself is a good thing in line with masculinity, the fact is that one is running a risk of being injured. Letolo also shows that in March in every year, he becomes very violent as he was arrested in this month. He states that he feels like using his spear to those who arrested him in revenge.

Besides, there are artists in this genre who reflect a direct retaliation towards others. According to Hornby (2000:1003) retaliation is a term that refers to harming, injuring somebody because they have upset one or caused one harm or injury. In line with Hornby's definition, the present study also postulates that retaliation can be shown both in words and in physical fighting. Another important theme which excites masculinists is the ability to retaliate. Among the Basotho *monna o lokela ho ba leqophe* (a real man has to show perseverance). One way of showing perseverance is to retaliate. In most instances, the Basotho accordion music artists use their songs and lyrics to retaliate.

Famole in the song and lyrics, pampered himself that he placed the trophy (*sekola*) where he is the only person who can reach it for the place where he placed it is geographically difficult to reach. Secondly, for the trophy is only meant for him as he is more skillful than any other competitor hence his reference to his competitors as boys. For Thelle (2016), people who listen to Famole in this song and lyrics, they indeed consider him as a real man because he has skills that others lack. This song angered other artists. The present study surmises that it might be

because the other artists thought this song and lyrics make the society to disrespect them and look down upon them. This fact can be evidenced by what Chakela came up with in retaliation. Chakela indicates that he went to that mountain to find the truth of what Famole said. He indicates that he only found a herd boy with white overall and green gumboots. This song and lyrics can be said that they were directed at Famole because on the cover of Famole's cassette, his picture appeared dressed with white overall and green gumboots. Even today, the affiliates of Famole after they are newly initiated they wear a white overall with green gumboots, Thelle (2016). For Chakela, the study postulates that it proved his masculinity when he had no fear in retaliating to what had not made him happy. In other words, what Famole had expressed had injured his reputation. So like a masculinist, he felt belittled hence the best way he could handle it was to retaliate. Levant et al (1992:335) aver that to masculine men, risk taking is prevalent. They also indicate that the more a masculine character is protective, the more adventure seeking he is and a tendency towards violence when he feels that he is provoked, are the indicators of increased masculinity.

In the present day when this study is conducted, it seems like there is more of both the verbal and the physical retaliation. Hence the many deaths associated with the Basotho accordion music. For example, Phafoli (2009:204) has the following list of the late Basotho accordion music within a short period: Seputsoe died in September 2003, Famole in December 2004, Thabo died in June 2005 while Samuele Motho died a fatal death of being stabbed in Maseru town. Besides the deaths that are listed by Phafoli (ibid), there are many more such as Sanko, Phehello, Rantšo and Selomo. Most of their deaths are related to the Basotho accordion music artists' violence. As it has been indicated earlier on in this study, it will not go as far as who killed who for it is dangerous.

6.1.17 Masculine roles

Another important aspect of masculinities is the ability to provide for the family. Mills (1995:161) states "Masculinists are fascinated where males are discussed in terms of their strength and bravery." It is not surprisingly that artists pamper themselves by indicating that poverty is eradicated by hard working. Functional masculinity and Marxist Masculinity assert that masculine characters are expected to produce for their families in the Basotho society. Their

economic power can be measured by their wealth. The more they acquire wealth, the more they earn respect in the society. Therefore, one essential role masculine characters are supposed to be famously known by is to acquire wealth. On a positive note, acquiring wealth is good as it places a man on the respected level in the society. Besides, his family enjoys a better live. However, for some masculine wealthy men, they engage in extra marital relationships as a sign that they can afford to help many families to survive in the expense of their families.

Khafetsa Likhau states that poverty is eradicated by working hard. What Khafetsa indicates is in line with essential Marxist masculinity that a masculine character is also known by the tasks that he is able to perform. So if a masculine character is able to eradicate poverty, he will earn himself respect in his family as well as in the society. Likhau continues that the main objective of a masculine character is to work. On the same ideology, Khopolo asserts that people should appreciate when he sweats for his family. Through a Marxist masculinity perspective, Khopolo's sweating is in order as it is a result of his hard work for his family. This character trait justifies that he is a real man. Therefore, his sweating should never be questioned instead it should be recommended. For the construction of human societies, masculine characters who work and attain a super structure are highly desired. However, if there are no initiatives to encourage this type of masculinity, it might be difficult for it to survive. Subsequently, the present study intends to be an eye opener towards encouraging masculinity which is healthy for the Basotho society.

6.1.18 Mangoela's influence

Artists of the Basotho accordion music, like literature authors, seem to have the influence of their predecessors. For Phafoli (2009), in Basotho accordion music one observes a smooth continuity of the Basotho oral tradition. When one listens to the songs and the lyrics of the selected artists, one learns that they are similar to those of the music artists of the other types of male-oriented Basotho music.

In the *Lithoko tsa marena* (traditional poetry) by Mangoela the theme of masculinity is vividly expressed as the poets of that time were praising heroes who exuded their patriotism while Basotho were facing tribal wars. However, it seems like the same theme is developing in the selected years though artists are no longer engaged in tribal wars. In this regard, the masculinity

that they are developing is now hazardous to the society at large as they do not see eye to eye with their competitors.

For example, Khafetsa Likhau refers to the mention of Seperiti (Sprig) pass. This pass is also mentioned in Mangoaela's collection. In Mangoaela's collection passes which are mentioned have a Basotho historical significance. This pass is one of the many where the Basotho and Boer wars battled. Besides the historical allusion they have, they also have a masculine one as men died there for they exercised patriotism and in turn earned honour.

Motlatsi and Thabang are not different from Khafetso above. They refer to the *Lithoko tsa marena* (traditional poetry) in Mangoaela's collection. Though they have some mistakes that they made in trying to relate them, the study found that those mistakes were so less that they could not tint the association to Mangoaela's collection. These artists like Khafetsa above employ this collection to pamper their masculinity.

Rantšo as well uses the same collection to flavour his lyrics in his songs. He does this with the manly intention to show that a man should not fear to kill at war just like the traditional heroes. The three artists in this category as Basotho men rightly express their masculinity by employing techniques such as copying from their predecessors. However, the traditional masculinity and the present masculinity should not be shaped in a similar manner. Traditional societies were fighting but this should not be a continuing situation hence the reason why this study proposes a new form of masculinity auspicious for a human society.

6.1.19 Letsema Matšela's influence

Expressions of masculinity are not new among the Basotho. However, what might be the problem today is the escalating ruthless deaths associated with the affiliates of the Basotho accordion music. This fact can be traced as far back as the Basotho *lifaqane* wars expressed in the *lithoko tsa Marena* in Mangoaela's collection. Heroes and chiefs in this text are praised for their bravery for killing enemies in the wars. Killings in this context are considered in a positive way as they prove patriotism. So the praise poetry is full of the brutal killings as a sign of hero

ship. The same sense of hero ship is expressed in the *Lifela tsa litsamaea Naha* (traveler's poetry). Because, Basotho men migrated into South Africa to seek jobs which intern gave them hard cash which was a dream which could not see the light of the day by then in Lesotho, it was a good thing for them to leave their country. The long journeys that Basotho men travelled on foot, they empowered themselves by singing the *lifela* to express how strong they were. The brutal killings by then were not in any way associated with them much as the theme of masculinity still filled their *lifela*.

Letsema Matšela came into space with his music of the *lihoba*. The prowess of his music is still applauded even today. In his music, the theme of masculinity is clear. Most of the Basotho accordion music artists seem to be influenced by his music. They have adopted some of his verses and stanzas. However, they have adapted other stanzas which has resulted with a different theme from that one of Letsema Mats'ela. The analysis below illustrates.

For example, Selai, seeks for God's light so that he cannot go astray. This hymn features in Matšela's lyrics. Khafetsa Likhau as a masculine character comes up with the same hymn though he has negatively coined it. Where the hymn seeks for light, he seeks for extreme darkness, where the hymn calls for Canaan (the world of milk and honey in the Bible); he seeks for Egypt (the world of Cruelty and slavery in the Bible). This sounds to be a contradiction in a normal situation for one to call for negative environment when in normal circumstances one is expected to desire for the construction of a conducive environment. However, for masculinities this makes a lot of sense as their bravery can only be evidenced in harsh realities. This can also be seen in Shakespeare *Macbeth* when the three witches say "fair is foul, foul is fair". This saying can be interpreted in the masculinity world to mean that what most people consider bad, for masculinists it is still good. For Selai, darkness and Egypt are good because they make his masculinity sound valid to many though other people may think of them in a negative way. For Khafetsa Likhau, seeking light would make his masculinity be questioned. For him to look for Egypt indicates that he is a real man.

Khopolo also seems to have the influence of Letsema Mats'ela's music. Mats'ela narrates a story of a male who tells meaningless stories to the initiates. Mats'ela says the initiate was talking

about the bread prepared by her mother at home. On the same note Khopolo indicates that an initiate ran away from the initiation lodge to join women dance (*litolobonya*) and seek his mother's bread. For masculinists any man who brings women into their talks or actions is not fit in the masculinity world. Both Khopolo and Matšela are not happy with such an initiate as such a man squanders his masculinity.

'Mantsoaki also seems to have the influence of Letsema Matšela. For Matšela a man has to go to bed late and wake up early. This ideology is also expressed by Mantšoaki as it features in Letsema Matšela. For them a man who sleeps early and wakes up late makes the society to question his masculinity. However, the same expressions seem to be negatively used to address the competitors to express how similar they are to females. This stirs the spirit of war like in the society hence why the study proposes initiatives to help in the reshaping of masculinity in the 21st century.

6.1.20 Historical-Political influence

The Basotho accordion music has values which are already indicated by scholars such as Phafoli (2009). Among other values it has the historical political value. It is in this value that the Basotho political history is restored. The political influence in this study will be interpreted in line with masculinity. Masculinities, among other things, like to be viewed as knowledgeable and as experienced as ever.

Rantšo refers to the popular speech after the split of the Lesotho Congress for Democracy into fragments such as Democratic Congress. By then the Leader of the Lesotho Congress for Democracy, Dr. Pakalitha Mosisili left for Democratic Congress after long arguments with the then leader of Lesotho Congress for Democracy, Honourable Mothejoa Metsing. Then in his political rallies, Dr. Mosisili, when explaining to the DC affiliates as to why he decided to form a new party (DC), among other reasons, he said he decided to leave out quarrels behind (*khang sala moo*) while he moved forward. This statement was also turned into a song by the DC follower's political band. The Basotho accordion music artist like Rantšo also used the same statement in his songs to indicate that it is sometimes worth to leave out the quarrel when it

seems to hinder progress. Rantšo's use of these facts in his songs and lyrics relates to masculinity as he intends to be known as the knowledgeable person in the Lesotho politics.

Khopolo also indicates that he grew up in the oppressive government. He indicates that it is not for the first time that people are fighting over the blankets as they are interpreted as the 'flags' for the other party which is fighting the ruling party. This song of Khopolo came up as a result that in 2013, during the governance of the coalition of the All Basotho Convention, Lesotho Congress for Democracy and the Basotho National party, in the effort to solve the feud between the Seakhi and Terene followers, their red and yellow blankets were banned in the Mafeteng district of Lesotho. Khopolo sings of this event in relation to the historical fact that during the Nationalist rule in Lesotho in the 1970's, the Congress affiliates had to submit their red blankets to the police while others had to hide them in the river bank as they were not allowed to wear nor possess them. The same history has happened recently in the 2016 where people in the Mafeteng districts were not allowed to wear black, red, yellow and green blankets as they are associated with the Seakhi (black letlama), Mantsoaki (red), Terene (yellow and black) and Letolo (green). This fact is evidenced by one of Mohale's Hoek residents in the phone in programme in the in Mo-Africa when one of the participants said that affiliates of the Terene group have resorted in the wearing of other blanket colours such as pink when their famous colours were banned in April to May 2016. Khopolo's reference to these historical events emphasizes his masculinity in that he considers himself very much experienced in Lesotho politics as a masculine character. For him to have survived during such times qualifies him as a hero hence his masculinity cannot be questioned.

Lekase also indicates that his cruel nature is a result of the governance that he grew under its ruling and he requests people not to blame him for that character. The present study surmises that Lekase justifies his character trait as an acquired one. He continues to show that instead of milk, he sucked blood from his mother hence why he will always engage in brutal killings. Perhaps he communicates that unlike the one who sucked milk and inherited warmth and happiness, by suckling blood, he inherited brutality and murder from the young age. Therefore, his masculinity was empowered from as young as when he was still feeding from his mother breast. He further indicates that he was not fed by a bottle feeding when his mother was away instead he glutted

blood. This justifies why he may seem to be extremely cruel though his masculinity can be perfectly traced.

6.1.21 Biblical influence

Basotho accordion music artists seem to have the influence of the Bible as in their songs and lyrics; the Biblical verses are usually referred to. However, the Bible concepts, in this genre, seem to be used in such a way that they suit the context of these artists. As masculine characters, it seems like they have their own way of interpreting these verses which somehow diverges from the Christian interpretation. Sometimes, they understand and practice it in the literally sense. As long as it suits their context, they use it as a defence mechanism in their arena.

Khopolo refers to Biblical concepts when he defines his situation in this music arena. For example, he refers to his informal training of his recruits in this music field as like bringing up children well though when they are grown-ups, they turn against him. In his context, most of the recruits after his training, they turn against him. He also refers to the Garden of Eden where a woman sinned and was given a punishment by God. The punishment was that because of her sin, she will have labour in difficulty; a man will work hard in order to live, while a snake will crawl on its belly. In his context, only women who affiliate with his enemies to make it easy for them to catch him, have to suffer when they give birth whereas in the Bible, this verse is interpreted to refer to all women. He continues that only men who are his opponents have to survive through sweating. In the Bible all men are said to be given the punishment that they will have to work hard in order to earn their living. “Sweating” in Khopolo’s context is interpreted to mean that, his opponents will always have a fight with him every time they meet. The meaning given by this artist is deviating from the Christian meaning in that in Christian interpretation, each and every adult has to survive by working while Khopolo interprets working as mainly the physical fight with his opponents.

Much as Khopolo alludes to Genesis, chapter 3:14 pp4 which says “ Then the Lord said to the serpent : “Because you have done this, you are cursed more than all animals, domestic and world you will crawl on your belly, groveling in the dust as long as you live. And I will cause hostility

between you and the woman, and between your offspring and her offspring. He will strike your head and you will strike his heel. Then he said to the women,

I will sharpen the pain of your pregnancy, and in pain you will give birth and to the man he said, “Since you listened to your wife and ate from the tree whose fruit I commanded you not to eat, the ground is cursed because of you. All your life you will struggle to scratch a living from it. It will grow thorns and thistles for you, though you will eat of its grains. By the sweat of your eye brow will you have food to eat...?”

Khopolo pampers his masculinity by making reference to the long standing feud between him and the *Terene* affiliates including all artists who may deviate from following him. In Khopolo’s context, snakes are those who seem to be dissenting from his opinions. Khopolo further indicates that in his home town Mafeteng, snakes bite people as it has been stated in the Genesis that a snake must be an enemy to human life. In almost all his songs and lyrics, he concludes them by the expression, *ha ke na leshano ke bua ’nete* (I say the truth, I do not lie). He employs this statement to express that the content of his song and lyrics are true to those who listen to his music. This expression also alludes to the Biblical verses. Romans 9:1-5 Jesus says to his disciples: “I say the truth in Christ, I lie not...” Khopolo’s use of the Bible calls for a masculinity perspective. Though he sounds knowledgeable of the Bible, as a masculinity character, he changes the original meaning of the Bible verses to suite his context. Masculinities would always want anything to be in their favour. In this way Khopolo is a real masculine character. However, the use of the Bible to suite anyone’s context might psychologically be deceiving.

Mahlanya also alludes to the Bible verses in his songs and lyrics. He refers to the popular Bible verse “Eloi Eloi” to communicate that his situation in the Basotho accordion music arena is extremely difficult hence the entreaty to God. “Eloi Eloi” in the Bible is translated as “My God, why do you abandon me”. These are Jesus’ Christ words, before his crucifixion. Mark, chapter 15:34 pp 612, under the title “The death of Jesus”, “Then at three o’clock Jesus called out with a loud voice, “Eloi Eloi, lema sabachthani?” which means “My God, my God, why have you abandoned me?” Prayer to God by masculinities calls upon masculinity perspective.

Masculinities also trust in God. They are aware of His supreme power. However, Mahlanya's call upon God intends to inform his supporters that he is innocent though it seems like his opponents intend to turn his life sour. So, Mahlanya, by using these words, he communicates that the bitter life in this music arena is not due to his fault though he has to suffer extremely. He concludes by asking God to give light to his way as there is serious "darkness" in the Basotho accordion music industry at the present. This alludes to Psalm 119:105 pp367, "your word is a lamp to guide my feet and a light to my path." In a similar manner, like the above artist, his call to God alludes to the masculine perspective in that he uses the Bible verses to suit his context and he uses them as weapons which he strikes his opponents.

'Mantsoaki refers to the Bible also by indicating that seven women will cling to a single man in the end of everything. In his context the end of everything is the death of his opponents not necessarily the end as in the Bible (end of the world). This is a popular verse among the Basotho. Isaiah chapter 4:13 pp406, "In that day so few men will be left that seven women will fight for each man" saying "Let us all marry you!" It is already indicated that for 'Mantsoaki, when he uses this verse, he refers to his opponents. As a masculine character, he uses this verse to suit his context. For instance, his opponents are biologically men of the Basotho accordion music but as among the Basotho any male who is considered weak is referred to as a woman, he uses this verse to ironically refer to them as women. He implies that they are as weak as women hence why he metaphorically refers to them as women. He uses this verse to suite his situation. In his context, he considers himself so brave that by the time that violence threatens other artist's lives, he believes that they will cling to him for protection just like the seven women who will cling to one man at the end of time. His interpretation makes him fit into the masculinity world. Among other characteristics that masculinities must possess among the Basotho is the ability to protect women. By using this verse, 'Mantsoaki fits into the Basotho masculinity. However, to the rest of his opponents the use of this verse might be interpreted as an insult hence they might intend to retaliate. In this way 'Mantsoaki's life may be exposed to danger.

Letolo is not different from the above mentioned artists. He uses the Bible verses to suite his context. Matthew chapter 11:28-30 pp584, "Then Jesus said, "Come to me, all of you who are weary and carry heavy burden and I will give you rest, take my yoke upon you. Let me teach

you, because I am humble and gentle at heart, and you will find rest for your souls. For my yoke is easy to bear and the burden I give is light.” However, to suit his context, Letolo states, “*Ho lehlohonolo bafu ba shoetseng moreneng, tlohong ho 'na lona ba shoetseng moreneng, tlohong ho 'na lona ba apereng kobo tsa matlama, ho malimabe letsoho le bolaileng motho ka sethunya, moea o re ee ba phomole mesebetsing tlohong ho 'na lona ba likobo tsa matlama*” (Blessed are those who died in the Lord, come to me all those who died in the Lord, come to me you those who wear the *letlama* regalia, cursed are those who killed by a hand gun, yes, says the spirit, they must have a rest from their heavy duties the *letlama* regalia wearers). In the above quote, Letolo means that all those who wear the *letlama* regalia must go to him because he will be able to relieve and reward them. He further states that lucky are those who died in the Basotho accordion music artist’s feudalism as their reward is happiness. According to him, they are blessed therefore they must go to him after their death. In the Bible, the beatitudes state that lucky are those who die in honour, because they will receive the kingdom of God. Revelation, chapter 14:13 “And I heard a voice from heaven saying, “Write this down: Blessed are those who die in the Lord from now on. Yes, says the spirit, they are blessed indeed, for they will rest from their hard work, for their good deeds follow them.” According to the Dictionary of Biblical Theology (1988:45-46) beatitude is God himself. It continues that for earthly beatitude, happiness is life. “Happy are the dead who die in the Lord.” When it is said that happy is the man who fears God, that man will be powerful and blessed with whatever he wishes to have. To respect the law of God means that one will get happiness as a reward at the end of his life. It is for the pious and the poor of Yahweh to proclaim this step forward: they will understand that with God they possess everything and that total abandonment and limitless confidence is the way to happiness.

The present study understands the above quote to mean that whoever believes in God intends to get the reward of everlasting happiness after death. The Dictionary of Biblical Theology (ibid) continues that the beatitudes are a “yes” given by God in Jesus. Through the beatitudes, “Jesus presents himself in turn as the one who fulfills the aspiration for happiness.” Through the beatitudes, Jesus deplores the paradoxes. The reason why in the Christianity understanding is that the happy ones are those who weep, the poor and the persecuted. As Jesus is God, this reversal of values is possible as he is interpreting as the value Himself. The question therefore is:

can these paradoxes be true with Letolo that when one affiliates with him, he should be happy to die as he will be rewarded with happiness after death? Another question is that “Will those who die affiliating to *Seakhi* go to Letolo when they die? This study therefore surmises that Letolo employs the beatitudes to imply that the Basotho accordion music artists who died affiliating to the *Seakhi* group will be blessed and get a reward of happiness after their death as a result they should not regret their deaths or the deaths of their predecessor. Like Jesus, Letolo presents himself as the one who fulfills the ambitions for the happiness of the *seakhi* affiliates. In this manner, Letolo communicates to his listeners that he has the supernatural power. In the beatitude, it is God who rewards people with happiness. In the lyrics, Letolo claims to recompensate the *seakhi* affiliates with happiness. Much as it might sound a deceit that Letolo has the supernatural power equal to that one of God, for him this is an advantage. His use of the Bible verses and beatitudes draws a masculine perspective. Letolo wants to instill in his affiliates the masculine attitudes so that none of them can regret the consequences of their deeds whether sour or not. For the Bible diary (2017: unnumbered), beatitudes are “be-attitudes” meaning what people need to acquire. It continues that the ability to acquire the suggested attitudes in the beatitudes is the surest and shortest road to the lasting happiness. Generally, the Basotho are a Christian dominated nation. With the use of the Bible verses and beatitudes, as a masculine character, Letolo is likely to attract many followers and affiliates who may believe that he has the supernatural power. They might decide to die in the name of the *Seakhi* group which is said to lead them to happiness as their reward after death. Whether this is true or deception, for Letolo, it is not important as long as he can attract many followers. Masculinists are fascinated by attracting many followers. Conversely, Letolo might be misled and misinform other people. However, his masculinity target will be achieved.

The use of the Bible verses to suite the context of the users is not peculiar to the Basotho accordion music artists. It can also be traced as far back as the Basotho *lifela tsa litsamaea naha* (traveler’s poetry). Among the Basotho, it is also popular in the Basotho political music. For example, in Machache DVD of the Democratic Congress in Lesotho, there are songs entitled: *Lillo tsa ka* (my laments) and *Joalo ka Samson* (Like Samson). In the context of these songs, the content of the Bible has been employed to suite the circumstance of the political situation in

Lesotho in the year 2016. Therefore, the present study assumes that almost all the groups who use the Bible verses, they use it to suit their context, masculine characters do the same.

6.1.22 Nicknames

Nicknames that accordion music artists bestow themselves and sometimes gain them bestowed on them by other people including their fans have masculinity connotations as when one hears these nicknames the question of manhood comes into the mind of listeners. Accordingly, the nicknames: Lisuoa, Qomatsi, Mahlanya, Mosotho Chakela, Lekase, Rantšo, Letolo, Sephaka, Molisa oa poho, Famole, Mohale oa Lioling and 'Maitšokolele are discussed in this part of the study in order to augment the understanding of masculinity in Basotho accordion music. In language artists reinforce their masculinity. Nicknames are part of language. Basotho accordion music artists employ it to reinforce their masculinity. Nicknames are another form of names. Their choice reveals the culture and beliefs of a society. According to Bal (1984:73) most African cultures attach great significance to names. For the Dictionary of Biblical Theology (1988:377-380) a name can reflect the circumstances of the birth or suggestion of the future postulated by the parents. It continues that a name can express man's social potential so in that way a name can also mean "renown". That is a name can show fame, celebrity and prominence. This dictionary also shows that to be nameless means to be worthless. It carries on that to have several names means to be very important. Many names as it explains mean to have many roles to fulfill. To change a name could as well mean a change of personality. The Basotho accordion music artists are not exceptional. They have many nicknames which seem to reflect the above explanations as according to the Dictionary of Biblical Theology.

In literary works, the choice of names brings the theme. Nicknames, as one aspect of name, bring the message of the namer. For Alvarez (1987:11), names in literature need to be considered as they are like poems with all the richness that is disguised. Alvarez (ibid) states:

We must see in each name all of a poem's cerebral phosphorescence, for names writers has skill, pack many connotations and "tell all the truth:" but tell it with a slant. They produce little puzzles for the critic by in directive and find out direction.

In line with Alvarez (ibid), names as well as nicknames have more than one meaning and as such can be interpreted to reveal different meanings. Consequently, the present study is interested in the nicknames of the Basotho accordion music artists to find out if their nicknames can be subjected to masculinity. Therefore, what are nickname? Nicknames are defined by different scholars. In accordance with Adejara (1992:44), nicknames signify either a positive or a negative attribute of the character bearing it, or a combination of both in some cases. For Hornby (2000:783), a nickname is “an informal, often humorous name based on real name or connected with someone’s appearance or habits.” For Felecan (2012:62), a nickname is the result of giving a name to anything which has already been named in a ritual practice. In line with the above explanations of a nickname the present study therefore understands a nickname, like a proper name, capable of portraying the kind of a character that readers can expect. The nicknames of Basotho accordion music artists indicated in chapter 5 seem to propose characters who exhibit the following character traits: aggression, violence, danger, and trickery, dominant, brutal and inhumane. These character traits call for both masculinity and psychoanalysis perspectives. Among the Basotho, nicknames are commonly used in the developmental stages of a person. Sometimes the use of nicknames is a result of the *Hlonepha* custom, a custom which forces female to use alternative names to address the in-laws as a sign of respect. These alternative names are nicknames. Examples of such nicknames could be Ramalitse instead of Lemphane, Rakoto instead of Faeka and Ralitišinabele instead of Khotso. Nicknaming among the Basotho is not limited to age or sex. For example, if a daughter in-law is named after the elderly in the clan, she will be nicknamed to avoid pronouncing her name. For example, ’Makhama’s nickname is ’Mamonna-moholo because Khama is the elderly of the Bakuena of the Nkopane.

Generally, among the Basotho nicknames are very important. This is evidenced by the use of the nicknames in different institutions. In the family, initiation schools and the formal schools’ nicknames are used. The fact that some nicknames are positive or negative does not matter among this society. Even the situation in which the nickname is acquired does not allude to problems. For example, Kunene (1971:1) indicates that Moshoeshe I, the King of the Basotho, after successfully raiding Ramonaheng and capturing his cattle, said of himself:

*Ke nna Moshoeshe moshoshaila oa ha Kali
Lebeola le beotseng Ramonaheng litelu.*

I am the sharp shearer, the shaver, descendant of Kali
The [barber's] blade that shaved off Ramonaheng beared.

Kunene states that the famous name that Moshoeshe (shearer) was coined on the occasion by Moshoeshe himself, who prior the incident bore only two names: Lepoqo (his birth name) and Letlama (his circumcision name). However, the present study focuses attention on the Basotho accordion music artists' nicknames. The analysis below illustrates.

According to Khotso (2012:3) in her paper entitled 'Nicknames: the portrayal of masculinity among Kuea First Construction employees in Lesotho,' highlighted that nicknames of the Basotho accordion music artists, like those of the Kuea First Construction company employees, portray masculinity. However, the present study will analyse nicknames of Basotho accordion music artists selected for it. Below is the analysis of each nickname and how it can be said to portray masculinity.

6.1.22.1 Lisuoa (Khopolo)

Khopolo nicknames himself Lisuoa. When listening to his music, Khopolo refers to himself as Lisuoa, a nickname which according to him expresses his attitude best. This nickname implies that he is dominant and is never happy with what other people around him do. Lisuoa is a Sesotho word which alludes to negative actions as a result of old grievances. For example, one who nicknames himself *Lisuoa* implies that whatever he does is full of negative influence whether necessarily or unnecessarily. If such a person has to deliver a speech, people around such a person already know that that speech will be full of negative information. The message, the word choice, expressions and idioms and proverbs that such a person will use in his or her speech will also communicate a negative message. The same thing applies if that person is to give an opinion to something good, he will never see any good side of something, and he will always see the negative side alone. Even if all other people see the beauty of something, that one

with the negative eye will always complain about its ugliness. For Khopolo, the nickname Lisuoa, which he says he was bestowed by his supporters, he finds this nickname appropriate as a *lerashea*, for it is a highly communicative nickname in nature. He says that his supporters comment that his songs and lyrics are full of negative expressions. Therefore, he has accepted it as he finds it as a suitable nickname to express the content of his songs and lyrics. Through this nickname, his followers and opponents know that there is nothing which fully satisfies him. For example, in his songs he regularly mentions that they kill ordinary people and sometimes kill one of them, the *lerashea*, so that they can keep on with the courage to murder people. What one learns here is that, like the connotations provided with the nickname Lisuoa, he never gets satisfied. This is a character trait of masculinists. For masculinists, Khopolo fits well with this nickname, for masculinists should be respected by everyone.

6.1.22.2 Qomatsi (Khopolo)

Khopolo also nicknames himself *qomatsi* (political riot). In the interview, Khopolo indicates that he names himself *qomatsi* because *qomatsi* in nature is violent and makes people extremely unhappy. Through this nickname, he says he intends to communicate to his opponents that they should forget about peace when he comes and when he is around. Through this name, Khopolo's human personality is changed into the inhuman one. This name communicates his aggressive nature. From a psychological standpoint, Westen (1999:836) states that aggression is a behaviour aimed at harming other people. However, it is this aggressive character trait that helps Khopolo to fit into the masculinity world. For masculinities, to be highly feared is a necessary character trait that one has to have or acquire. Nonetheless, more often than not, nicknames of this nature might call for more enemies which might fight back verbally or physically. In this way his life might be in danger.

6.1.22.3 Mahlanya (Lehlohonolo)

Mahlanya is a nickname which implies that a character has mental sickness. Mental sickness is a disease related to the illness of the mind, Hornby (2000:731). It makes the patient not to think properly. In Sesotho to say that one is mentally disturbed has a number of meanings. First, it could mean that one has the real mind illness. Secondly, it could mean that one's actions and

behaviour are like those of a mentally disturbed person. Examples could be drawn from the character traits that one may exhibit whether desired or undesired. If one is considered too strong, in Sesotho, his strength can be compared to that one of a mentally handicapped person: *o matla joalo ka sehole kapa lehlanya* (he is as strong as a fool or a lunatic). Through masculinity approach, when exploring the positive implication of this nickname, this study finds out that madness as a sign of strength is acceptable while when exploring the negative implication, one finds out that mad people are seriously dangerous.

Mahlanya is a nickname that can be subjected to masculinity approach. Masculinities are spell bound about the individual stereotypical portrayal in their society. Mahlanya (lunatics) is a Sesotho word which refers to lunatics. It expresses that one is as strong as lunatics or one is capable of displaying behaviour which seem not to be well thought of before being displayed. This nickname expresses Basotho philosophy. Mahlanya nickname justifies that one who performs evil did not do it with a fresh mind therefore he cannot be proven guilty. According to Frolov (1994:63), the concepts good and evil are “ethical categories which express a moral appraisal of the conduct of the people and a social phenomenon.” For Frolov (ibid) the concept – good- refers to what society considers “moral and worthy of imitation; while the reverse is true of evil.” It is believed that a person who nicknames himself Mahlanya will put on display actions like those of the lunatics depending on the intentions of the displayer. However, as it is already indicated he will not be considered guilty. By nicknaming himself Mahlanya, he implies that his evil actions should not be considered guilty and as such the character trait of masculinity is deliberated upon: trickery. This is vividly expressed in the Sesotho proverb: *monna o pata sehlotso* (a man conceals his limp, Machobane (1996:37)). According to Khotso and Mashinge (2011:111), this proverb means that a man is never expected to reveal the truth. In the nickname Mahlanya, the truth of the actions displayed by the bearer is concealed.

6.1.22.4 Mosotho Chakela (Rethabile Mokete)

Mosotho Chakela is a nickname which can be subjected to masculinity as well. For Basotho, to be a real Mosotho is a pride. Chakela which sounds like it is a nick-surname is derived from a Sesotho verb */chaka/* that means to visit someone. By visiting means one has moved out of his

place to see someone at his place. The visit can be in two ways: with or without good intentions. The present study with regard to this nickname postulates that the bearer indicates that he is a real Mosotho because he is not in his life showing the western life styles as for him that would be implying that he has visited other cultures hence, he has no freedom and pride. It can also be interpret to mean that the bearer of the nickname has the biological blood of the Basotho while on the other side referring to the competitors as the Basotho in blood but not in behaviour and actions.

6.1.22.5 Lekase (Bereng Matiase Majoro)

Lekase (coffin) sometimes called *lekase la bafu* (coffin of the corpse) is a nickname which alludes to death. According to the Post (2017:10), Lekase is a leader of *Seakhi*, a most feared *famo* gang. It continues that the crimes attributed to this *famo* gang ranges from assault to murder. It is in this regard that this nickname becomes crucial in the present study. *Lekase* (coffin) is a box in which a dead body is placed in so that it can be taken to the burial place. For Collins (2005:138), a coffin is a box in which a corpse is buried or cremated. The present study therefore surmises that a person who nicknames himself a coffin alludes to death. He is communicating to his opponents that those who intend to challenge him might end up by their deaths. For many name scholars, names are multifunctional in terms of social messages; names convey political, religious, economic and cultural messages. The nickname Lekase is not different. It communicates a social and cultural meaning as already threshed above. Leach (1994:38) asserts that masculinists are interested in both positive and negative portrayal of characters, like the previously analysed nicknames, this nickname, Lekase, has both the negative and the positive interpretation. On the positive note, a coffin is used at the burial to keep the corpse in a respectable manner before and after the burial. However, on the negative note, the sermon of a coffin implies the looming death. For example the Post (2017:10), “By some estimates the wars between Seakhi and other gangs like Terene have led to more than 100 murders in the past five years.” The nickname may mean that the bear is always ready to kill so that the coffins can be regularly used.

6.1.22.6 Rantšo (Maketsi)

Rantšo (the father of darkness) is also a nickname which can be subjected to masculinity. According to Qancule (1974:109), though dated, darkness is a symbol towards creating the atmosphere of looming gloom; darkness alludes to the nearing doom. Qancule (ibid) asserts that the major immoral incidents such as murder are performed at night. Therefore, darkness symbol in the present study can be interpreted in terms of masculinity. This nickname alludes to multiple meanings. It might allude to the complexion of the artist. It might also communicate to the darkness of the heart of the bearer. For Longman Dictionary of Contemporary English (2009), darkness may refer to little or no light, mysterious or secretive. Darkness can also refer to evil or something threatening while at times it can refer to unhappiness or without hope, sadness or being worried. It continues that dark humour deals with things that are bad or upsetting. Darkness can also refer to something about which we know very little. It is already indicated that darkness implies evil. Rantšo is a name which connotes that the bear has cruel plans which are not healthy to the human society. It also indicates that the owner knows that his opponents know very little about him therefore they have to be extra careful when handling him as they do not know that he is very unwarrantable. For Johari in Mayaba and Meintjes (2013:24-25) personality can be interpreted in terms of windows: open, hidden and blind windows. In the hidden window is whereby ones personality is only known by him while others are not aware of it unless the owner opens up to make it known. Otherwise, people will remain in the dark as they will not know that such a person has such a personality trait. However, this nickname fits well in the masculinity world. Masculinists are not expected to be smiling, merciful or to be known from A-Z. They should be highly secretive as Motlatsi and Thabang (Molisa oa phoho) say:

Maqai le mathisa metsaneng haa tiisetse

Ho se bile ho theotsoe marumo

Ho loanoa

Motse o hauoa ke malauoa koma....

The none initiate (male and female), do not stay long in the villages, because of

The none initiated

The villages are now spear fighting

The village is only constructed by the initiated ones.

The present study understands Thabang and Motlatsi as communicating that only secretive people or those who have learned to be secretive will be able to construct their villages. This fact is also expressed in the Basotho proverb that *monna ke leholimo o koahela tseo a liboneng* (a man is a sky, he conceals what he has seen) meaning a real man has to be highly secretive. So the nickname is carefully chosen so that the bearer thinks in that line. In this way his masculinity is strengthened. However, For Khotso and Mashinge (2011), being too secretive sometimes may lead to concealing necessary information to be used to eradicate crime. In this way though being secretive is good it might as well be an impediment.

6.1.22.7 Letolo/ Lepheeo/ Lepheeo la nonyana (Ramaru)

When Ramaru nicknames himself Letolo, he expresses his aggressive character trait. Aggressive attitude is another aspect that vividly expresses masculinity. Letolo (thunder) is a dangerous natural phenomenon. When it strikes almost everyone wants to be at a safe place. According to Collins (2006:779) thunder refers to a loud noise accompanied by lightning. Thunder is very fast and provides a heavy noise. Thunder strikes at things with a sudden attack unexpectedly. It goes together with storm and heavy rain. All in all its destructive nature is very high. For Kunene (1971:37), lightning is associated with speed and deadly accuracy. Another nickname that Letolo bears is Ramaru (the father of clouds). For Qangule (1974:111), clouds can be interpreted in more than one way. On the first hand they can be a sign of holiness, fertility and prosperity. On the negative note, they can be a symbol of possibility of evil. When one nicknames himself Letolo and Ramaru he denotes that he is as dangerous and as fast as the thunder. He also implies that on his way there exists absolute destruction as he does not go on his own he is accompanied by the 'storm' (his supporters). If he happens to engage in a fight, he shatters the enemy's corpse just like the thunder does to the victim. By naming himself, *Letolo* he makes his masculinity to be vivid to everyone who intends to challenge him. On the positive note, for a masculine character to be feared is highly desirable. However, such a fear might lead to exposure to danger once one falls in the hands of his enemies.

6.1.22.8 Sephaka (Selai)

Sephaka (elbow) is a nickname which implies power and dominance. Power and dominance are characteristics needed in masculinities. By nicknaming himself or accepting to be nicknamed Sephaka, he implies that he has power to control and dominate other people. For anyone to be powerful at a physical task, he is wanted because for sure such a task requires physical strength. However, negatively that strength may be used to strangle others for masculine purposes. In this way the same strength becomes dangerous. The artist nicknames himself Sephaka in order to instil fear in his competitors so that they may not dare to compete with him otherwise they will be facing danger.

6.1.22.9 Molisa oa poho (Thabang and Motlatsi)

Molisa oa poho is also a nickname which alludes to masculinity. Masculinists get excited when they deal with aggressive environment as this kind of environment confirms their masculinity. Meloy (2009:99) indicates that a traditional man belongs to a place where he could sense a nestling cobra, a cutting scorpion and hear a howling hyena. *Poho* (bull) is one of the dangerous animals that cannot be trusted even by its herd boy. According to Albright (2015:1) bulls are considered as one of the most precarious of domestic animals so much that it is a need to design perfect human safety towards them. However, bulls have both positive and negative attributes. On the positive side, bulls denote virility, security and strength as already indicated in this study. On the negative side, bulls are highly aggressive. They have various body postures of threat. They have the following characteristics: threat display, challenges, territorial activities, female seeking and nudging, and they are always in a physiological state of fight, Albright (ibid). When Motlatsi and Thabang nickname themselves *Molisa oa poho* they imply that they have perfect skills to handle a bull as it is. This means that for them to handle domestic animals including human beings is even simpler. The qualities that they are implying to have acquired make them perfectly fit into the masculinity world. To be able to herd a bull means that they are extremely brave and skilled.

6.1.22.10 Famole (Teboho)

Famole is a nickname which suggests to masculinity. *Famo* as it is already thoroughly threshed in the literature review is a masculine oriented music of the Basotho though there are a few women who have joined this institution. The study surmises that when Teboho nicknames himself */Famo/* with the suffix */le/* means that he is an expert in this music dance. To demonstrate expertise in whatever a masculine character does is an integral factor in the masculinity world. It does not matter whether such a thing is socially acceptable or not.

6.1.22.11 Mohale oa Lioling (Taemane)

Mohale oa Lioling (the hero of the Lioling) is a sentence nickname which can be subjected to masculinity. Being a hero alone justifies one as a masculine character. A hero exercises patriotism. This involves sacrifices that a hero has done for his people / nation. Therefore this name will indeed push the owner to sacrifice himself for all hero associated actions.

6.1.22.12 'Maitšokolele (Puseletso Seema)

In a similar manner with the above threshed nicknames of males, 'Maitšokolele, a female accordion music artist name, connotes masculinity. Adejera (1992:44) nicknames signify either a positive or a negative attributes of the character bearing it, or in a combination of both. It was indicated earlier on in this study that leaving out women would show insignificance lack of understanding of the notion in question, Puseletso Seema's nickname therefore cannot be left out. On the informal interview with Seema (2017), she indicated that in the Basotho accordion music industry it is proper to have a nickname. She stated that she nicknamed herself 'Maitšokolele which can be translated as 'vend for yourself'. 'Maitšokolele is a name constructed from different parts of speech in Sesotho language. */ma/* is a prefix of class /1a/ which is used to refer to names designating to people's names. */i/* is an infix which is used to show that the doer of the action is also the recipient of the same action. */sokola/* is a Sesotho verb which means that in order for one to complete a task has to struggle. Seema indicated that her life from childhood up to the one she engaged in when she was still in the Basotho accordion music was a hard one. She learned it hard to survive. Then she found that the appropriate nickname for her was this one. The name 'Maitšokolele can be subjected to masculinity. The

Marxist linked masculinity to the economic and the cultural setting. In our culture it is proper that a woman is named as a mother of someone. However, there are men who are given female like names not to feminize them but to strengthen their masculinity. Secondly this name is linked to the economic setting. It is used to emphasize that she should work hard to earn herself money and property. In the Sesotho culture even women who work hard for survival are referred to as 'full men' (*ke monna kaofela*) meaning that they have the potential equal to that of men or the power expected to be seen from men. In a similar manner like the above threshed nicknames, on the positive note, Seema's nickname pushes her to all tasks which prove her masculinity. On the negative note, the same name can compel one into performing unacceptable actions hence a need for the reshaping of masculinity among the Basotho accordion music artists.

6.1.23 Acquisition

Acquisition in this study refers to the learned behaviour from the people around a character. For Richmond and Levant (2003:243), teachers, parents, siblings and peers, in fact everyone around a child, increases the feeling of gender tension in boys as they correlate their understanding of being masculine with what others expect of them. The same thing happens to the initiates. As it is already indicated that most artists of this genre selected for this study have undergone initiation passage rite, their songs and lyrics reflects them as extremely brave people. This study surmises that some of their bravery emanates from what they were expected to show in that institution. According to the informants in this study, generally, among the Basotho initiation includes physical and emotional suffering. For Tiger (1970) initiation process includes ordeals and tests of manly endurance. He states that for males to take a full-fledged adult position, they had to be initiated. Tigers (ibid) shows that males had to go through extremely painful experiences such as being pieced through his pectoral muscles and head-biting.

In line with Tiger (ibid) explanation of the initiation process, if this is the case with many cultures including the Basotho, it is not surprising therefore to hear these artists reference to human blood drinking as it could be one of the skills that they acquired at one stage in their lives.

In this part of the study, Khopolo validates his brutal actions as portrayed in his songs and lyrics by indicating that he acquired such skill from the experiences that he had during the National governance when the Indian business people who lived in Lesotho by then were popularly known for ritual murder. For Pednekar (2016:77), there is significance in the acquired behaviour. Pednekar (ibid) indicates that people's experiences are very important in that they give meaning to different situations in their lives as a direct consequence determines people's way of seeing others and the world around them. When interpreting Khopolo's language, one finds that he was shaped by his experience to be as he claims. Masculinists are fascinated to understand how children struggle with masculine traits which develop later in his life. In the verses where he says:

Ha makula a ntse a khaba ka liretlo

Ke ha ke ntse ke utsoa letsoho

Ha le utloa ke re ke holetse 'musong oa liretlo

Ke qaphile ka mali

When Indians were famously known about the ritual murders (in Lesotho), it was then that I was copying (the ritual murder practices) when you hear me indicating that I grew up in the ritual governance and I once slurped blood

The above category also illustrates the fact that in this genre, most artists express their bravery by alluding to brutal actions that they claim to have experienced. Bravery is one of the basic aspects that reflect masculinity in who ever considered a masculine character. For the free dictionary (2010:1), refers to "(A) quality of spirit that enables one to face danger or a pain without showing fear." For Richmond-Abbott (1992:96), language is used to reinforce gender socialisation "men's speech reinforces the masculine gender role of being dominant." In the language that Khopolo uses, one finds a brave person. When the study subjects Khopolo's language into Masculinity analysis, it finds out that Khopolo pampers himself as dangerous. The language that he uses expresses his bravery, dominance and strength. A vivid example is observed when he says: *kopanyang menyakoe ena le be leshome, le iketse monna e motenya ea selehe,le tle le bone ha le lemalla Thabana-Mahlanya* (Come together in tens and become one person, make yourselves one big weak person, watch out and see when you get badly injured at

Thabana-Mahlanya). In consideration of Khopolo's words above, it is clear that he is a brave person who has power to fight against ten men. Basotho men are never expected to show any sign of fear even when matters are worse. He indicates that he is knowledgeable in shooting and therefore his competitors should be extra careful. However, the impediment here is that Khopolo is running a risk of being seriously injured by ten men whom he indicates to be ready to fight and injure them all.

6.1.24 Conclusion

This study, basing itself on the above analysis under the following themes: Basotho male oriented games, passage rites, masculine language and culture, Basotho riddles, the *Marashea*, hostile environment, eulogues, borrowing, negativity, metaphors, medicinal plants, people's parts, profligacy, dislocation, ruthless retribution, masculine roles, Mangoela's and Letsema Matšela's influence, historical and political influence, nicknames and acquisition, concludes that the theme of masculinity is intricately interwoven into the songs and lyrics of the Basotho accordion music artists in the different eras selected for the present study. Both males and females selected for the study have proofed this fact. Besides, the thematic development of masculinity in this genre is not affected by the political tentacles which Phafoli (2009) terms as the Leabua, Lekhanya, Mokhehle and Mosisili eras. Its aggressive nature develops in a dramatic manner. The development of this theme reflects a spiral continuity of aggression from the 1980-1991, 1992-2003 and 2004- 2015. In different periods selected for the study, its aggressive nature in language used in their music escalates.

The present study also concludes that the *lithoko tsa marena* (traditional poetry) collected by Mangoela express masculinity: the valour and honour of heroes is vivid in the wars they fought. The death of a hero is not lamented for instead it is celebrated for. It is not surprising therefore to observe that Mangoela's collection is used in the composition of the Basotho accordion music. The heroes in the *lithoko tsa marena* pamper themselves by killing the enemies of their great chief, Moshoeshe I. They also show their victory which was followed by conquering the women and children. In this manner their masculinity cannot be questioned hence why their expressions have attracted the Basotho accordion music artists of the periods selected for this study.

Besides the *Lithoko tsa marena*, the *Lifela tsa litsamaea naha* in a like manner with the *Lithoko tsa marena*, they have influenced the Basotho accordion music to a high degree. The *lifela tsa litsamaea naha* are similar to the *lithoko tsa marena* in terms of the way they express the theme of masculinity. However, they differ in the manner in which they are performed and the situation that influenced them. While the *lithoko tsa marena* were influenced by the Basotho wars, the *lifela* were influenced by the migrant labour system. Mokitimi (1998) rightly points out that most *lifela* are done by migrant labour. However, in their *lifela*, the theme of masculinity is prominent. It is not surprising therefore that it has influenced the Basotho accordion music. Therefore, the present study observes that the Basotho accordion music artists employed this genre to shed light to the developing theme of masculinity in their songs and lyrics.

The portrayal of masculinity in the 1980's was less aggressive as compared to the masculinity of the 1990's while the masculinity of the 2000's is highly aggressive and destructive. Many of the Basotho accordion music artists in this study of the 2000's are highly violent in their songs and lyrics language. The present study surmises that if there are no serious measures taken in trying to reshape the portrayal of masculinity in this genre in the present, in the next turn of about eleven years, the Basotho will turn into an inhumane. In this way, the study's main objective is justified as the masculinity seen in the recent is a thematically developing concept among the Basotho as represented by the Basotho accordion music of the selected eras. For example, this theme features in the Basotho traditional poetry famously known as *lithoko tsa marena* (chief's poetry) in Mangoaela's collection. It is also seen as received in the *lifela tsa litsamaea naha* (migrant labour poetry) and most importantly growing in the Basotho accordion music, a genre selected for the study in the present work.

CHAPTER 7

CONCLUSION

7.0 Introduction

This chapter delivers the summary of the thesis in the following manner: first, the summary of each chapter will be provided. Second, the outcomes of this chapter will follow. Lastly, the recommendations will be given.

7.1 Summary

The present study envisioned to understand the thematic development of masculinity among the Basotho with a special focus on the selected Basotho accordion music artists of the 1980-1991, 1992-2003 and 2004-2015 with the purpose to propose a reshaping of masculinity among the Basotho because the present masculinity is precarious. The study has shown that due to the hiccups of the present masculinity, some of the Basotho accordion music artists selected for the present study were banned in May 2016 in the Mafeteng district in Lesotho. The Basotho accordion music artists are presently facing a feud which is a result of their songs and lyrics which express other artists negatively. In retaliations of other Basotho accordion music artists, this music has put the lives of many Basotho, (accordion music artists and supporters), into danger as it is already indicated in the previous chapter. However, as it has been indicated in the previous chapters, the study has no interest on who killed who, therefore it did not go as far as that. It also aimed at finding out whether the theme of masculinity in this genre is a developing concept from the traditional masculinity among the Basotho as expressed in their *lifela tsa litsamaea naha* (travelers poetry). This study further intended to find out the similarities and differences in the portrayal of masculinity in Basotho accordion music in different selected eras. Lastly, this study intended to propose the reshaping of masculinity among the Basotho as the current one is one sided and it is not conducive to a human society.

The present study responded to the following questions:

1. How does masculinity develop as a thematic aspect in Basotho accordion music in different eras: 1980-1991, 1992-2003 and 2004-2015?

2. What are the similarities and differences in the way masculinity is constructed in different Basotho accordion music in different selected eras?
4. Is there any impact of both positive and negative masculinity among the Basotho?
5. How do the limitations of negative masculinity impact on the Basotho?
6. What is it that can be done in order to construct a positive masculinity in the development of Basotho accordion music for the purposes of a content society?

The present study consists of seven chapters.

Chapter one is an in-road to the study. It encompasses the background to the study. It presents the statement of the problem that indicates that the current masculinity as portrayed in Basotho accordion music is highly dangerous to both the artists and the Basotho at large. The present study has proved this fact because the Basotho accordion music artists, in their songs and lyrics, seem to be full of the language with ‘scorpion bites’ which to a great degree influences conflicts. Artists are intricate in verbal quarrels. However, the major concern in this chapter is to propose a positive masculinity conducive for a human society. This chapter also provided the layout of the other chapters.

Chapter two provided the literature review of the present study. Masculinity as a social constructed concept in different societies, consulting genres explaining and discussing Basotho language and culture was a necessity in this study. The study reviewed Basotho male-oriented music, poetry, games and language to form a strong base for the study. The Basotho women music, *litobonya*, could not be left out as by leaving out feminine songs would show lack of understanding of the concept in question. This review helped the scholar to construct the categories for the analysis. The major categories were as follows: the Basotho male-oriented games, passage rites, masculine language and culture, Basotho riddles, the *Marashea*, Eulogies, Basotho folklore, Hostile environment, Borrowing, negativity, metaphors, medicinal plants, people’s parts, profligacy, dislocation, ruthless retribution, masculine roles, Mangoela’s influence, Letsema Matšela’s influence, Biblical influence, historical-political influence, nicknames and acquisition. The Sesotho collection, scholarly articles, journals, dissertations and theses which dealt with Sesotho culture and language were accessed in libraries and internet. The

study further explored the internet to find out how masculinity as a notion has been handled by other scholars in different disciplines and places in order to understand the notion of interest in this study. Over and above the present study reviewed works of other scholars to avoid duplication.

- The third chapter conveyed a theoretical framework. In order for the researcher to understand the notion in question, she merged Psychoanalysis and Masculinity to form Psycho-Masculinity theory. The purpose of merging theories was in order because, on the first hand, Psychoanalysis would enable the researcher to understand the mindset of the artists and the impact of the language that form the content of the song to both the artists and the society. This theory also helped the researcher to find out the positive and the negative impact of masculinity portrayed in Basotho accordion music. It is on the bases of the negative impact that this music has in the society that the study would have an opportunity to suggest another form of masculinity suitable for a human society. The budding theories of Psychoanalysis were also crucial as they would help the researcher to understand the mind within the body. The way the body functions controls the mind and the mind also controls the way the body functions. So the researcher would not make the mistake of separating the body from the mind by the use of Psychoanalysis budding theories.

Therefore the following aspects of Psychoanalysis were very useful:

- Studied the language of the artist to discover what is beneath the surface of the description and determined what was being defended against which is masculinity.
- Sought to understand the artists' emotions, psychological conflict and ambivalence expressed in their lyrics.
- Examined the consequences of masculine behaviour as portrayed in Basotho accordion music lyrics.
- Helped to resolve psychological problems (disorders or dysfunctions).
- Analyzed repetition of destructive behaviour which reveals the existence of some significant psychological difficulty influencing a person for some time without him/her knowing it.

- Through Radical Psychoanalysis: the researcher found out the division between masculinity and femininity;
- And how children struggle with masculine traits which develop later in his life.

Through Marxist Psychoanalysis: the researcher understood how Psychoanalysis circled around the issue of masculinity and psychoanalysis and helped in the understanding of masculinity of personality and the complexities of desire at the structuring of social relations;

- Existentialism Psychoanalysis: helped the researcher to understand what Laing terms false-self system; such as individuals who think that when they do not lament for loss through death of their parents especially their mothers it means being masculine.

On the second hand, Masculinity theory allowed the researcher to understand what a real masculine character is like among the Basotho on the basis of the following aspects:

How the society expects them to behave like?

What roles are attributed to masculine characters?

What passageritesare crucial to undergo as masculine characters?

What language is used to express masculine characters?

The budding theories of this theory were very important in that the study was able to look at a real man in different standpoints within masculinity perspective: sex, sex role and functional masculinity. The other integral part of masculinity theory was sex role which gave a critic an opportunity to propose change in the portrayal of masculinity among the Basotho. Through Masculinity theory:

- The researcher analysed the language and the culture of the Basotho accordion music artists as they were meaningful in a Masculinity perspective.
- Scrutinized individual artist to find out how he was closely linked to the social and cultural discourses.

Explored the psychological implications of the depiction of artists in the selected genre.

Through Hegemonic masculinity: the researcher tried to understand the Basotho own ways of constructing masculinity.

- It helped the critic understand the stereotypical masculinity in Sesotho.
- Found out that the masculinity that is heard in Basotho accordion music is the thematic development of traditional masculinity.

Through Functional masculinity: the researcher attempted to find out how masculine characters are expected to behave in the Basotho society:

- Tasks that a masculine character has to externally show in the society.
- whether the way a masculine character functions in the society explicitly shows their masculinity which has to differ from femininity;
- As masculinity is not born but something which has to be acquired and achieved, it is through content analysis that the researcher inferred what was expected of a masculine character in the songs and lyrics which could be said to be comparable to the masculinity defined by the Basotho in their *Lithoko tsa marena* and *Lifela tsa litsamaea naha*.

Through *Cathexis* masculinity: reference to fertility was used to determine masculine characters as sexual intercourse is another aspect that is used to show strength of a masculine character.

Through Role theory: The roles of masculine characters as portrayed in Basotho accordion music of the 1980's up to 2015 was analysed.

- By the use of Role theory; social roles of masculine characters were assessed in this genre:
- In the songs and lyrics selected for the study, the moment that masculine traits were seen in males they were regarded as being masculine. The same thing happened in a male who displays feminine characteristics.
- Through Sex role theory:
- The present study had an opportunity to propose change in the negative construction of masculine characters among the Basotho accordion music artists.

It is due to the above criteria that the present study decided upon the merging of Psychoanalysis and Masculinity theories so that masculinity among the Basotho as portrayed by the Basotho accordion music artists could be a clear concept. Besides, the study employment of these theories

would help the Basotho to understand the importance of positive construction of masculinity in a society. As a direct consequence, the society would be ready to take measures which can empower the Basotho accordion music artists to create their songs and lyrics in such a way that they construct a desired masculinity in a content society. The problems which are seen as resulted from the present songs and lyrics which lead to banning of this genre (May 2016) in Lesotho, especially in the Mafeteng district, would be disentangled. For Basotho accordion music artists to have their music freely sold in the market and be used by the society like before, it real needs to change the way they portray the theme of masculinity. These theories can be employed in other types of music among the Basotho such as jazz and hip-hop to find out how the notion in question in this study is portrayed.

Chapter four indicated the methodology of the present study. The present study showed how data would be collected and tools for research were thoroughly discussed. Through quantitative approach the researcher was able to work with a certain number of artists to represent others. Through qualitative method, the researcher was able to explain the information presented in the categories. Without explanations, the information in the categories would be rather vague.

For the collection of data, the researcher bought cassettes and CDS in the Sesotho music centers in Lesotho and in the Republic of South Africa. To supplement her collection, she listened to Mo-Afrika FM, Motjoli FM and Radio Lesotho. These radio stations are not the only radio stations that play this music in Lesotho but at the place where the researcher is based, other radio stations are not easily accessed. Therefore, it was hard for the researcher to access information from them. The researcher also used the Public eye, *Leseli ka Sepolesa*, The Post and the Informative which are popular newspapers in Lesotho with the intention of finding out the current information related to Basotho accordion music artists selected for this study.

Media is one of the powerful tools that disseminate information. Reference to it was very crucial in that even the songs which are not yet recorded can be heard from the mass media. People's views about this genre were daily heard from the mass media. Therefore, leaving out Radio stations in the collection of this genre would create a gap. The Basotho male informants were very crucial in this study as the notion of interest was mostly known by men. As the researcher is a female, it was not easy to access male talks; as a result, she opted for male informants. Among

the Basotho, it is very difficult to penetrate the male systems to access the required information. Therefore, it was necessary for her to seek the help of the informants. Reading of other scholarly works, visiting libraries in Lesotho and The Republic of South Africa, accessing the internet and presenting some parts of this thesis in conferences such as the Naming Society of Southern Africa have helped this research work to take shape. The theories proposed for the study were used in order to unpack it. Psychoanalysis with its budding theories was used to work on how the mind of the real man functions while masculinity was used to justify what a real man is like as according to the Basotho represented by Basotho accordion music artists.

Chapter 5 presented data collected for the study and the findings. Data is presented in tables. Each table comprises of the name of the artist, the selected part of the song and lyrics which are aligned to the notion that the present study is interested on. The last part of the table provides the English translations of the songs and the lyrics. The findings of the study are presented in bar charts while their interpretations are provided in chapter six.

Chapter 6 provides the analysis of the present study. This chapter embraces twenty-two categories. These categories are: the Basotho male oriented games, passage rites, masculine language and culture, Basotho riddles, the *Marashea*, eulogie, Basotho folklore, hostile environment, Borrowing, negativity, metaphors, medicinal plants, people's parts, profligacy, dislocation, ruthless retribution, masculine roles, Mangoaela's influence, LetsemaMatšela's influence, historical and political influence, nicknames and acquisition. All the categories were analysed in compliance with the aspects of the theories suggested for the study. In doing so the responses to the questions of the study were answered.

The present study found out that among the Basotho accordion music artists selected for the study, the vision of the artists is similar in that all of them portray the theme of masculinity. However, these artists differ in the degree in which they portray masculinity. Figure 1 and figure 4 in chapter 5, reflects this fact. For instance, Khopolo exceeds the rest of the artists by scoring 86% of the songs and lyrics which exude masculinity. This shows that Khopolo's songs and lyrics are highly aligned to the theme of masculinity. The artist who succeeds Khopolo in the portrayal of aggressive masculinity, is 'Mantsoaki who has scored 81% on the same notion.

Khafetsa Likhau and Selai have an equal score which follows the score of 'Mantsoaki by scoring 62%. All these artists originate from the south part of Lesotho. Most of the artists have scored below 50%. However, the interest of this study was to find out if the theme of masculinity is growing and if that is the case, how far can it be seen as a developing theme among the Basotho. Therefore, regardless of the low percentage that the majority of the artists scored, what is a fact is that this theme is growing from its low rate to a high one. Figure 6 in chapter 5 exemplifies.

The other interest of the present study was to find out how the theme of masculinity is portrayed by the artists from the South, Central and North parts of Lesotho, The finding in this study is that the artists of the South part of Lesotho are highly affiliated with the theme of masculinity while the Central part of Lesotho seems to be below average in as far as masculinity is concerned. Lastly the North part of Lesotho as illustrated in figure 4, in chapter 5, portrays a less aggressive portrayal of masculinity. This fact is also evidenced by the act of banning the Basotho accordion music of the artists from the South part of Lesotho while that one of the artists who originate from the Central and the North is still played freely all over the country.

Apart from that, another interest of the study was to find out how this notion of interest is portrayed among the Basotho accordion music artists. The finding is that among the Basotho, masculinity as a notion is not known hence its portrayal in the Basotho accordion music is one sided. The popular side of masculinity is the negative one. Among the Basotho accordion music artists, the theme of masculinity is one of the dominant themes. All the artists selected for the study, in their songs and lyrics, indicate masculinity as one integral part of manhood. According to the content of their songs, a real man has to be courageous and never expected to worry about the negative consequences of his actions. Instead, he should know that he will gain honour out of his negative behavior in the Basotho society. Besides, a real man should not consider women in a respective manner including any man who has female characteristics. In their songs they do not refer to a female who has masculine characteristics as masculine character but whenever they see males with feminine characteristics, they vehemently disapproved.

The other interest of the present study was to find out how far this genre can be said to portray the notion of interest in a similar manner like the other genres in Sesotho. The use of Basotho

language, games and culture seems not to be new or peculiar to the Basotho accordion music of the selected periods for the present study. It has been used in the *Lithoko tsa marena* (traditional poetry) and in the *Lifela tsa litsama ea naha* (traveler's poetry). The study therefore found out that among the Basotho, masculinity is a continuing phenomenon. Therefore the study succeeded to justify its hypotheses that masculinity is thematically a developing concept among the Basotho of accordion music.

7.2 Recommendations

7.2.1 Recommendations for future practice

1. The present study has found that masculinity is a dynamic concept in the world, Lesotho is not exceptional. The roles that were socially expected to be performed by males only, females in the 21st century can also perform them, the same thing happens to the roles which were once thought to be feminine among the Basotho, males can also perform. This means that the portrayal of masculinity which does not show change that exists presently in societies is not real. Therefore, the present study recommends that Masculinity is not static hence its portrayal should not be among the Basotho accordion music artists and the Basotho in general.

2. Traditional masculinity has influenced the portrayal of the current masculinity in accordion music artists to a high degree. What was considered a real man in the traditional Basotho poetry (lithoko tsa marena), in the traveler's poetry (*lifela tsa litsamaea naha*) is still the main theme in the Basotho accordion music of the 1980's, 1990's and 2000's. Therefore, this study recommends that traditional Masculinity should be put aside and pave a way for the formation of the upcoming masculinity which is conducive for the construction of a human society (Basotho).

3. This study found out that the popular manner in which masculinity is portrayed makes it sound like masculinity is one sided. That is; only negative masculinity exists whereas even positive masculinity still exists among the Basotho. Therefore, the present study recommends that Masculinity should not always be portrayed in a negative manner but the positive masculinity should also be promoted by these Basotho accordion music artists so that the other upcoming artists of other types of music among the Basotho such as hip-hop and jazz can learn the new form of masculinity from them as they are popular and can be easily followed.

4. Masculinity is integral to all human societies as it contributes in the construction of a human society. As this study has discovered that a positive masculinity has elements such as patriotism, masculine characters should be empowered with skills suitable for a conducive masculine character. Therefore, Masculinity should not be all what disadvantages males while on the other hand advantages femininity both in music and in books.

5. In all societies including the Basotho, masculinity is found in almost all things that people meet and listen to on daily basis such as mass media: newspapers, magazines, radios and television. However, it is portrayed in such a way that masculine characters are always portrayed negatively. Therefore, the present study appeals to all scholars to start portraying masculinity in a positive manner in their writings and in the mass media as well.

6. The present study having discovered that both the positive and negative masculinity exists among the Basotho though the negative one is predominant, it recommends that the Government of Lesotho should formulate Masculinity awareness policy and mark a masculinity awareness day in a calendar so that the Basotho can learn about masculinity because at the present there is lack of understanding of this concept among this society. For the Basotho at the present, masculinity is all about being destructive.

7. The Government of Lesotho, through the ministry of Arts and Culture should hold workshops intended to help the Basotho accordion music artists to understand the values in their music and lyrics so that artists can avoid using vulgar language as the use of this language devalues this music.

8. The Government of Lesotho through the ministry of Arts and Culture should develop short courses and training programmes tailor made for Basotho accordion music artists to empower them with principles of humanity. The course should in cooperate the importance of socially acceptable language so that artists can avoid to use vulgar language in their music and lyrics.

9. Like the small businesses are supported by the Government to take off, this music to take a new side content for human society, the Government of Lesotho should extend this fund into catering for artists so that it is not hard for them to develop and understand that their music contributes a lot in the construction of a human society therefore it must not include vulgar language.

10. The Lesotho Government through the Ministry of Arts and Culture should establish a body that promotes talents. This body should be mandated to manage and develop, nurture and educate artists on the values of music so that they can create songs and lyrics with content which retain socially acceptable values such as educational value.

11. The Government of Lesotho through the Ministry of Education, in its National Curriculum Development Centre department, should in cooperate the Basotho accordion music to be studied in schools as these songs like books especially poetry contain figures of speech and imagery. Besides, they have stored the Basotho folklore: folktales, riddles, proverbs and idioms. This endeavor will also help the artists to understand that it is important that they sing songs which are free of vulgar language as all songs who are vulgar will not have chance to be selected to be studied in schools.

12. Masculinity, Language and Culture, musicology experts among the Basotho, should collaborate and help the government of Lesotho by mobilizing masculinity concept among the Basotho so that it should not continue to be foreign.

13. Among the Basotho, there is no newspaper or magazine which focuses on masculinity issues. This absence has resulted in the little or no understanding of masculinity in this society. The same thing happens with the radio stations where feminine programmes are many as opposed to none existent programmes for masculine characters. Therefore, the present study appeals to the newspapers and magazine editors to give a space for masculinity issues in their media for the benefit of the Basotho in general.

14. The Basotho accordion music artists should avoid portraying negative masculinity. Negative masculinity characteristics should be discouraged while on the other hand positive masculinity should be empowered by including it in the curriculum in primary, secondary and high schools as well as tertiary. Institutions of higher learning should tailor make a programme that is meant to empower Basotho accordion music artists in Lesotho.

15. Language and culture editors should edit the Basotho accordion music and lyrics not excluding all other types of music among the Basotho before it can be recorded in order to retain the social, cultural, religious, political, education and economic values that it has which the study has discovered that as at the present those values are tinted by the aggressive and vulgar language that some artists use in their songs and lyrics.

7.2.2 Recommendations for future research

1. The present study has highlighted different types of music which the Basotho artists sing beside the accordion music. Those types include the gospel, hip hop and jazz music. The present study proposes that other scholars unravel the masculinity concept in these types of music to find out how this theme develops.

2. Both linguistics and literary scholars of Sesotho are encouraged to focus their attention on the portrayal of masculine characters as it seems that there is a need for the proposal of the reshaping of positive masculinity among the Basotho. The present study shakes scholars to critically look at the limitations posed by authors and artists who believe that masculinity means that a character or a person has to have ability to display negative behaviour.

3. In relation to Basotho accordion songs and lyrics, there is a need to transcribe the songs and translate them into English to make it possible for other scholars in different languages to access this genre as it contributes much into the linguistic, language and literary world.

In relation to Basotho accordion music, there is still much to investigate on. There is still a need to analyse this genre in relation to style.

References

- Abrams, M. H. 1999. *A Glossary of Literary terms*. New York: Harcourt Brace College Publishers.
- Adejera, O. 1992. *Language and Style in Soyinka: A systemic Text Linguistic Study of a Literary Idiolect*. Lagos: W. Girardet Press.
- Alvarez-Altman, G. and M. Frederick, M. 1987. *Nmaes in Literature: Essays from Literary Onomastics Studies*. Washington: University Press of America.
- Archer, J. and B. B. Lloyd. 2002. *Sex and Gender*. (2nd edn.) Cambridge University: Cambridge University Press.
- Ashely, and Alvarez, M. 1987. "The Modern Theory of Name giving in Literature" in *Names in Literature: Essays from Literary Onomastics Studies*. New York: Oxford University Press.
- Babbie, E. and Mouton, J. 2001. *The Practice of Social Research*. Cape Town: Oxford University Press.
- Bal, M. 1984. *Narratology introduction to the theory of narrative*. Toronto/Buffalo/London: University of Toronto Press.
- Bateson in Streiker, J.P. 1976. *Literary and Psychology*. London: The University of Pennsylvania state press.
- Bereng, P.M. 1987. *I am a Mosotho*. Morija: Morija Printing Press.
- Birch, D. 1993. *Language and Critical Practice*. New York: Routledge.
- Black, M. I. E. Richards and M. Beardsly. 2009. 'Metaphor'. Available at <https://www.poetryportal.com/styles/13.html> [Accessed on May 2010].
- Bless, C., C. Higson-Smith and A. Kagee. 2006. *Foundamentals of Social Research methods: An African Perspective*. 4th Edition. Juta and Co, Ltd.: Cape Town.
- Borisoff, D. L. and L. Merrill. 1992. *The Power to Communicate as Barriers*. New York: Waveland Press.
- Borwa, C. M. 1952. *Heroic Poetry*. Macmillan: New York.
- Bulane in Gerard, A. S. 1971. *Four African Literatures: Xhosa, Sotho, Zulu, Amharic*. Los Angeles: University of California Press.

- Burns in C.L. Hughes@warwick.ac.uk[Accessed 22 January 2006].
- Burns, N. and grove S. K. 2005. *The Practice of Nursing Research: Conduct, Critique and Utilization*. Elsevier Saunders, St. Louis.
- Burton, D. 2005. *Practitioner Research for Teachers*. New York: Sage Publications.
- Carey, M. 2009. *The Social work Dissertaion: Using Small Scale Qualitative Methodology*. McGraw Hill: University Press.
- Carton, B. and R. Morrel. 2012. 'Zulu Masculinities, Warrior Culture and Stick Fighting: Reassessing Male Violence and Virtue in South Africa.' *Journal of Southern African Studies*. Vol.38:1, 31-53.
- Casalis, E. and S. Gill. 1997. *The Basutos with a new introductory essay and Index*. Morija : MorijaMuseum and Archives.
- Chakela, M. Lesotho Times. 2016. Available at Lestimes.com/govt-cracks-down-on-famo. [Accessed on 26 June 2016].
- Collins, W. 2005. *Collins student's dictionary: Survival Guide*. New York: Harpercollins Publishers.
- Connell, A. 1997. Men, 'Masculinity and Gender Development'. *Gender and Development*. Vol.5 (2): 8-13.
- Connell. R. W.1985. *Teacher's work*. Sydney: George Allen and Unwin.
- _____ 1995. *Masculinities*. Cambridge, UK: Polity Press.
- _____ 2002. *Gender*. Cambridge Polity Press: Malden Blackwell Publishers.
- _____ 2005. 'Growing up Masculine: Rethinking the significance of Adolescence in the marking of Masculinities.' *Irish Journal of Sociology*. 14(2):11-28.
- Connell, R. W. and J. Messerschmidt.2005. Hegemonic Masculinity: Rethinking the Concept. Available at <http://sagepub.com/cgi/content/abstract/19/6/829>[Accessed 11on March 2016]
- Cope, T. 1968. *Izibongo*. London: Oxford University Press.
- Coplan, D. 1985. *In Township Tonight! South Africa's Black City Music and Theatre*. Johannesburg: Raven Press.
- Coplan, D.B. 1992. 'Sesotho Language and Culture.' *Journal of Research*. Vol.2: 1-56.Roma: ISAS.

- _____. 1992. 'Sesotho Language and Culture.' *Journal of Research*. National University of Lesotho: Publications house ISAS.
- _____. 1995. *Lyrics of Basotho Migrants*. Madison: University of Wisconsin.
- Côté, J. E. and A. Allahar. 2009. 'Anti-here? The concept of Masculinity in Czech Literature of The Nineteenth Century'. *Irish Journal of Sociology*. 14(2): 11-28. Available at <http://www.bookrages.com>. [Accessed on 5 June 2009].
- Cornwall, A. and N. Lindisfarne. 1994. *Dislocating Masculinity: Comparative Ethnographies (Male orders)*. National University of Lesotho: Roma. Available at <https://www.amazon.com> [Accessed on 22 September 2016].
- Damane, M. and p. Sanders. 1974. *Lithoko: Sotho Praise Poems*. London: Oxford University Press.
- Donaldson, M. 1993. 'What is Hegemonic Masculinity?' *Theory and Society*. Vol.22(5): 643-657.
- Donald, R. 1990. Conversion as persuasive convention in American war films. In P. Loukides and L. Fuller (Eds.) *Beyond the stars II: plot convention in American film* (pp.36-52). Bowling Green, OH. Popular press.
- Eagleton, T. 1983. *Literary Theory: An Introduction*. Britain Basil Blackwell.
- Eakins and Eakins 1978. Sex differences in human communications. Available at <http://www.africanet.com/africanet/country/lesotho/> 1998 [Accessed on 17 March 2016].
- Ebewo, P.A. 1997. *A Hand book of Literary and Critical Terms for African Student*. Morija: Morija Printing Press.
- Fairclough, N. 1989. *Language and Power*. New York: Longman Group UK Ltd.
- Feldman, M., Bell, J. and Berger, M. 2003. *Gaining Access: A practical and Theoretical Guide for Qualitative Researcher*. California: Alta Mira Press.
- Felecan, D. 2009. 'Nicknames-Reflections of Polyphony within the linguistic Area from the Northwestern Part of Romania.' *Journal of the Names Society of Southern Africa*. Vol.23(2): 65-81
- Fielding, Nigel in Seale, C., G. Gobo, J. F. Gubrium and D Silverman. 2007. *Qualitative Research Practice*. New York: Sage Publications.

- Finnegan, R. 1976. *Oral Literature in Africa*. Oxford: Oxford University Press in USA.
- Fisher, B. and F. Greenberg. 1980. *Joyce Carry: The writer and his theme*. Buckinghamshire: Colinsmythe Limited Gerrards Cross.
- Fontana, D. 1995. *Psychology of Teachers*. London: Macmillan Press Ltd.
- Fraye, S. G. 1985. *Varieties of Sexual experiences: An anthropological perspective on Human sexuality*. New Haven, CT: Human Relations Area Files Press Inc.
- Freud, S. 1905. *The three Essays on the theory of sexuality*. New York: baming Books Paper back.
- Freud, S. 1986. *The Interpretation of Dreams*. London: Penguin.
- Frolov, I. 1994. *Dictionary of Philosophy*. Moscow: Progress Publishers.
- Garnon, J.H and Parker, R.G. 1995. Conceiving Sexuality. In R.G. Parker and J.H. Ganon (eds). *Conceiving Sexuality: Approaches to sex research in postmodern world*. New York: Roudlege.
- Gavin, Helen. 2008. *Understanding Research methods and Statistics in Psychology*. New York: Sage Publications.
- Gerard, A. S.1971. *Four African Literatures: Xhosa, Sotho, Zulu, Amharic*. Los Angeles: University of California Press.
- Goldstein, M. 1976. *Anglo-American literary Criticism and Psychology*. London: University of Pennyslavia State Press.
- Guerin, W.L, Earle Labor, Lee Morgan, JeanneReesman and John Willingham. 1992. *A handbook of Critical Approaches to Literature*. New York: Oxford University Press.
- Guma, S. M. 1967. *The Form, Content and Techniques of Traditional Literature in Southern Sotho*. Pretoria: J.L. van Shaik.
- Guma, S. M.1965. 'Aspects of circumcision in Basutoland.' *African Studies*. 24 (4):241-250.
- Heise, L. M.1995. Violence, Sexuality and Women's lives. In R.G. Parker and J.H. Gagnon (eds.), *Conceiving Sexuality: Approaches to sex research in a postmodern world*. New York: Routledge.
- Herbert, R. K. 1992. *Language and Society in Africa*. Johannesburg: Witwatersrand University Press.
- Heywood, L. and S. L. Dworkin. 2003. *Built to win: The Female athlete as cultural icon*. Minneapolis: University of Minnesota Press.
- Hofsted, G. 2001. *Culture's Consequences: Comparing Values, Behaviours, and Institutions and Organisations across Nations (2ndEd.)* Thousand Oaks, Sage: California.

- Hornby, A.S.2000. *Oxford Advanced Learner's Dictionary*. New York: Oxford University Press.
- Jegede, J. O. 1999. *Research Methods*.Ibadan: Pope Rising Press.
- Johary in Mayaba, P. and B. Meintjes. 2013. *Module 1: Personal and Professional development*. Pietermaritzburg: Interpak Books.
- Kennedy, X.L. and Gioia Dana. 1998. *Literature: An Introduction to Fiction, Poetry and Drama*. New York: Longman.
- Khalanyane, T. 1998. 'Language and Gender Subjectivity'. Publications house ISAS: National University of Lesotho: Roma.
- Kerlinger, F. N. 1973. *Foundation of behavior research* (3rded), New York: Holt, Rinehart and Winston.
- Khiba, K. 2011.*Nkopeleng ke bine*. Morija: Morija Sesuto Book Depot.
- Khotso, P.2009. Migrant Labour as a thematic aspect in Development of Sesotho Novel in Molahlehi, Liakhela and Seberekanesa ha Motšoene. Unpublished term paper. Roma: National University of Lesotho.
- _____ 2009. The Relationship between Language and Culture. Unpublished Term Paper. Roma: National University of Lesotho.
- _____ 2010. The portrayal of Masculinity in Selected works of Sebolai. Unpublished Masters Thesis. Roma: National University of Lesotho.
- _____ 2012. The Portrayal of Masculinity in the nicknames of Kuenta first Construction Company in Lesotho. Unpublished paper read at the NSA Conference. Roma: National University of Lesotho.
- _____ 2013. The Portrayal of Masculinity in Basotho women's music: *Litolobonya*. Unpublished Paper read at Lesotho College of Education: Thaba-Tseka.
- _____ 2014. 'The Standardisation of geographical names in Lesotho: The Quest for the conservation of the history, culture and heritage of the Basotho.' *Nomina Africana Journal of names society of Southern Africa*. Vol 28 (1): 80-96.
- Khotso, P. and Mashinge, C. 2011. Sesotho Male-oriented Proverbs. *Journal of Southern African Folklore*.Vol 21(2): 103-112.
- Kleinman, A. 1988. *The illness Narratives: suffering, Healing, and the Human Condition*. University of Michigan: Basic Books.

- Kramae, C. 1985. *Feminist*. USA: Pandora Press.
- Kunene, D. P. 1971. *Heroic Poetry of the Basotho*. Oxford: Clarendon Press.
- Kunene, D.P. 1996. *Dithoko, Dithothokiso le Dithoholetso tsa Sesotho*. New York: Oxford Press.
- Kuypers, A.J. 1999. *Men and Power*. New York: Prometheus Books.
- Lacan, J. 1901. *History of Psychoanalysis*. France: Chicago University Press.
- Larry, D. 2011. *Dismantling and (Re) Constructing notions of masculinity and Femininity in Africana women literature*. Clark Atlanta University: Atlanta.
- Las Das, D. K. and Bhaskaran, V. (Eds). 2008. *Research Methods for Social work*. New Delhi: Rawat. Pp: 173-193.
- Leach, M. 1994. The Politics of Masculinity: an overview of contemporary Theory. *Social Alternatives*. 12 (4): 36-39.
- Leach, M. 2009. Men's Studies. Available at <http://en.Org/wiki/>. [Accessed 5 June 2009].
- Leedy, P. D. and J. E. Ormrod. 2005. *Practical Research: Planning and Design*. 8th (Ed.). New York: Pearson Prentice Hall.
- Lenake, J.M.1982. The Poetry of K. E. Ntsane. Unpublished Doctoral Thesis. Pretoria: Unisa.
- Lesitsi, A.M. 1994. *Seemahale*. Johannesburg: Hodder and Stroughton.
- _____ 2002. *Seemahale*. Nalwazi Educational Publishers: Braamfontein.
- Leteipa, O.S. and S.O.Miruka. 1990. *A Dictionary of Oral Literature*. Nairobi: Heinman Kenya Limited.
- Levant, R. F. and Pallock, W.S. 1995. *A new Psychology of Men*. New York: Basic.
- Linklater, M. 2002. *Freedom in Centre for Political Song, Glasgow Caledonian University Them and Us: Scottish Political Song*. Edinburgh: Edinburgh International Festival Programme.
- Loukides and L. Fuller (Eds.), beyond the stars II: Plot convention in American popular film. Pp.36-52. Bowling Green, OH: Popular press.
- Lourie, B., J. Holmes and P. Warren. 2006. *Language and Matters*. New York: Palgrave Macmillan.
- Lumb, M. D. 2012. *A critical Realist Analysis of Masculinity: Men Gravitating To a Dominant Masculine Norm*. Huddersfield: University of Huddersfield.

Available at <http://www.gcal.ac.uk/politicalsong/research/mcnair3/linklater.html> [Accessed on 17 January 2016].

- Mabile, A. and H. Dieterlen. 2000. *Sesuto-English Dictionary*. Morija: Morija Sesuto Book Depot.
- Machobane, M. M. 1996. 'Gender Stereotypes in Sesotho Proverbs.' *Southern African Journal For Folklore Studies*. 7(1): 34-41.
- Majara, S. N. 1972. *Liakhela*. Mazenod: Mazenod Book Depot.
- Mangoela, Z.D. 2003. *Lithoko tsa Marena a Basotho*. Morija: Morija Sesuto Book Depot.
- Mathonsi, N. N. and N. N. Canonici. 2009. 'Searching for the Thematic Element in a Literary Work.' *South African Journal of African Languages*. 29(2): 109-120.
- Matlosa, S. 1994. *Katiba*. Mazenod Book Depot.
- _____ 1980. *Molahlehi*. Morija: Morija Sesuto Depot.
- _____ 1965. *Mopheme*. Mazenod: Book Centre.
- Maroba, M. in Mokitimi, M. 1996. *Lifela tsa litsamaea naha Poetry: A Literary Analysis*. Pretoria: J L van Schaik Publishers.
- Matšela, F.Z.A. 1987. *Dipapali tsa Sesotho*. Masinoto: Mazenod Publishers.
- Mestherie, R. Joan Swann, Adrea Deumert and William L. Leap. 2000. *Introducing Sociolinguistics*. Edinburgh: Edinburgh University Press.
- Mills, S. 1995. *Feminist Stylistics*. New York: Routledge.
- Mills, S. 1995. *Feminist Stylistics*. New York: Routledge.
- Milroy, L. 1989. *Observing and analyzing Natural Language*. Oxford: Basil Blackwell
- Milroy, L. 1989. *Researching Society and Culture*. Indian University: Sage Publications.
- Miti, L. 2008. 'Language: The Power to include Others'. *Open Space a digest of the Open Society Initiative for Southern Africa*. 2(2): pp. 68-77.
- Mokuku, M. 2006. 'Transnational identities: the 'ma-rashea' in South Africa and Lesotho.' *Tsebo- journal of research and creative writing*. 1(1): 43-52
- Molahlehi, M. in Mokitimi, M. 1998. *Lifela tsa Litsamaea-naha poetry: A literary analysis*. Van Schaik Publishers: Pretoria.
- Moleleki, 1993. *Makokonane a neano-tabo le Dingoloa tsa Sesotho*. Vivlia Publishers and

Booksellers (PTY) ltd: Randburg University of the Free State.

- Mokgokong, P.C.M. 1975. 'Context as a Determinant of Meaning with special reference to Northern Sotho. Unpublished Doctoral thesis. Pretoria: Unisa.
- Mokitimi, M. I. 1997. *The Voice of the People: Proverbs of the Basotho*. Pretoria: Unisa Press.
- _____. 1998. *Lifela tsa litsamaea-naha poetry: A literary analysis*. Pretoria: JL van Schaik.
- Mokokoane, in Mokitimi, M. 1996. *Lifela tsa litsamaea naha Poetry: A Literary Analysis*. Pretoria: J L van Schaik Publishers.
- Mokuku, M. 2006. 'Transnational Identities: the 'ma-rashea' in South Africa and Lesotho. *Tsebo Journal of research and Creative writing*. 1(1): 43-53.
- Mokuku, T and C. Mokuku. 2011. 'The Role of Indigenous Knowledge in Biodiversity Conservation in the Lesotho Highlands: Exploring Indigenous epistemology.' *Southern African Journal of Environment and Education*. 21:37-49
- Moleleki, M. 1993. *Makokonane a neano-tabo le Dingoloa tsa Sesotho*. Vivlia Publishers and Booksellers (PTY) ltd: Randburg University of the Free State.
- Monaheng, T. 2014. Arts and Pedagogy, Books and Oration. Available at HimurengaChronic. Co. za/accordion-cowboys. [Accessed 26 April 2016].
- Msimang, C.T. 1986. *Folktale Influence on the Zulu Novel*. Goodwood: National Book Printers.
- Mtumane, Z. 2003. 'The Social Function of S. M. Burns-Ncumashe's Praise Poetry.' *Southern African Journal for Folklore Studies*. Vol. 13(2): 16-24
- Muloiwa, T.W. 1975. Venda Praises-Their Content, form and Users. Unpublished B. A Honours Article. Unisa.
- Murphy, C. 2009. Men's intimate Partner Abuse and Control: Reconciling Paradoxical masculinities and Social contradictions. Published Phd thesis. Brisbane: Queensland University of Technology. At <http://googleweblight.com> [Accessed on 27 February 2016].
- Murwamphida, S.C. 1973. Preliminary study of Venda Praise Poems. Unpublished M.A. Dissertation. Pretoria: Unisa.
- Mutunda, S. 2009. Through a female lens: Aspects of masculinity in

- Francophone African women's writing. The University of Arizona: Arizona. Available at <http://hdl.handle.net/10150/194161>. [Accessed 17 February 2016]
- Myers, M. D. and D. E. Avison. 2009. *Qualitative Research in information Systems*. London: Sage Publications.
- Myers, M. D. 2009. *Qualitative Research in Business Management*. London: Sage Publications.
- Neuman, W. L. 2000. *Social Research Methods: Qualitative Approaches*. Boston: Allyn Bascon.
- _____. 2006. *Social Research Methods: Qualitative and Quantitative Approaches*. Toronto: Pearson.
- Nthulani, 2002, in Miti, L. 2008. 'Language: The Power to include Others'. *Open Space A Digest of the Open Society Initiative for Southern Africa*. 2(2): pp. 68-77
- Ntshinga, T.N.2010. 'Structural Innovations in isiXhosa Proverbs'. *Southern Africa Journal for Folklore Studies*. 20(1): pp85-95.
- Ntuli, D.B.Z. 1984. *The poetry of Vilakazi*. Pretoria: J.L. van Schaik.
- Onyango, J. O. 2007. Masculinities in Kiswahili Children's literature in Kenya. Available at <http://does.google.com/viewer?a+veg=chache:-TKFE 2 ubc CT03>. [Accessed on 4 January 2010].
- Opku-Agyemang, N. J. 1999. Gender-Role Perception in Akan Folktales. *Research in African Literatures*. 30(1): pp166-139.
- Pedelty and Kneefe. 2007. Music and politics. Available at en.wikipedia.org/wiki/. [Accessed 31 January 2016].
- Pednekar, A. 2016. *Mending the Mind*. Bandra: St. Paul Press Training School
- Peter, C. and F. Roger. 2006. *The Routledge Dictionary of Literary Terms*. New York: Routledge and Keagan Paul Ltd.
- Phafoli, L. 2009. Analysis of the Language techniques and thematic aspects of the Basotho Accordion Music. Published Doctoral Thesis. At <http://tml.nul.ls> [accessed on 10 February 2018].
- Phafoli, L. and Shava, P.V. 2006. 'Basotho accordion musicians and their depiction of women in Creative composition and renditions.' *Tsebo Journal*. Roma: National University of Lesotho. 1(1): 53-62
- Phillips, R. 2009. Men's Studies. Available at <http://en.Org/Wiki/> [Accessed on 6 June 2009].
- Pheane, M. in Mokitimi, M. I. 1998. *Lifela tsa litsamaea-naha poetry: A literary analysis*.

- Pretoria: JL van Schaik.
- Philarateu, A.G. 2001. 'An Analysis of Masculine Socialization and Mode Anxiety'. Virginia: Virginia Polytechnic Institute and State University.
- Phohlo, T. A. 2011. Gendered Consciousness as watershed of Masculinity: men's Journeys with Manhood in Lesotho. Published Phd. Thesis. Pretoria: Unisa.
- Possa, R. 2012. 'Adaptability of Sesotho Proverbs: A sociolinguistic approach.' *Southern African Journal for Folklore Studies*. Vol. 22 (1)
- Possa, R. and P. Khotso. 2015. 'Naming of Basotho Medicinal Plants: Semantic Connection to their Remedies.' *Southern African Journal for Folklore Studies*. 25(1): 34-47.
- Prasard, B. D. 2016. *Content Analysis: A method in Social Science Research*. Available at www.dictionary.com/browse/content [Accessed 13 March 2016].
- Propp, V. in Moleleki, M. 1993. *Makokonane a neano-taba le Dingoloa tsa Sesotho*. Vivilia Publishers and Booksellers (PTY) ltd: Randburg University of the Free State.
- Punch, K. 1998. *Introduction to Social Research*. Quantitative and Qualitative approaches. London: Sage.
- Qangule, S. Z. 1974. 'A study of Conflict and Theme in A.C. Jordan's Novel- Incqumbo Yeminyama'. Unpublished Masters Thesis. Pretoria: Unisa.
- Rapeane-Mathonsi, M. 2011. 'Songs of married women: the case of Sesotho.' *Journal of South African Folklore studies*. 21(1): 76-83
- _____. 2003. 'Language Differentiation and Gender in Southern Sotho.' Published Doctoral thesis: University of Cape Town.
- Richard, C. 2009. 'Masculinity Plays a Prominent Role in Many Plots Outlines in Desney Films'. Available at <http://www.helium.com/knowledge>. [Accessed 14 December 2009].
- Richmond, K. and Levant, R. F. 2003. 'Clinical application of the gender roles strain Paradigm: group treatment for adolescent boys.' *Journal of clinical Psychology in session*. 59(11): 1237-1245.
- Rutlha, M. in Phafoli, L. 2009. 'Analysis of the Language techniques and thematic aspects of The Basotho Accordion music'. Published Doctoral Thesis. Bloemfontein: University of the Free State.
- Reeser, T.W. 2010. *Masculinity in disguise, in Masculinities theory: An*

- Introduction*. Blackwell: Oxford. UK. Accessed at onlinelibrary.Wiley.com Masculinity Studies.
- Rider, E. A. 2000. *Our Voices: Psychology of Women*. New York: Wadsworth. Sagepub. [Http: jmm.sagepub.com/cgi/alerts](http://jmm.sagepub.com/cgi/alerts). Sage publications. Accessed at <http://jmm.sagepub.com/cgi/alerts>. [Accessed 12 November 2009].
- Sabine, G.H. 1971. *A History of Political theory*. New York: Lowe and Brydone Printers.
- Satyo, N. and M.W. Jadezweni. 2001. 'The Art and Craft of Sound Effects in Radio isiXhosa Drama'. *South African Journal of African Languages*. 21(2):pp176-185.
- Seale, C., G. Gobo, J. F. Gubrium and D Silverman. 2007. *Qualitative Research Practice*. Sage Publications: New York.
- Seema, P. 2017. 'The 'cracy' story of Puseletso Seema'. Available at www.thepost.co.ls. [Accessed on 2 September 2017].
- Sekese, A. 1994. *Mekhoa le Maele A Basotho*. Morija: Morija Sesuto Book Dept.
- Sekhukhune, P. D. 1988. 'Discourse Analysis and Speech varieties in Northern Sotho: A Sociolinguistic study.' Unpublished Masters Thesis. University of the North.
- Skjellum, E.F. undated. What is masculinity? Available at [www.masculinity-movies.com/articles/what is masculinity](http://www.masculinity-movies.com/articles/what-is-masculinity) [Accessed 13 July 2016].
- Sparknotes. Available at <http://www.sparknotes.Com/Shakespeare/Macbeth/section2.rht>. [Accessed on 16December 2009].
- Stoltenberg, J.1989. Refusing to be a man: Essays on Social Justice. InPhilaretou, A. G. 2001. 'An Analysis of Masculine Socialization and Male Sexual Anxiety.' Virginia: Virginia Polytechnic Institute and State University.
- Sullivan, T. J. S. Thompson, R. D. Wright, G. R. Gross and D. R. Spady. 1980. *Social Problems: Divergent Perspectives*. New York: John Willey and Sons.
- Stumpf, E. 1998. *Philosophy: History and Problems*. New York: McGraw-hill Inc.
- Swanepoel, C.F. 1996. *African Literature: Approaches and Application*. Pretoria: Gautengberg Book Printers.
- Taylor, S.J. 1984. *Introduction to Qualitative Research methods: The search for meaning*. New York: University of New York Press in USA.
- Tampane, L.Lesotho Times. 2016. Available at Lestimes.com/govt-cracks-down-on-famo. [Accessed 26 June 2016].

- Tau ea Matsekha in Phafoli, L. 2009. 'Analysis of the Language techniques and thematic aspects Of The Basotho Accordion music'. Published Doctoral Thesis. Bloemfontein: University of the Free State.
- Tembo, C. and D, Mutasa. 2012. 'Shona proverbial lore, Agency and optimism.' *Southern African Journal for Folklore Studies*. 22(2): 44-57.
- Tiger, L. 1970. *Men in groups*. New York: Random House.
- Thipa, H. M.1980. 'Semantic field analysis and structure of culture: A comparative study of Sotho and Xhosa.' Unpublished Masters Thesis. Grahamstown: Rhodes University.
- Thuhloane, S. in Mokitimi, M. 1996. *Lifela tsa litsamaea naha Poetry: A Literary Analysis*. Pretoria: J L van Schaik Publishers.
- Todaro, M. P. 1999. *Economics for a developing world: An Introduction to Principles, problems and policies for development*. London: Longmans.
- Tolson, A. 1977. *The Limits of Masculinity*. London: Tavistock.
- Treichler, P. A. and Kramae, C. 1985. *Feminist*. USA: Pandora Press.
- Trudgil, P. 1974. *Sociolinguistics*. Harmonds: Peguin Books LTD.
- Tšiu, A. K. 1977. *Lipapali le Lithothokiso tsa Basotho*. Morija: Morija Sesuto Book Depot.
- Uchendu, E. 2008. 'Ndangam: Lifting the Cloack on Manhood Coverage of Xhosa Male Circumcision: Gazing at Black African Man.' Available at <http://books.google.Co./s/books?Id=Nz>[Accessed on 12 September 2009].
- Ward, A. C.1970. *Longman Comparison to Twentieth Century Literature*. New York: Longman Group Limited.
- Weeks, J.1995. History, desire and identities. In R.G. Parker and J. H. Gagnon (Eds.). *Conceiving Sexuality: Approaches to sex research in a postmodern world*. New York: Routledge.
- Whitehead, S. M. and F. J. Barrett. 2001. *The Masculinity Reader*. New York: Oxford University Press.
- Whitehead, S. M. 2002. *Men and Masculinities: Key themes and new Directions*. Cambridge, UK: Polity.
- Wierzbicka, A. 1997. *Understanding Culture Though Their Key Words: English, Russian, Polish, German and Japanese*. New York: Oxford University Press.

- Willhite, J. M. 2008. 'Shakespeares-macbeth.' Available at <http://european-literature.Suite101.com/article.cfm/shakespeares-macbeth>. [Accessed on 14 November 2009].
- Whitehead, S. M. and F. J. Barrett. 2001. *The Masculinity Reader*. New York: Oxford University Press.
- Wolfreys, J. 2004. *Critical Keywords in Literary and Cultural theory*. New York: Palgrave Macmillan.
- Wood, T. J. 2007. *Gendered Lives: Communication, Gender and Culture*. New York: Holly J. Allen.

Internet Sources:

- Enotes. Com. 2009. Available at <http://.enotes.Com/tweentieth-century criticism/Marxist-Criticism> [Accessed on 17 April 2009].
- <http://www.bookrages> accessed: 11 November 2009
- Hughes@warwick.ac.ukSagepub. Available at <http://jmm.sagepub.com/Cgi/alerts>. [Accessed on 12 November 2009].
- www.masculinity.movies.com[Accessed on 18 January 2016].
- <http://www.123helpMe.Com/view.ASP?ID=3889>. [Accessed on 18 January 2016].
- [http://encnclopedia2.thefreedictionary.com/Agressn+\[psychology](http://encnclopedia2.thefreedictionary.com/Agressn+[psychology) [Accessed on 18 January 2016].
- <http://www.thefreedictionary.com.dislocation>] [Accessed on 18 January 2016].
- [http://encnclopedia2.thefreedictionary.com/Agressn+\[psychology](http://encnclopedia2.thefreedictionary.com/Agressn+[psychology)] [Accessed on 18 January 2016].
- www.monkeyworlds.com/monkey-social-structure[Accessed on 18 January 2016].
- www.worldlife.org[Accessed on 18 January 2016].
- www.theanimalfiles.com/birds/birds-of-prey/secretary-bird.html[Accessed on 18 January 2016].

Newspapers

- Monaheng, K. Policewarn criminals...as two Butha-Buthe supermarkets go in flames. Lesotho Times 24-30 March, 2016:6.
- Mokuku, M. 2011. Why Humanities remain relevant. Lesotho Times 26 May, 2011: 4.
- Seema, P. 2017. The 'crazy' story of Puseletso Seema. The Post 13 January 2017:7.

Basotho selected accordion music artists:

| Artist | Publication period |
|--|---------------------------|
| Motaung, S. (Maseru) | 1980's |
| Masupha, R. (Maseru) | 1980's |
| Tau ea Matšekha (Leribe) | 1980's |
| Seema, P. (Mafeteng) | 1980's |
| Tau ea Matšekha (Leribe) Tau ea Linare (Leribe) | 1980's |
| Apollo Ntabanyane (Leribe) | 1980's |
| Mahosana a ka Phamong (Maseru) | 1980's |
| Famole (Mafeteng) | 1990's |
| Keketso Mathula (Mafeteng) | 1990's |
| Letšohla (Thaba-tseka/Mokhotlong) | 1990's |
| A matšo Makaota (Mafeteng) | 1990's |
| Lehlohonolo (Maseru) | 1990's |
| Bo-mme ba Maphutseng (Mohale'shoek) | 1990's |
| Khopolo (Mafeteng) | 2000's |
| 'Mantsoaki (Mohale'shoek) | 2000's |

| | |
|---------------------------------------|---------------|
| Rantšo (Mafeteng) | 2000's |
| Mahlanya (Mafeteng) | 2000's |
| Lehlanya (Mafeteng) | 2000's |
| Chakela (Mafeteng) | 2000's |
| Sephetho (Mafeteng) | 2000's |
| Selai (Maseru- Semonkong) | 2000's |
| Phehello (Mafeteng) | 2000's |
| KhafetsaLikhau (Mafeteng) | 2000's |
| Motlatsi and Thabang (Roma- ha Maama) | 2000's |
| Phoka le Moloisane (Butha-Buthe) | 2000's |
| Lekase (Mafeteng) | 2000's |

Radio stations

Radio Lesotho

Mo-Africa FM

Motjoli FM

Catholic Station

Lesedi FM

No author

Holy Bible. Undated. *New Living Translation. Second Edition*. Tyndale: Christian Art Publishers.

Dictionary of the Biblical Theology: Xavier Léon-Dufour.1988. Updated second edition. Harper San Francisco Publishersd: New York.

Bible Diary. 2017. '*That they may live*'. Deluxe Edition: 28th year of Publishing. Bangalore: Claretian Publications.

Long Man Dictionary of Contemporary English. 2009. New York: Pearson Education Limited.

Telephone Interviews

Lephethe-Ntšo, B. 2016. In an informal interview- discussion on the metaphors that he Uses in his songs. 4 November 2016.

Lephethe-Ntšo, B. 2017. In an informal interview- discussion on his vision on Basotho Accordion Music. 18 August 2017.

Letšohla, L. 2016. In an informal interview- discussion on his nicknames which feature in His songs. 4 November 2016.

Khopolo, L. 2016. In an informal interview-discussion on the masculine proverbs in Sesotho, Male-oriented games, riddles and metaphors that he employs in his songs. 4 November 2016.

Seema, P. 2017. In an informal interview-discussion on her nickname and her vision on Basotho Accordion music.18 August 2017.

Television interviews

Buhle, M. 2016. SABC2. In a formal interview-discussion on his songs and lyrics. July 2016.

Television Programmes watched

Yalla Programme Television station 163, January 2017.

Informal interviews

Chele, M. on an informal interview 31March 2017.

Hlalele, K. On an informal interview 26 August 2016.

Khanyetsi, M. On an informal interview 7 May 2016.

Thelle, O. On an informal interview 4 May 2016.

Soka, S. On an informal interview 18 August 2015.

Pictures

Lesotho and lebowa

Chriatiaan Petrus Cillers

Personal camera

Figures

Figure 1 The Sesotho *morabaraba*

Figure 2 the *lekhoathi* Sesotho *morabaraba*