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Declaration of Authenticity

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1.Introduction

Music and literature, two forms of the arts that continuously fascinate people of every background, are not only crucial to the human existence due to its aesthetic value, but more importantly they are capable to satisfy a variety of basic human needs. In the first, place music and literature supply wants and at the same time they even can channel desires. Owing to this, it must be said that especially the genre of the novel, or actually the topics and issues it concentrates on with a critical eye, play a fundamental role in the lives of many. A part of this mentioned majority are the people of South Africa. Tormented by white colonizers, harassed in the name of acts of political injustice during apartheid, confronted with racism and crime, many suffer from the aftermath of trauma. As a consequence, one has to find a way to cope with trauma and to heal, to voice anger and dissatisfaction, to resist and fight oppression, to relief the tensions of one's soul and to forget in order to enjoy the few beauties that life offers. Here, the creative act or rather art as such supports trauma victims and helps people to continue living.

In the contemporary South African novel writers deal with aspects of reality in the country. A reality, unfortunately often characterized by rape like in J.M. Coetzee's *Disgrace*, apartheid in M. Serote's *To Every Birth Its Blood*, death and crime in Susan Mann's *Quarter Tones*, colonization and communal trauma in Z. Mda's *Heart of Redness* and a loss of hope in N. Mholongo's *Dog Eat Dog*. Although, all these five novels deal with different themes, are set within diverse time frames and are concerned with traumas of diverging form and shape, music is the topic that establishes a link between the novels and its protagonists. As a matter of fact, music is a life-saver for the main characters in the novels. Clearly, it is not important if one creates music, listens to music or uses music as a tool for communication, but what counts is that those five novels selected, mirror in what ways music promotes healing and how it can support you, especially when suffering from trauma. In other words, the novels postulate that music as such is vital for specific characters of the text, like for example on a cultural level in terms of identity preservation. Consequently, this means that there must be something about music that is capable of defying traumatic aftereffects. What it actually is and how it manifests itself in the contemporary South African novel is to be investigated.

As Victor Hugo points out “[m]usic expresses that which cannot be said and on which it is impossible to be silent” (ibid. qut. on www.quotegarden.com/music.html 05.09.2011). Without a doubt, music is a kind of language, that operates on a different level than words do. Music talks to you and helps you to communicate with others. While the South African novel itself tells a story in order to come to terms with trauma, the authors apparently suggest that music qualifies as an additional way to cope. In fact, when dealing with trauma and being forced to witness or experience traumatizing events, music appears to be the form of expression that is most suitable in order to say something about it without using words. To be more precise, people reflect and talk via sound and song, because they feel it can improve the quality of their lives, while not using it would certainly be a clear-cut mistake. In the novels, it is claimed that music motivates to fight injustice and to resist in general. It makes it easier to express cultural varieties and sometimes it simply helps to enjoy life. All these assertions are basically not new and may apply to everyone who loves to interact with music in one way or the other, but in the case of South Africa and the country's traumatic past, music is to be considered even more than that. But what exactly?

What are the reasons why music, song and respectively also some forms of dance are so vital to South Africans? In what ways do the given novels reveal that music is perceived and experienced differently in South Africa compared to other cultures? How does music actually help the characters in the novel to improve their lives and what does this mean in relation to how South Africans live? What genres of music serve which purposes and where can one find the reasons for that? Those and other questions come to one's mind when reading the novels mentioned earlier. Simultaneously, the authors of the texts attempt to explain and describe in what ways music and trauma interrelate within the frame of the South African history and culture from the point of view of the novel. To sum up, music can be the gun of the poor, it can be the emphatic listener needed so badly or it is the voice that helps you find who you are and who you want to be. As there is no point in simply glorifying music or in claiming that it is a kind of universal remedy, the novels and the observations made by other scholars will demonstrate that the significance of music in South Africa and in its novels connected to trauma can not be denied.

2. Trauma

2.1 The Characteristics of Trauma

2.1.1 Definition of Trauma I

Sadly, rape, murder, death, torture, catastrophes, natural and technical disasters, criminal, domestic and political violence, war, genocide, sexual abuse and a large variety of other comparable incidences can be part of life. The effects that such experiences have on the human mind are manifold and vary from one individual to the other. Without a doubt, there are few persons that are not shocked and horrified by highly stressful situations as the ones given above, still it is justifiable to say that the majority of people that undergoes or witnesses trauma experiences, is capable of carrying on with their lives after a certain amount of time. Owing to this, McNally asserts that “[e]pidemiologic studies indicate that large numbers of [...people...] have been exposed to stressors classified as traumatic in the DSM [... Diagnostic and Statistical Manual of Mental Disorders...], such as physical assault, accident, or rape, but only a minority of them have developed [...disorders such as...] PTSD [...Post Traumatic Stress Disorder...]” (ibid. 87).

Nevertheless, there is also a considerable number of traumatized individuals that suffers extremely from the aftermath of their intense experiences and are forced to cope with prolonged mental pain. Clearly, the reason for the frequently not livable existence of these people is for the most part to be found in what is called psychological trauma, while also a person’s mental schemata and overall health have to be taken into consideration. Turning to those, whose lives are negatively affected by trauma, it must be said that life can become a real disaster. It is of fundamental importance for the traumatized to find what it is that has a disturbing and controlling impact on their lives and what it actually means to be traumatized, if they seek healing (see Allen xv).

Accordingly, it must be made clear that in everyday life the term trauma is quite regularly misused. In fact, a trauma is not just a highly stressful situation, because a large number of human beings has to deal with intense emotional situations several times throughout their biographies. Furthermore, the concept of trauma is obviously not only applicable to bodily harm, or is understood as something that every human

psyche is confronted with at a particular stage in life. As a matter of fact, the American Psychiatric association gives a valuable definition of the discussed term and proclaims that one can speak of trauma when

[...] a person experienced, witnessed, or was confronted with an event or events that involved actual or threatened death or serious injury, or a threat to the physical integrity of self or others [...while...] the person's response involved intense fear, helplessness, or horror (Allen 4).

Cathy Caruth also tries to define trauma by saying that

[...] trauma is understood as a wound inflicted not upon the body but upon the mind [...that comes ...] to unexpectedly, to be fully known and is therefore not available to consciousness until it imposes itself again, repeatedly, in the nightmares and receptive actions of the survivor (Caruth 1996: 3-4).

2.1.2 Traumatic Event and Subjectivity

So far it can be said that trauma is characterized by an experience or event that can consciously not be processed fully by the human mind due to the high level of negative emotions stirred up during the actual scenario. In fact, this scenario is called a traumatic event and it may have considerable consequences even only by witnessing. At the same time, fear of death and injury serve as a major reason for being traumatized and especially the feeling of helplessness makes traumatic experiences worse than others, while anything that reminds one of the traumatizing event can function as a trigger of trauma (see Allen 95). Furthermore, intrusive bits and pieces of what is memorized come up frequently in the afflicted mind in various forms and hardly leave space for a qualitative life.

According to Bruce Dohrenwend, situations are to be classified as traumatic

[...] when they are unpredictable, uncontrollable, life-threatening, physically exhausting, extremely disruptive of the person's usual activities, and extremely disruptive to central life goals (ibid. in McNally 97-98).

Eventually, breaking up a close relationship might be traumatic for the individual, but is definitely not the type of scenario Dohrenwend has in mind. He undoubtedly asserts that a traumatizing event has to be of a more severe kind and rather has to

have a more crucial influence on a person in an existentially threatening way. At this point, it has to be said that the boundaries of what is regarded as traumatic from a psychological perspective are sometimes blurry and show variation from scholar to scholar. Hence, it must also be highlighted that there can be huge differences between how traumatic encounters are experienced by a person from its subjective point of view. Accordingly, a majority of people that professionally interacts with psychologically disabled clients like, for example, traumatized persons, agrees that “[...] it is the *subjective* experience of the objective events that constitutes the trauma” [emphasis added] (Allen 14). To put it in another way, the subject’s beliefs and impressions seem to be the main source of traumatization. The severity of trauma and the general likelihood of suffering from it therefore depend largely on the specific feeling of endangerment of a person. This view is advocated by McNally who claims that “[s]ome psychologists have emphasized the subjective interpretation of events as the key to explaining a person’s emotional reaction to them” (ibid. 78). Eventually, the likelihood of being traumatized varies, which is also noticed by McNally:

Research on risk factors has provided clues as to why people react so differently to similar stressors. The final proximal cause of [...for example...] PTSD may be the way the person interprets the meaning of the stressor. Ultimately, the psychological interpretation of the event may be the crucial determinant of whether it produces PTSD (ibid. 96).

2.1.3 Definition of Trauma II

In consequence, not only mental wounds caused by what Dohrenwend labels as traumatic, but also by what the individual mind considers traumatic must be classified as another characteristic trauma. Beyond, it is argued that “[...] three variables may figure in how one defines trauma: an objectively defined event, the person’s subjective interpretation of its meaning and the person’s emotional reaction to it” (Green *qut.* in McNally 78). Corresponding to the already mentioned attempts of a definition of trauma, similarities reveal themselves. In other words, it is claimed that a person can be traumatized if this state can be traced back to a negative event that undergoes subjective interpretation and leads to a state of emotional overload. Adding to this, Cathy Caruth emphasizes another facet, namely that “[p]sychic trauma involves intense personal suffering, but it also involves recognition of realities

that most of us have not begun to face” (ibid. 1995: vii). She highlights that the pain for which the traumatized suffer, is of ‘un-knowable’ intensity and can only be eased by the direct confrontation with the often dissociated memories. This means, that the pain is not only unendurable, but also re-occurring, due to phenomena such as nightmares or flashbacks that force you to re-experience your trauma in a heterochronic and heterotopian way. Above this destructive basis that is often reacted to by trying to flee from the bothering memories, an increase in the level of life quality can only be reached by facing what the actual trauma caused. But remembering trauma like, for example, one’s own childhood abuse or the death of a loved one truly can be problematic when coping with it and striving for healing. Similarly to what Caruth claims above, Allen provides an even more detailed account on the characteristics of trauma. He also emphasizes the exact difficulties of coming to terms with a haunting past:

The traumatic event has ended, but the reaction has not. The *intrusion of the past into the present* is one of the main problems confronting persons who have developed psychological symptoms and psychiatric disorders as a consequence of traumatic experience. Those who have been traumatized may be plagued by distressing memories, flashbacks, and nightmares; they may continue to struggle with the powerful emotions they experienced at the time of the trauma; and they are likely to continue using the same self-protective means that they initially learned so as to shield themselves from the traumatic experience. Coping entails separating the past from the present and gaining control over both the painful emotions and the self-protective defense erected against them (Allen 4-5).

To put it in a different way, while Allen seems to agree with what Caruth, Green and McNally assert in terms of what constitutes trauma and how it is experienced, he adds a further dimension to the concept. Initially, traumatic memories that repeatedly escape the subconscious to appear in a consciously knowable form in the mind are often reacted to by dissociation processes. Clearly, this is what is meant by self-protective defense and usually is the primary mechanism that helps to cope with haunting and almost real memories and help to at least experience short periods of relief.

2.1.4 Trauma and Dissociation

As there is an observable connection between the process of dissociation and trauma, it is necessary to touch upon it. In particular, dissociation processes can be described as forms of post-traumatic amnesia that purposely are indicated by an individual to exclude parts of one's memories from conscience. Moreover, they serve as self-protective instruments that are intentionally used to forget, because the confrontation with the experienced must be avoided due to the fear of feeling the same horror and helplessness again and again. With respect to the traumatic situation, people often see no other way out of their dilemma than to sweep what they have gone through under the carpet. This behavior has its roots in the basic human fight-or-flight response, which "[...] is extremely important to understand, because it is likely to be triggered by any reminder of trauma. [...T]he emotional reactions associated with the fight-or-flight response [...can...] be triggered by memories" (Allen 29). So to speak, human beings are programmed to, on the one hand, run away from a stressor or, on the other hand, fight the danger. Without a doubt, there is such a program in the human mind and it also makes sense to either fight a danger or flee from it. But thinking of trauma, there is hardly a way to escape completely and the fight against it is a prolonged and intense battle. In a similar way Kluft stresses that he understands

[...] dissociation pragmatically as a defense in which an overwhelmed individual cannot escape [what] assails him or her by taking meaningful action or successful flight, and escapes instead by altering his or her internal organization, i.e., by inward flight. It is a defense of those who suffer an intolerable sense of helplessness, and have had the experience of becoming an object, the victim of someone's willful mistreatment, the indifference of nature, or of one's own limitations; one realizes that one's own will and wishes have become irrelevant to the course of events (Kluft 143).

Besides the discussion of the important role that dissociation processes play in regards to trauma, the picture of what a psychological trauma actually is becomes clearer. It is stated that also the feeling of being treated as an object can be seen as a characteristic feature of being traumatized, as it is proposed by Kluft. One can even argue that a person that loses his or her status as an individual by being violently

turned into an object of somebody else's will is one of the severest and 'unprocessable' forms of traumatic experience.

2.1.5 Trauma and Memory

In addition, it is pointed out that traumatized persons may suffer from "[...on the one hand...] intrusive [... and/or on the other hand...] clouded [...memories...]" (Allen 89). Intrusive in such a way that nightmares, flashbacks, daydreams and memories have a miserable and controlling affect on one's life. Furthermore, it is extremely hard for the traumatized to accept the fact that these disturbing forms of memorizing that are reminiscent of the actual traumatic situation are based on the fact that in daily life the past has an ongoing effect on the present of the individuals (see Allen 90). Therefore, memories are of considerable importance with regards to trauma, but at the same time it must be noted that traumatic memories are usually 'cloudy' and 'blurry'. The terms 'cloudyness' or 'blurriness' of traumatic memories have to be understood as follows: "[...O]ther memories, [... like for example...] flashbacks vary in historical accuracy and may blend memory, emotion, imagery, and fantasy" (Frankel qut. in Allen 91). Owing to this, affected persons can even suffer from more intense and horrific forms of extreme emotion than they actually experienced in the traumatic real-life situation, only due to the confrontation with a certain stimulus. Allen complements this assertion by saying that "[...] fantasy may be employed as a self-protective defense – an escape" (ibid. 83). Eventually, clouded memories may not only be harder to process as one's actual experience, but sometimes it is also likely that traumatic memories are 'de-horrified' in order to survive.

2.1.6 Trauma and Self

Eventually, trauma is characterized by having a negative effect on identity and the self. Judith Hermann postulates that

[...]all the structures of the self – the image of the body, the internalized images of others, [...one's identity...] and the values and ideals behind that lend a sense of coherence and purpose – are invaded and systematically broken down [...] While the victim of a single acute trauma may say she is 'not herself' since the event, the victim of chronic trauma may lose the sense that she has a self (ib. 1992: 385).

As a result, traumatic experiences can strongly affect basic life needs, such as the need for an individual identity. Without a doubt, if a person does not know what his or her ideals are or how one wants to see oneself or intends to be seen by others, the pursuit of happiness, which could be a main goal in life, is unquestionably not even a topic for the respective personae. To be more precise, if one is not able to state what it is that makes one a person, then considerable consequences can destroy your life. Not knowing how you see yourself, how you want to be seen and in what direction your development should point, is one of the most extreme forms of diseases caused by traumatic experience. Beyond the assertion that a traumatized person can lose its 'self' due to trauma, it must be noted that for example victims of rape try to imagine being somewhere else or somebody else, at least not the person that is being raped at the moment, in order to escape the cruelty that they are objected to. Consequently, not being oneself or even having the feeling of having lost what used to constitute you as an individual, has life-shattering consequences.

2.1.7 Trauma and History

In case of traumatization it is justifiable to say that you are possessed by the emotions that the past situation causes or by the more or less realistic picture that does not leave your mind. Viewed from another angle we even might say that "[t]he traumatized [...] carry an impossible history within them, or they become themselves the symptom of a history that they cannot entirely possess" (Caruth 1995: 5). Certainly, the term 'impossible history' demonstrates that the incident leads to trauma and as a consequence to disease, as you are governed by the remembered. The mind, a basic human feature that normally is needed to interact with oneself and the environment is confronted with a history that is not knowable and starts to gain control over a human's whole system. Exactly that what usually helps you to stay alive and is for the most part under your command, turns against you in case of trauma and introduces a vicious circle operated by your personal history.

As trauma makes use of the natural processes of the mind "[...its...] historical power [...] is not just that the experience is repeated after its forgetting, but that it is only in and through its inherent forgetting that it is first experienced at all" (Caruth 1995: 8). At this stage, it is claimed that not only the traumatic scenario itself but also the faulty system of the mind constitutes trauma. As it can be seen as an interactively caused

phenomenon Caruth adds that “[...]for those who undergo trauma, it is not only the moment of the event, but of the passing out of it that is traumatic; that survival itself, in other words, *can be a crisis*” (ibid. 1995: 9). Provocatively misreading Caruth, one could say that in order to avoid trauma and the historical governance that goes along with it, survival is not the superordinate aim, but objectively she probably wants to say that the role that the individual person plays in interaction with trauma is more crucial than estimated by others. This strong and discussable claim is advocated by Janet who asserts that

[...]frightening or novel experiences may not easily fit into existing cognitive schemes and either may be remembered with particular vividness or may totally resist integration. Under extreme conditions, existing meaning schemes may be entirely unable to accommodate frightening experiences, which cause the memory of these experiences to be stored differently and not be available for retrieval under ordinary conditions [...] (Janet qut. in van der Kolk and van der Hart 160).

2.1.8 Post Traumatic Stress Disorder (PTSD)

The syndromes that can be caused by traumatic experience are in fact manifold. In order to have a realistic idea of what kind of variety is addressed several disorders that can also be found in the ‘Diagnostical and Statistical Manual of Mental Disorders’ shall be named. So far it is known that the traumatized may suffer from a depersonalization disorder, dissociative amnesia, dissociative identity disorder, multiple personality disorder, anxiety disorder, general anxiety, panic, phobia, depressive disorders, substance abuse, somatization disorder, sexual dysfunction, eating disorders, borderline personality disorder and the so called post traumatic stress disorder. This point of view is advocated by Yehuda and McFarlane, because “[...] when PTSD does develop in the wake of trauma, it is not the only disorder to emerge. High rates of *comorbidity* – multiple psychiatric disorders in one person – are common” (ibid. qut. in McNally 89).

Within this broad range of disorders one finds that the post traumatic stress disorder (PTSD) is one of the most frequently occurring and central syndromes to be encountered with people who suffer from traumatic wounds. Allen postulates that the “[...] PTSD syndrome includes three clusters of symptoms: hyperarousal, reexperiencing the trauma, and avoidance or numbing” (ibid. 170). With regards to hyperarousal, professionals claim that it can be difficult to find sleep, to control one’s

anger, or to concentrate. Furthermore, traumatized persons are prone to develop any kind of hypersensitivity, for example towards stress, while also bodily reactions, such as vomiting or breathlessness can have its roots in hyperarousal (see Allen 173). Turning to reexperiencing of trauma, it has to be made clear again that people suffering from trauma are often repeatedly haunted by images of traumatizing events in form of dreams, illusions, flashbacks, or other ways that make them relive their trauma vividly, realistically and painfully (see Allen 173-174). Due to the described attacks on the mind that suffers from PTSD, a third symptom comes into play, avoidance and numbing. Traumatized persons are so fully loaded with extreme emotions that the mind needs to protect itself by denying the occurring emotions and avoiding any kind of stimulus that may lead to hyperarousal or reexperiencing. Without a doubt, it is of fundamental importance that a feeling of helplessness is avoided, because a confrontation with the traumatic experience is even harder to endure than the process of numbing one's mind and so dissociation processes are indicated.

Speaking of PTSD Caruth comments that

[...] the precise definition of post-traumatic stress disorder is contested, most descriptions generally agree that there is a response, sometimes delayed, to an overwhelming event or events, which takes the form of repeated, intrusive hallucinations, dreams, thoughts or behaviors stemming from the event, along with numbing that may have begun during or after the experience, and possibly also increased arousal to (and avoidance of) stimuli recalling the event. (Caruth 1995: 4).

It goes without saying that PTSD combines most of the characteristics of trauma. What is actually encountered is for example what Freud calls 'latency' or the impossibility of comprehending the traumatic scenario and also the haunting memories whose triggers are constantly avoided. Owing to Caruth's definition, Friedman adds that

PTSD patients are stuck in time and are continually re-exposed to the traumatic event through daytime recollections that persistently interrupt ongoing thoughts, actions or feelings. They are assaulted by terrifying nightmares that awaken them and make them afraid to go back to sleep. They cannot tolerate any reminders of the trauma since these often trigger intense fear, anxiety guilt, rage, or disgust (ibid. 2).

To make it perfectly clear, in the DSM-IV it is stated that one can be diagnosed with PTSD only if the following criteria are fulfilled: The first criterium is a person's exposition in one way or the other to a traumatic event that goes along with fear of death and injury and feelings such as horror. Secondly, the traumatic scenario is repeatedly experienced in form of disturbing thoughts, nightmares, flashbacks etc. Thirdly, there is the avoidance of traumatic triggers and an intention to numb one's reactions when the trauma intrudes. Furthermore, PTSD means ongoing hyperarousal, continual affection by the already given criteria and a distressing impact on life as such (Friedman 10-11).

2.1.9 Typography and Severity of Trauma

Besides the well known phenomenon of PTSD, traumata as such are generally divided into two types. Lenore Terr for example distinguishes 'single blow trauma' and 'repeated trauma' (see Allen 5). In fact, single blow trauma means that there is a singular event like for instance the death of a beloved person that has traumatizing effects on a person. Repeated trauma is a form of traumatization that throughout a longer period of time. A good example of this would be domestic violence against family members that can last for many years, before comes to an end.

Dominick LaCapra complements what Terr asserts and also claims that there are two general types of trauma, namely 'historical and structural trauma'. The first refers to singular events such as an earthquake (on a communal level) or a rape (on a personal level). The latter refers to repeatedly occurring traumata like for example child abuse (see ibd. in van der Merwe and Gobodo-Madikizela 10-11). While historical trauma normally only occurs once, its level of harmfulness is extreme, in the case of structural trauma a major problem can be the habituation of the traumatic schemata, which may appear as 'normal' from the perspective of the traumatized. To put it in a different way, structural trauma is especially dangerous, because persons can get used to the abnormal structures, due to extreme exposure.

At the same time, it would be possible to classify trauma regarding to what it actually is that makes it appear. Consequently, it is underscored that 'the what' or 'the who' which causes a traumatic event is of immense importance when one attempts to cope with it (see Allen 6). In fact, there is a fundamental difference between what

Gelinas calls 'facticity' and 'agency' that also reflects on the varying degrees of severity of trauma:

When someone falls and breaks a leg, that is facticity; if someone intentionally breaks another person's leg, that is agency. Accidents partake of facticity. But when somebody *does* something, that is usually agency. Intent and action by another person characterize agency. When considering something like trauma, facticity versus agency can make a great deal of difference. It is one thing to have a leg broken, or an eye put out in an auto accident; it is a very different thing to have someone intentionally break one's leg or put out one's eye. That injury didn't just happen, it was *done* (ibid. 2).

So in other words, it makes an immense difference if a person is willingly harmed by an agent who violently interferes with another life, or if an accident that can not be traced back to the intentions of a human being, takes place. Therefore, trauma can also be differentiated by dividing it into 'intentional and accidental trauma'. Allen advocates this view and further suggests that what he names 'man-made trauma' includes sadistic feelings to a relatively high degree as "[...] the severest forms of trauma can be inflicted deliberately [...]" (ibid. 12). In consequence, there can be no doubt about the fact that the aspect of intention can have a crucial influence on the severity of trauma.

Beyond, it is the dose of trauma that is experienced, which influences the cruelty of its aftermath. Thinking of the so called 'dose – response relationship', it must be said that "[...] the higher the 'dose' of trauma, the more potentially damaging its effects. The greater the stressor, the more the likelihood of developing posttraumatic stress disorder" (Allen 13). But without a doubt, not only the 'dose' of trauma has noticeable effects on a person's response to it. Also type and context of a trauma are to be seen as influential. Accordingly, Allen gives his opinion on what may be the most severe trauma and says that it is "[...] man-made, repeated, unpredictable, multifaceted, inflicted with sadistic or malevolent intent, undergone in childhood, and perpetrated by a caregiver (Allen 13-14).

2.2 South African Traumata

[...S]uffering is central to the African experience (van der Merwe and Gobodo-Madikizela 19).

2.2.1 Culture and Collective Trauma

Although this is an area that has received very little attention, the cultural context of trauma is an important dimension because the meaning of trauma is culturally specific, and the social and religious rituals surrounding loss and disaster have an important healing role in both individual and community trauma (van der Kolk, McFarlane and Weisaeth xv).

Culture and collective trauma are terms of utmost significance in regards of understanding South Africans and South African trauma novels. In fact, there are only few other countries that had and have to suffer from the traumatic effects of colonialism, violation against human rights like for example apartheid, crime and violence, persecution and poverty to such an extent as South Africa. In consequence, it is clear that instances of collective trauma; in other words the traumatization of a group or a whole nation, can easily be encountered when one looks at historical facts, crime statistics and individual stories of South Africans. DeVries states in this context that “[w]hen a traumatic event, an uprooting, or a social upheaval strikes, the community as well as the individuals within a society are affected” (ibid. 398). According to this, South Africa can be depicted as a nation of collective trauma that on the one hand constantly suffers and on the other hand has its universal, but also culturally specific methods of attempting to leave behind what is ‘unbelievable’.

Undoubtedly, very little is known of the influence of cultural aspects on trauma such as PTSD. Thus questions as the following arise: How does the belonging to a certain religious group or distinct tribe impact the coping process? How traumatic is the perception of an event within a specific culture and in what ways do the processes of coming to terms with it differ? To be more precise, trauma can not be seen as an individualistic phenomenon only; one must also consider the collective significance of it. Focusing on collective traumata, the influence of culture is obvious. Different beliefs, rituals, dances, types of music, ways of talking or not talking about complicated incidences and learned rules of accepted behavior add to the concept of trauma as such. Likewise, DeVries advocates this view by saying that

[c]ulture plays a key role in how individuals cope with potentially traumatizing experiences by providing the context in which social support and other positive and uplifting events can be experienced. The interactions between an individual and his or her environment/community play a significant role in determining whether the person is able to cope

with the potentially traumatizing experiences that set the stage for the development of PTSD. Thus, PTSD reflects the sociocultural environment in which it occurs (ibid. 400).

The attachment to a surrounding culture or generally speaking 'cultural attachment' can be a very supportive instrument in order to defy and overcome trauma, while the confrontation with other cultures or culture shock can also have negative effects on traumatized persons. Nevertheless, especially in collectivistic cultures support through the community and all the practices, like for instance forms of musical healing, that go along with this social act can be of life-saving quality. DeVries also speaks of culture as a "[...] health maintenance system [...]" (ibid. 401), because it [...] represents the answer to the question of identity (Bryant-Davis 1). Eventually, it clearly is a protecting force. In the case of South Africa, culture may function as an instance that protects the people from traumatic stressors such as colonialism or apartheid. Collective acts of injustice can be indeed traumatizing, but cultural practices are used to diminish traumatic influence. Forms of art such as songs and dances provide identity and unity and help to endure and to express trauma. This means that any form of cultural expression after having gone through individual or communal trauma has healing powers.

It seems that cultures do not only have a protective function, but also provide a meaning to traumatic events. Some cultural groups believe in fatalistic kismet and others "[...] assign causation either to a god or gods, to others (witchcraft), or to ancestors (breaking of rituals and taboos) [...]" (DeVries 402). These models of explaining trauma make it easier to endure it, due to the fact that one can locate the root of the evil that has occurred. Further, trauma is put into a societal context; thus it is not so hard to deal with it, as traditional or new rituals and methods are applied to 'de-traumatize' a group or an individual. The various approaches thought of can be carried out by doctors and traditional healers, but also by oneself via painting, song, dance, music, writing and many other methods as well, as long as they are culturally acceptable in terms of their healing or cathartic powers. As a matter of fact, culture is not only providing identity and a feeling of belonging somewhere; it must also be seen as medicine for the body and the mind, because of its healing effects. Accordingly, there must be forms of expression that have their roots in cultural practice and support the process of overcoming communal and also individual trauma.

Undoubtedly, culture, with its traditions and rituals, helps to prevent PTSD development. A good example of this would be the grieving process and its respective rituals.

In traditional societies [...] customs can help by providing structure, a poultice for these sores. They provide a grieving process for people who, if left on their own devices, would not do so, and who thereby might be at risk of from developing PTSD. Culture, with its customs and rituals, is thus a key participant in returning a person to normal functioning by moving the person from shock to grief, and ultimately to non-bereavement (DeVries 404).

In addition, cultural practices can also be used as guidelines to individually work through one's trauma. It does not matter if you read 'the' literature or listen to 'the' music of your culture to fight against colonial threats to identity, or if you compose protest music to demonstrate opposition, or if you use any form of art to express personal trauma; the only fact is that culture, and all that it entails, is a fundamentally important source of finding ways to cope with trauma and to communicate one's self. It makes life predictable and gives structure and direction to one's existence.

2.2.2 Colonialism

Traumas that occur in the context of social upheavals, such as revolutions, civil wars, [...colonialism...] and uprooting, create profound discontinuity in the order and predictability that culture has brought to daily life and social situations (DeVries 407).

The South African country and its inhabitants have been suffering from a variety of social and political injustices throughout its history; one of these is colonialism that in the case of South Africa starts with the establishment of Company's Garden. It goes without saying that the colonial invasions of the country are to be considered national traumata, as colonization is a major threat to identity, culture and one's self-concept. First, there is the European colonization by the Dutch in 1652 under the Dutch East India Company, followed by the British colonization in 1806. Both these intrusions have to be seen as what they are, communal traumata. Death, war, separation, segregation, rape, disease and a large number of other horrible incidences are the result of the European influence on the country. At the same time, "[...]loss of lands and livestock as a result of the steady encroachment of the White colonists reduced

most [...natives...] to servitude, as servile tenant labourers on the newly established-European owned farms” (Christopher 9). With this in mind the European contribution to the traumatization of the South African nation is obvious and can not be denied, as the mentioned intrusions are only the starting points for the future infliction of trauma. Throughout the 18th and the 19th century European settlers continue to expand their territory starting from Cape Town colony. It is important to notice that not only South African natives are constantly forced to migrate, but also the Dutch settlers are in conflict with the British, which leads to for example the Anglo-Boer War (1899-1902). Here again the history of trauma continues; while black South Africans are pushed to the margins, lose their land, cattle and livestock, also the Dutch are marginalized by the British colonizers. What lies at the core of this cruelty is helplessness, sadness, fear, anger, anxiety and numbness, which are all feelings that usually accompany trauma. Accordingly, it is no wonder that Archbishop Desmond Tutu says that

[...w]e [...the South Africans...] are charged to unearth the truth about our dark past, to lay the ghosts of that past so that they will not return to haunt us. And [so] that we will thereby contribute to the healing of a traumatized and wounded people – for all of us in South Africa are wounded people – and in this manner to promote national unity and reconciliation (ibid. <http://www.sabctruth.co.za/bonesright.htm> 13.04.2011).

Tutu may not speak of colonization exclusively in this case, but his claim that all South Africans are wounded people holds true throughout the country’s national history. Instances of traumatic experiences on an individual and communal level are to be encountered regularly in a variety of forms. One of the most significant times in which a large number of traumas are caused is undoubtedly the era of apartheid.

2.2.3 Apartheid

In a society that is deeply divided, like the South African one, with its on-going conflicts, complete harmony is unattainable, yet we must work towards total reconciliation as if it were attainable, for without such an effort society will fall apart (van der Merwe and Gobodo-Madikizela 22).

Another instance of communal trauma in South Africa is undoubtedly the time of apartheid ranging from 1948 up to 1994, which is based on ‘white’ racial ideals that are used to gain space and power. The word apartheid, deriving from Afrikaans, is one of the most prominent political vocabulary in the 21st century and stands for “[...]”

legalized and enforced racial and ethnic discrimination, notably in the fields of residential segregation, job opportunity and political rights” (Christopher 1). Without a doubt, it must be an immense trauma to endure not only colonialism, but subsequently also politically justified separation and constant violation of basic human rights that is carried out on a national level. Resulting from these impacts, healing and recovery are ambitious long term aims, which can hardly be reached as van der Merwe and Gobodo-Madikizela claim.

Looking at the underlying concept of apartheid from a present perspective, it seems absolutely unbelievable to read what for example G. A. Cronje writes:

The racial policy which we as Afrikaners should promote must be directed to the preservation of racial and cultural variety. This is because it is according to the Will of God, and also because with the knowledge at our disposal it can be justified on practical grounds...The more consistently the policy of apartheid could be applied, the greater would be the security for the purity of our blood and the surer our unadulterated European racial survival...Total racial separation...is the most consistent application of the Afrikaner idea of racial apartheid (Cronje qut. in Christopher 2).

Owing to this, it can be inferred that the South African nation is a traumatized one, speaking of their basic needs, their identity and not to forget of their culture. It seems obvious that for example instruments of protest and attempts of ‘de-traumatization’ are life-saving reactions to this legal wrong that help to ease the pain inflicted by obsessive ‘white’ racists.

In fact, apartheid means to be a stranger in your own country; it means being savagely forced to rank below an alleged superior white population; it means denial of inter-racial marriage; it means removal from home and also for example inequality in education and salary. With respect to some of the mentioned implications of apartheid it is clear that “[...] the physical and social heritage of over forty-five years of enforced separation are overwhelming” (Christopher 7). In spite of the official abolishment of apartheid in 1994, this ‘trauma factory’ is still in the minds of people and the memories connected to it can not be deleted within a short period of time. The ‘unknowable’ horrors of apartheid can not be forgotten soon, due to what it left behind, namely a traumatized nation. Supporting institutions like the Truth and Reconciliation Commission or legal affirmative action are steps into the right direction and give opportunity to leave the past behind; nevertheless, coping and healing take even more than this.

2.3 Coping with Trauma

2.3.1 Preconditions of Recovery

Speaking of trauma; the value of remembering can only be healing (see Allen 123).

In order to recover from trauma it is crucial to know what is it exactly that makes one suffer. This view is complemented by Allen who says that “[...] if you’re struggling with trauma and you don’t understand this, you may think you are losing your mind” (ibid. 23). Consequently, a basic understanding of the mechanisms that underlie trauma is a precondition for the initiation of a healing process, while it is of equal importance to ensure that a traumatized person feels safe and protected. To be more precise, this means that “[...] establishing safety is paramount [...]” (Allen 47) and can only be guaranteed by creating for example a number secure places in the real world or in one’s fantasy, in which the risk of being confronted with stressors is minimal. Accordingly, Hermann perceives the safety of a survivor of trauma as “[t]he first task of recovery [...]” (ibid. 1992b: 159) and Scott claims that “[t]he need for safety and protection may outweigh all other considerations including intimacy, socialization and other pleasurable pursuits” (ibid. 2).

At the same time, positive attachment of any kind is central in coping with trauma. Psychotherapists, family and friends, but also pets epitomize what is of great support in order to overcome trauma. But before a feeling of attachment can develop, traumatized people “[...] must overcome distrust, avoidance, resistance, and ambivalence. Much of the work of coping with trauma entails understanding and surmounting these obstacles in order to restore secure attachments” (Allen 48). To put it in a different way, healing can only occur when the traumatized person starts to trust others again, tries to get an understanding of his or her sickness and can benefit from secure attachment, which is called ‘secure base’ by Bowlby and relates to the concept of ‘basic trust’ by Erikson. Accordingly, it is justifiable to say that “[s]ecure attachment is the antidote for trauma” (Allen 39), as it can help to overcome it more easily.

Moreover, one must keep in mind that there is a debate between scholars at the moment if trauma can even be overcome and if healing means one hundred percent recovery or if it has to be seen as coming to terms with it to such an extent that you

willingly can avoid ,for example, nightmares and flashbacks. Without a doubt, one is a different person after being exposed to traumatic events and the scars left by it can never be totally forgotten, but re-gaining a level of life-quality that suffices one's expectations can be reached. Owing to this Scott and Palmer indicate that

[t]he recovery of clients with [...for example...] PTSD is affected by the degree of support that they receive, and in this connection they are similar to depressed clients. It is also the case that the more severely traumatized the client is, the less likely he or she is to recover from PTSD. [...] There is then a window of opportunity of natural recovery that is probably no greater than two years. A significant minority of those suffering from PTSD, about 33% according to Kessler et al. (1995), continue to be debilitated in the long term (Scott and Palmer xiii-xiv).

What can be observed here is that a majority overcomes trauma in one way or the other and can move on. Still it can be argued that overcoming is not healing in a sense that things go back to normal and one's life is like it was before the traumatic experience. It seems plausible that many trauma patients can after years of intensive care go back to a more or less 'normal' life, but will never be the person they have been before they were exposed to a traumatic situation.

2.3.2 Coping and Words

For those who can, at least step by step, talk about their trauma, those who are able to operate with words, the possibilities to overcome trauma are manifold. One can participate in cognitive behavior therapy and psychotherapy, or one can talk about problems with family and friends, while also certain psychopharmacological drugs do their good. While on the one hand, it can take quite a large amount of time to successfully retrieve traumatic memory, Allen emphasizes that a highly efficient way of coming to terms with the past is the act of talking about the traumatic experience with close friends and family, but also with professional witness bearers, such as psychotherapists, with which the client can start a fruitful therapeutic alliance (see *ibid.* 237-238).

Words, that are adequate to communicate the traumatic memories one has, help to gradually become better, while the difficulty of expressing trauma is manifested in what van der Kolk and van der Hart call the difference between narrative and traumatic memories. In fact it is proposed that "[n]arrative memory consists of mental

constructs, which people use to make sense out of experience“ (ibid. 160), but “[...] in contrast to narrative memory, which is a social act, traumatic memory is inflexible and invariable. Traumatic memory has no social component; it is not addressed to anybody, the patient does not respond to anybody; it is a solitary activity [...]” (ibid. 163). In other words, a traumatic event is not an ordinary event, accordingly the memories one has of it are also not ordinary and can not be dealt with in a routine way, due to the fact that they contain no social component on their own. One could even proclaim that trauma does not want to be communicated; it refuses to be shared. While one can not generalize at this point, some scholars argue that traumatic memory must be turned into narrative memory in order to be coped with (see van der Kolk and van der Hart 1976), but there are also traumatized persons that can not cope with trauma by using words and narration, because trauma can not verbalized as it is felt. For those persons a suitable alternative often is any form of artistic expression, in other words another communicative tool that is a more suitable carrier of traumatic memories.

2.3.2 Coping and Art

[...] Making art makes whole what has been shattered [...]” (Meichenbaum 111).

Creative processes of any kind are said to have an immense potential of healing power. These healing potential has been actually known for a very long period of time, as the therapeutic value of artistic expression is undoubtedly established (see Meichenbaum 111). Additionally, Golub adds that “[a]rt is a process of self-healing [...], it] helps the chaos inside come out in a creative form (ibid. 33). Both, Meichenbaum and Golub, point out that art can help traumatized persons to express the fear and anxiety caused by traumatic events. Especially for those who can not express their trauma with words or maybe can not do so at a certain stage of therapy, painting or musical expression are the most valuable forms of coming to terms with a haunting past. It is also the circumstance that “[e]xtreme trauma leads to loss of words, because language is insufficient to describe the experience (van der Merwe and Gobodo-Madikizela 6), which makes art so important in coping with trauma.

Definitely, art is supportive of communication processes, in particular with those that can not be expressed properly through words. At the same time, there is another

great benefit from treating trauma through art, namely, the fact that art also provides “[...] metaphoric means of creating new narratives” (Kazanis 42). To be more precise, art has two major influences on trauma patients, first it helps to express oneself and accordingly supports healing and secondly it can give new meaning to a life. Van der Merwe and Gobodo-Madikizela would call the latter function a “[...] rewriting of one’s life narrative to incorporate the traumatic loss in the new narrative (ibid. 6), which can even make one a stronger person. The phenomenon mentioned lastly is called post-traumatic growth, which roots in trauma and the suffering caused by it, but can turn one into a maybe sadder but at the same time also wiser person.

As pointed out before, loss of words due to traumatic events is very common. A traumatic event is non-meaningful and shattering. It opposes the structure of one’s own life narrative (see van der Merwe and Gobodo-Madikizela 6). Thus it can not be talked about like any other everyday incident. Owing to this Delbo precisely states that communicating trauma in everyday language is often impossible for the traumatized. It seems that words do not suffice as tools for retelling what has happened to a person (see ibid. 3-4). As already mentioned, it is even justifiable to argue that trauma has a tendency to defy language, which can not be concealed. In fact, there is a strong resistance to verbalize trauma, but communication is crucial for any attempt of healing. As a consequence, art and the opportunities of expression that it entails, gain in importance when treating trauma. Consequently,

[m]any diverse art forms have been used with individuals who have experienced traumatic events, including drawing, painting, *music expression*, [...], movement, dance, pantomime, sculpture, ritual, sand play, and the collection of objects of remembrance in the form of a personal collage. These expressive works help individuals transform their emotional pain [...emphasis added...] (Kazanis 42).

It is, as noted before, the power of art to transform that makes it so useful in trauma treatment. To put it differently, it is of utmost importance for traumatized persons to “[...] help them integrate traumatic memory in order to *transform* the force of the traumatic memory into something positive” (van der Merwe and Gobodo-Madikizela 25) and this is exactly what trauma patients are capable of when attempting to recover through artistic forms of healing.

Furthermore, it is to promote that even van der Merwe and Gobodo-Madikizela, who claim that healing basically means narration and that trauma literature can help to come to terms with a traumatic past, assert that trauma is as a matter of fact

[...] “unspeakable” precisely because of the inadequacy of language to fully convey a victims’ experiences. This is part of the reason why trauma survivors struggle with transforming their experience into narrative. [...] When people say, “I cannot explain it”, and we as observers say, “It is unspeakable”, it means precisely that: it is something for which we cannot find language because it is so overwhelming, so unreal, as if it had not happened. You cannot believe it, even as it is happening to you (ibid. 26).

Owing to this, it should be noticed that narration must not only be associated with words. Narration should not be understood in such a narrow sense, as painting, sculpturing and playing an instrument must also be accepted as a form of narration. A good example of this would be writing a song or improvising on an instrument, which is often compared to story-telling. In fact, experiences of a special kind, such as traumatic experiences, are often communicated more precisely and to the point without words, not only because one has no suitable words for them, but because symbolic expression appears to be more adequate. Complementing this view, van der Kolk claims that trauma is ‘non-declarative’ and involves responses that lie beyond verbal-semantic linguistic representation (see Bennett 2005: 23). Accordingly, the fear of undermining one’s trauma with words is overcome by switching to art and the channels of expression it offers.

Regarding trauma, the only way out is through. Acknowledging the great difficulty that this way ‘through’ entails, creating something helps to minimize the pain that traumatic experience causes, or can even make the pain go away. J. Bennett even says that art engenders so far unknown languages of trauma (see ibid. 24). In fact, the creative act is so helpful because it is free of pressure from the ‘real’ world, the traumatic world, thus suffering can be diminished through art. Creative processes affect the traumatized even in another positive way; distinctively sufferers have a strong tendency to have a negative image of oneself, but art is the key to create something positive that comes out of one’s own mind. It demonstrates that one is not a bad or a useless person who is not capable of a valuable contribution to his or her social network. In fact, artistic expression helps to find positive aspects about one’s existence and this is longed for by many. Benedetti complements this view by saying that especially art is the perfect method to recompose parts of the shattered self, art

gives opportunity to show the 'unbelievable', the horror, and to relocate trauma (see ibd. 47). Similarly, Rubin advocates this view and even goes a step further by claiming that "[...] people in all kinds of crises can be helped to master them through art (ibd. 427).

Moreover, another reason why art is so crucial for trauma treatment may be the fact that art is never judging, but words often do, as a consequence music may serve as the better language in order to cope with trauma. To be more precise, when attempting to work through trauma, painting, musicking or sculpturing are the more suitable ways to express oneself, which might be the case for a variety of reasons. In the discussion on what is the more adequate way to express trauma, Bennett asserts that the most significant causes why traumatized shall turn to non-verbal art to confront and overcome trauma is that it "[...] cannot be spoken as it is felt" (ibd. 35); the danger of diminishing trauma is not given in the arts, as it is no language of conviction or prejudice. Art must be understood as an affect producing medium that opens up a sphere in which an understanding of trauma can be achieved, if the level of engagement is high enough on either the side of the artist or on the side of the interpreter (see Bennett 36). Furthermore, words are rather tools of precision that can precisely describe everyday the detail of an experience, but it seems that this is not what a large number of trauma patients want when thinking of what haunts them. Surely, they do not want to describe their trauma, but they want to communicate the fear, the anxiety the screaming and all the other sensations and feelings; all the horror and helplessness and they want others to relate to it and to understand. In other words, a description of a traumatic event does not lead to a total understanding of it. In consequence, one does not just give a description of the moment of mayhem, but rather sings or paints the moment so that the result is closer to the actual happening. It seems that art can turn a trauma outsider into an insider and that is what communication about trauma is about.

3. Trauma and Music

3.1 Music, Expression and Meaning

Music ... is the spiritual language of emotion, which is hidden more secretly than the soul ... just as at the clavier the keys must be touched before they sound; it is only then that the emotion communicates with the slumbering realm of tones (Alan qut. in Cobb 143).

Regularly, it is claimed that music is language. To be more precise, it is a symbolic way of communication. Owing to this, Benedetti claims that music's symbolic form of expression is of immense value to trauma patients, because in most cases a symbol means more than words and leaves room for interpretation (see *ibid.* 46). It is exactly this quality of music, which helps to cope with traumatic experience and is supportive of the expression of it. In addition, traumatic memories are no ordinary memories; they are not treated like commonly processed items by the mind. In fact, they are often dissociated, accordingly other modes of expression have to be applied in order to successfully leave them behind. As a consequence, music may serve as a more appropriate tool for communicating trauma than words at a certain stage of one's trauma. In other words, what can not be expressed through words appropriately, should be communicated via music.

As mentioned earlier, trauma often goes along with a feeling of helplessness caused by victimization. In particular, this loss of control has negative effects on the human mind. Here, music comes into play, as the creative act can give traumatized persons the feeling of regaining control over the world inside and around them. Without a doubt, it is music through which trauma patients can express what bothers them every single day. This act is an active one, hence the direct opposite to the often passively experienced trauma. Seeing that one is capable of becoming active again, that there is still something like an active self, is of immense importance when aiming at coming to terms with trauma (see Benedetti 46). Still, it has to be investigated how and in what ways music functions as a trauma communicating and also healing device.

What is it that music can actually mean, do, cause or express? Different musicians, theorists and listeners have various opinions on the given issue. First, there are the so called 'absolutists' like for instance Carl Dalhaus or the well-known Igor Stravinsky (see Pavlicevic 20) who claim that music can only mean music. To put it in a different way, music can only express what is usually analyzed in terms of rhythm, tonality, melody etc., but it does not have the power to transport emotions or feelings. Secondly, there is the formalist point of view that basically emphasizes that musical meaning can only be found in its form and structure. Thirdly, there is a group of scholars that is not quite sure if music only has an absolute or a formal meaning or some additional meaning that lies beyond itself. Dissimilar to the formalistic and the

absolute view of music there are the referentialists, “[...] who strongly believe that the meaning of music has to do with its context and associations, rather than just with the music itself” (Pavlicevic 21). It is suggested that the listener relates to the music in one way or the other, with his or her own emotions, memories and feelings that in conjunction with it comprise its meaning. To be more precise, there has to be something that has nothing to do with music at first sight, which the listener brings that establishes an interrelated meaningfulness between a human and music.

Clearly, one has to disagree with the absolute and formalistic approach, due to the fact that, for example, the role of the context is diminished. It is hard to believe that one can not be reminded of a particular situation and the respective emotions by listening to a certain song. Further, there are also cultural scenarios in which music's meaning is of crucial importance. For example, the national anthem of a country can have a widely spread meaning to the majority of the inhabitants of a region. This view is for instance advocated by John Blackings, who claims that

[...] musical meaning is contextual: music cannot be separated from its relationship to, and role in, society. He feels that music for music's sake does not exist, and that all music is, in a sense, *folk* music. [...Moreover, ...] for many African people, musical communication and the bodily experiences of the music are linked to other experiences and ideas. Music itself has no power [...] (ibid. qut. in Pavlicevic 22).

Without a doubt, there must be something else to music than its form (especially in collective societies), because not only musicians listen to music or produce it. The vast majority that interacts with songs has no professional knowledge of music, but still they enjoy it, without going into detail on the structure and form. What sense would it make then for non-musical people to listen to it, if there is nothing else than notes and rhythm that shall be analyzed? Similarly, Pavlicevic asserts that “[...] music not only tells us about itself, but it can, in addition, tell us about something else – point towards something other than itself in a specific way [...]” (ibid. 22).

In this context, Leonard Meyer makes a clear distinction between what he calls *designative meaning* and *embodied meaning*. He strongly believes that

[...music...] can evoke associations and connotations for the listener, and these may come from the listener's own life experiences [...designative meaning...]. However, at the same time, music can evoke its own meaning for the listener, by creating expectations of subsequent events in the music itself [...embodied meaning] (see ibid. qut. in Pavlicevic 22-23).

In brief, it is justifiable to say that there are these two levels of meaning that co-exist in the interaction with the human mind, because different persons interpret one and the same song differently. Only if they look at the type of tonality that a melody is based on, there can only be one correct answer. Owing to this, there is no doubt about the existence of a subjective significance of music, which is the reason why one person may strongly dislike a particular genre of music, while others (that clearly use the same notes and harmonies) can function as triggers of extreme emotions and dissociated memories.

Looking at music from a semiotic perspective now, it can be observed that “[...] music is not simply music – it may present and represent something ‘more than’ and ‘other than’ itself” (Pavlicevic 28). Musical signs, just like verbal signs, have the aim to properly represent what is presently not there, which means they have to refer to the actual object. Speaking of music as a symbol-creating tool, it must be noted that the link between a piece of music and a symbol is not an arbitrary one, as it may be the case with words. In fact, as one of the most traditional ways of communication, music bases its connections to symbols on for the most part already used symbols and so there is a kind of natural link between them. Pavlicevic illustrates this by saying that

[...] a piece of music may be identified by society as symbolizing something for that society. Thus an anthem such as ‘N’khosi Sikhelele Afrika’ has enormously powerful emotional resonances, initially as symbolizing the struggle against apartheid South Africa and, more recently as a symbol of that country’s new beginning (ibid. 29).

Without a doubt, there is nothing in music as such that can express anger, struggle or the similar on its own, but it creates symbols connected to emotions. Eventually, music has a mediating function based on the symbols it incorporates within a culture, which is also true for a cultural group like that in South Africa. The country's anthem (which is in fact a mix of N'khosi Sikhelele Africa and the former anthem of the country) is a symbol for the pain and the suffering under the apartheid regime and is associated with the fight for freedom, democracy and equality, but also with a collective wish for a brighter future .

Moreover, music makes use of icons. Just like the picture of an apple is a representation of an apple, “[...] music holds meaning for us because something about it resembles human emotion: the ebb and flow, tensions and relaxations in music resemble the ebb and the flow, tension and relaxation of human feeling [...]”

(Pavlicevic 30). Owing to this, Suzanne Langer suggests that music is a reflector of human feelings and states that there is a 'morphology of feelings' to it (see ibd. qut. in Pavlicevic 30). To be more precise, the dynamics of any musical piece mirrors what human beings experience on an emotional level. Therefore, it is justifiable to say that traumatized persons, which struggle with extreme and often unspeakable memories, turn to music in order to express what they endure symbolically or iconically. At the same time, it is of utmost importance to realize that music also affects humans in a direct way, so to speak, indexically, where symbols and icons may only play a minor role. Pavlicevic claims that "[...] music simply has direct access to and from our emotional life" (ibd. 30), which consequently means that music can have considerable effects on the emotional household of the traumatized, especially when they long for any possibility to escape their haunting memories.

Regarding the example of 'N'khosi Sikhelele Afrika' and its morphology Pavlicevic suggests that it is

[...] sluggish and dragging, which symbolizes the sagging spirits of African people in the 'struggle' years in South Africa. The indexical view suggests that the music affects or stimulates our psyche directly because something of its quality is already encoded in our minds, so it can be represented here because my mind already 'knows' what 'sagging, dragging' is/looks like/sounds like, and my mind is receptive to being stimulated by the 'sagging and dragging' in the music (ibd. 31).

With regards to the given example, one observes that either the symbolical, the iconical or the indexical point of view of music influence the reception of a musical piece. It can not be of value to think of one of the given approaches as the most considerable, because musical meaning in most cases is a subjective matter as well. Even anthems, such as the discussed example, are additionally interpreted individually, in spite of the rather obvious cultural meaning of its interpretation.

3.2 Music as Medicine

3.2.1 The Healing Powers of Music

Specifically, music is a prominent form of art that supports healing and also preservation of identity and self, which is too often disrupted by trauma. Among other arts, music is the most significant expressionistic tool, because life is pulse and music is pulse, eventually it can be argued that one influences the other. During the Middle

Ages it is even mandatory for those who study to become doctors to have a basic knowledge of music, due to an undeniable connection of music and its healing effects (see Altenburger 33). In fact, music can be a life saver, not only when dealing with common crisis, but also when facing trauma. A good example of this would be the story of David and Saul in the bible. Here music is so powerful that it can even banish godly spirits:

¹⁴Now the Spirit of the LORD had departed from Saul, and an evil spirit from the LORD tormented him. ¹⁵Saul's attendants said to him, "See, an evil spirit from God is tormenting you." ¹⁶Let our lord command his servants here to search for someone who can play the lyre. He will play when the evil spirit from God comes on you, and you will feel better." ¹⁷So Saul said to his attendants, "Find someone who plays well and bring him to me." ¹⁸One of the servants answered, "I have seen a son of Jesse of Bethlehem who knows how to play the lyre. He is a brave man and a warrior. He speaks well and is a fine-looking man. And the LORD is with him." ¹⁹Then Saul sent messengers to Jesse and said, "Send me your son David, who is with the sheep." ²⁰So Jesse took a donkey loaded with bread, a skin of wine and a young goat and sent them with his son David to Saul. ²¹David came to Saul and entered his service. Saul liked him very much, and David became one of his armor-bearers. ²²Then Saul sent word to Jesse, saying, "Allow David to remain in my service, for I am pleased with him." ²³Whenever the spirit from God came on Saul, David would take up his lyre and play. Then relief would come to Saul; he would feel better, and the evil spirit would leave him (<http://www.biblegateway.com/passage/?search=1+Samuel+16%3A14-23&version=NIV> 19.04.2011).

Owing to this quotation, it can be seen that the powers of music are presumably of 'godly' quality and even only the act of listening to it has positive effects on the individual. Music has a soothing impact on humans, as it may function as a narrative of sounds that alludes to one's trauma and is interpreted by the listener. Producing music yourself and narrating trauma through voice or instrument is of special significance for traumatized persons. In case of lack of appropriate words, music may serve the purpose of making traumatic aftermath disappear.

Similarly, the story of Orpheus (a character from Greek mythology) is an established proof of the immense influence that music has on the human mind and body. In brief, Orpheus is depicted as the most gifted under all musicians and poets of his time. He is a genius on the lyre and his playing even makes trees and stones feel happier. At the same time, Orpheus is also referred to as the figure that brought medicine to mankind, accordingly the connection of music and medicine is again encountered. Turning back to Orpheus' musical qualities and the effects that his playing has on the

world around him, it should be mentioned that Apollo teaches him how to play the lyre and Orpheus' mother shows him how to sing. As he grows up he joins the Argonauts on their travels and helps them to escape the beautiful but deadly songs of the sirens by playing even more beautiful music that shields the Argonauts from the bewitched singing and saves their ship and their lives. Later, Orpheus marries Eurydice, who is chased by a satyr one day and dies of the bite of a viper when trying to escape it. When Orpheus finds her he is deeply traumatized, grieves and starts to play his lyre in such a sad manner that even the Gods have to cry bitterly. Having regained some strength Orpheus travels to the land of the dead and tries to get his Eurydice back from Hades and Persephone. In fact, Orpheus plays music of unbelievable persuasive quality to them that can not be described with words. It is music so beautiful that Hades eventually tells him that he can leave the underworld with his beloved Eurydice under one condition: he shall not look at her until both have reached the upper world. Sadly, Orpheus looks back at Eurydice when she is still in the underworld and so she is gone forever. Still, this story demonstrates that music can even bring the dead back to life, at least in Greek mythology. Although, music is a very powerful tool, it can not give life to an existence that is dead in the real world, but the tale of Orpheus that was written many centuries ago, leaves no doubt about the healing powers of music.

3.2.2 Music as Therapy

Music the fiercest grief can calm
And fate's severest rage disarm;
Music can soften pain to ease,
And make despair and madness please:
Our joys below it can improve
And antedate the bliss above

(Pope qut. in Horden 1)

One of the reasons why people turn to music when they are miserable is the fact that it aids solace and a feeling of consolation. It can even be argued that listening to or creating music has effects that can be compared to the positive emotions caused by an embracement. Relationships to other human beings are of vital importance in terms of bodily and mental health, respectively music must also have 'life-saving' effects on people. Within this context Horden postulates that

[a]t various times and in various cultures over the past two and a half millennia – and probably still further back in time – music has been medicine. Performing or listening to music have variously thought to achieve something more than arousal or entertainment; something different from, though related to, enhanced spiritual awareness; something that beneficially outlasts the performance – that maintains or restores the health of mind and, even body (ibid. 1).

Furthermore, studies show that music even affects the growth of cancer cells, which means that music offers a huge healing potential. Owing to this, Luciano Pavarotti states that music is: “[...] therapy – for me and the audience. People who listen to music want to be happy in this stupid life today [...].” (Radio Times 11-17 July 1998 qut. in Horden 9). Also trained musicians are aware of the healing powers of music. A good example of this would be what is indicated by the name of a CD by Stephen Rhodes, which is called ‘Music for Healing’. Similarly, Miles proclaims that “[...] Debussy, Schubert, Aretha Franklin and Crosby, Stills, Nash, Young, are all recommended impartially as vehicles of healing” (ibid. <http://www.tuneyourbrain.com> 18.05.2011).

Unquestionably, “[...] the regularity of music (harmonic or rhythmic) has been thought to alleviate irregularity or imbalance (dissonance) in the mind or body” (Horden 8), so it is not surprising that music is used as a therapeutic tool under the label music therapy today. Accepted music therapists like David Aldridge for example view life as a composition, therefore music helps to find one’s own rhythm of life. Others believe that “[...] each mode or rhythm or type of music has its specific ethos, which can induce a specific response in the hearer [...]. Music – of the appropriate ethos – can manipulate the accidents of the soul, mitigating those which cause disease, strengthening those which prevent it” (Horden 26-27). But what exactly is music therapy and how can it cure sickness such as trauma?

Experts on the field from the Association of Professional Music Therapists (APMT) give a rather complicated account on the matter, while Bunt precisely mentions what music therapy is, namely “[...] the use of sounds and music within an evolving relationship between client/patient and therapist to support and develop physical, mental, social, emotional and spiritual well-being” (ibid. 1994: 8). In addition, improvisation plays a fundamental role in music therapy. In other words, the creative act of the clients is listened to carefully and then music therapists do not only respond to it musically, but also analyze what is expressed on a non-musical level.

Pavlicevic adds that in music therapy an extra-musical level has to be considered as well. She claims that

[t]he extra-musical meaning that the therapist 'reads' in the spontaneous, jointly created music improvisation with the client is an interpersonal one. In other words, the therapist is alert to what the music may mean in terms of the interaction between therapist and client, and in terms of the communication between therapist and client. [...It has been explained...] that what matters in clinical improvisation is what is happening in the music *between* therapist and client, as the music is being created, as the two players share meaning and create a shared meaning through the sounds that they organize between themselves. The music is being read as something 'other' than itself – we can call this the 'clinical-interactive' meaning (ibid. 26).

The overall reason why music actually can heal humans is that emotions and music are connected to each other. Similar to the way of life, with all its 'ups', 'downs', and 'in-betweens', a musical composition is capable of imitating these changes of mood. The musical terms of tension and resolution strongly correlate with the feelings of sadness and happiness. Furthermore, most human beings can recognize such patterns and "[...] there exists an inextricable link between these patterns and human response to them [...]" (Pavlicevic 31). It goes without saying that these patterns can not only be noticed but also produced, which is the reason why music therapy in its various forms supports healing processes of body and soul.

The therapeutical effects of music are used in professional Western music therapy to cure diseases like anorexia nervosa, cancer, HIV/AIDS and psychological problems like, for instance, trauma (see Bunt and Hoskyns 19). As a matter of fact, music can only cure trauma because it establishes collective security and a safe environment that for the most part consists of interpersonal relationships that give strength. Small concludes that

[t]o music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance ... The act of musicking establishes in the place where it is happening a set of relationships [...] (Small 13).

To be more precise, music consumed or produced, creates a feeling of safety. As a consequence, it supports healing processes after the encounter of traumatic experience. This view is advocated by many works of scholars of the field like for

example Boyce-Tillmans's 'The Wounds that Sing', Gilroy and Lee's 'Art and Music: Therapy and Research' or Rudd's 'Music Therapy: Improvisation, Communication and Culture'. As the huge amount of evidence that proves the healing powers of music must not be examined in detail, it is important to exemplify at least a single method used in contemporary music therapy. One of the most promising approaches is called 'Guided Imagery and Music'. But how does it work and what are its basic assumptions that support recovery processes from sickness or disease or even help to overcome trauma?

3.2.2.1 Guided Imagery and Music

One of the most prominent methods within the frame of music therapy is *Guided Imagery and Music* by Helen Bonny; in short GIM. In fact, this method counts as so called 'transformational therapy' and is based upon a set of pre-recorded musical pieces that have to be listened to in a tensionless state. GIM, in its original form, is clearly structured into five sections, namely a prelude, an induction, a listening and imaging stage, the return and the postlude (see Bunt 2002: 291-292). The prelude can consist of a simple conversation, drawing or already musical improvisation, while in the induction the client lies deeply relaxed on a couch and is prepared for the next step of the procedure. When the state of total relaxation is reached, this means that the most important stage of the GIM process can be initiated. The client is sent on a musical journey that is accompanied by images. The client becomes a traveller and reports every image that comes up in his or her mind, while listening to music. It is of utmost importance to notice that images have to be understood as "[...] bodily-based, feelings, intuitions, memories, associations, symbols, visual images or any other inner experiences [...]" (Bunt 2002: 292). After this journey the traveller is guided back into the real world and in the postlude therapist and client talk about the outcome of the process.

Reflecting on a classical GIM session it has to be highlighted that it involves the use of different layers of perception. Therefore insights on the client's mind can be gained, which would not be accessible in an 'ordinary' therapeutic conversation. The relaxed state and the gradually changing music make it possible that the client can get into contact with his or her problems or even traumas, while developing a more and more concrete picture of what is at stake. Undoubtedly, the development of the images, the change in consciousness and the changes of the music are influential of

each other. As a result, ‘unspeakable’ traumatic experience can now be spoken about due to the mediation through music. The haunting horrors are better understood due to music and accordingly it is possible to find appropriate words to describe one’s trauma and turn it into a narrative. Consequently, a process of healing can be initiated by music; which means that music has immense healing powers. Bunt advocates this view:

Changes and transformations in our lives can [...] resonate in the symbolic forms of music; in this way music acts as a transformer of shared meaning [...]. We hear and recognize ourselves in the music. [...] In GIM a particular piece of music or fragment of melody, rhythm or harmony can trigger a whole range of highly personal associations with specific events and places, images, memories [...etc.] (ibid. 2002: 294).

In other words, there is an obvious connection between music and human emotions. Music has the ability to ‘emotionalize’ people; to be more precise it functions as a gate-opener to one’s feelings. This quality makes it so fundamentally important with regard to the treatment of trauma patients. Surely, traumatized persons find it hard to remember their terrible experiences and often they even avoid any confrontation with it, nevertheless music can help sufferers to fully understand what happened to them. For this reason, it seems more than plausible that music positively affects various healing processes, such as in the following example taken from South Africa.

3.2.2.2 South African Ngoma

Indeed, the South African healing ritual *ngoma* uses singing, dancing and music in order to help people defy bodily or mental disease. Nevertheless, it seems that the musical features of *ngoma* might not even qualify as music from a Western perspective. Janzen claims that Europeans would label *ngoma* “[...] rather as song dance [...]” (ibid. 47). Nevertheless, in the Everyman’s Encyclopedia the following is stated: “Music, although in its modern form the most artificial of the arts, is primarily the most universal and spontaneous. [...] Music and dance probably had a common origin in ritual. They still share the vital element of rhythm” (ibid. 614). Without a doubt music and dance are connected, still Westerners tend to distinguish between these two concepts. At the same time, South Africans do not make such a clear cut distinction as Kivnick postulates. She complements this view by saying that for South

Africans music is “[...] singing, dancing and rhythmic recitation. [...]The people of South Africa...] emphasize social function far more than musical style. Since song, dance and recitation serve a common social purpose, they are all described as music” (ibid. 78). Furthermore, the Western concept of music frequently involves a differentiation of performers and audience, which is not the case in South African culture. Correspondingly, Megill and Demory mention that European and African music mainly differ in terms of technicality and social function. First, African music is frequently polyrhythmic which European music is not and second it is characterized through the participation of a large number of bodies and minds. It seems that African music is a “[...] a collective experience in which everyone [...]has...] the opportunity for self-transcendence through music” (ibid. 2).

In spite of the different conceptions of the term music, *ngoma* epitomizes how music and healing interrelate in traditional South Africa. The only expert on this topic, J.M. Janzen says, that *ngoma*

[...] is a widespread type of ritual in central and southern Africa that entails divination, song-dance, percussive rhythm, counseling and support during a lengthy therapeutic initiation in which the sufferer-novice often develops an in-song-identity [...] (ibid. 46).

Within the frame of his studies Janzen goes into detail on one kind of *ngoma* that is set in 1982 in Guguleto near Capetown. Part of this *ngoma* ritual is the so called *ukunqala*, a phase of the process in which a single person communicates (and later sings about) what is on his or her mind. In other words, the problems that are bothering the respective person are publicly stated, while all the other participants of the musical ritual support the individual by adding rhythmical elements (clapping hands or playing drums) or accompany him or her with other instruments (see Janzen 51-52).

Interestingly enough, it seems to be of utmost importance for a successful healing that the persons at the centre of the ceremony striving for recovery, clearly state (one after the other) what it is that makes them unhappy. Common examples are the death of a beloved family member or oppression under apartheid. Other topics can be nightmares, political violence or stress in finding peace, which regularly make up the contents of the confessions. During the *ngoma* ritual Janzen observes, one person complaining about the working conditions of black people under apartheid in South Africa and another one can hardly articulate what his misery is, because it is

traumatic (see Janzen 52). In consequence, the latter is urged “[...] to come out of his jail, out of himself [...]” (Janzen 54), so that he can be helped by the others participating in the ritual. It is highlighted that opening up is not only helping oneself but also the other sufferers, which is articulated by singing ‘may darkness be replaced by light’ (see Janzen 54).

It is noticed that the role of music in this particular event is a carrier of the communicating spirits that are evoked (see Janzen 54). As can be seen, music is used as a tool that supports what is being sung by the people, what their needs, and problems and also traumas are, but it is also used to give advice to sufferers by underscoring what the healers sing. In addition, the social setting in which *ngoma* occurs has nothing to do with the conditions of a Western concert, where there is a clear distinction between artist and listener. In the discussed ritual every participant interacts with each other in a call-and-response form, while healers and sufferers temporarily come into the spotlight, but are always accompanied and supported by the rest of the group.

Interestingly enough, “[i]nstruments enter the conversation as a further enhancement [...] only after the basic conversation has begun” (Janzen 55). To be more precise, the sung or spoken word comes first to address the problem and then not only but also the instruments give answers and offer solutions. With regards to *ngoma* it is fundamental to notice that the languages of words, bodily expression and dance and music strongly interrelate and interact with each other. Nonetheless, music serves as an indispensable feature that allows *ngoma* to function according to the call-response pattern mentioned before, which is characterized by multi-vocality and also poly-rhythmicity, which finally leads to a feeling of well-being that can be reached only through *ngoma* (see Janzen 55).

Owing to this, insights of communication theories suggest that for sending a message to a receiver, a variety of channels are used and not every aspect of a message can be transported by each and every channel. Bateson infers that

[r]epressed thoughts, social messages too dangerous to speak or act out bluntly, are veiled in other idioms [...]. Particularly the rituals of aggression and healing are known to divert emotions into channels other than explicit language. Thus, music [...] may become necessary for the survival of life in human society (ibid. qut. in Janzen 56).

Janzen advocates Bateson’s claim by citing Nietzsche who writes that

[m]yth [word] shields us from music while at the same time giving music its maximum freedom. In exchange, music endows the tragic myth with a convincing metaphysical significance, which the unsupported word and image could never achieve, and, moreover, assures the spectator of a supreme delight – though the way passes through annihilation and negation, so that he is made to feel that the very womb of things speaks audibly to him (ibid. qut. in Janzen 57).

As a matter of fact, this means that especially music, but also other forms of non-verbal communication, serve as ways to articulate for example traumatic experience that may be unspeakable at a certain point in time. This fact is also true for the described *ngoma* ritual and is only possible because music makes use of the process of metaphorization. Indeed, the medium of music is used to communicate one's traumas to oneself and one's community in order to make sense of all the pain. Owing to this Janzen suggests:

The *ngoma* process reformulates into an image or metaphor the power of the experience of suffering. The songs that individual sufferers compose in their novitiate concretely embody their experience. Metaphorization creates an emotionally charged experience that commands attention in society. If such powerful metaphors of suffering are captured by a peer group, and disseminated to the public, other resources are brought together on behalf of the sufferers. Music becomes the vehicle of metaphor creation [...] (Janzen 57-58).

In an interview with an *ngoma* healer whose name is not mentioned Janzen reports about the healer saying that no matter if evil or good spirits, they are talked to through music. If the right music is played, it is possible for the sufferer to let the spirits talk to him. Clearly, certain forms or kinds of music can get one in contact with certain spirits. After having stimulated the spirits with music it is possible to find lyrics for the ceremony, which are set by healer or sufferer. It goes without saying that the lyrics are improvised just like the music and develop out of an interaction between the participants of the *ngoma*. In the interview it is stated that “[i]t is impossible to give lyrics of a particular *ngoma* because there is so much improvisation and variation, so much depends on the individual case. How then does an *ngoma* help a person? The *music enchants the sufferer* so he can express himself better, and reveal the spirit” (Janzen 59). To sum up, music is used to make the sufferers talk, it helps to defy bad spirits and to find words for what torments one.

3.3 Music and Culture

Music [...] fulfills the overall functions of asserting cultural unity and assisting in social integration (Kivnick 95).

One of the most striking features of African life [...] is [...] the importance given to music and dance [...] (Southern 4).

Music exists in a large variety of forms. Different styles and genres consisting of particular features develop every day and are amalgamated with each other continually. Respectively, culture strongly influences how music sounds, how it is performed and which roles it actually plays in a society. This means that all human beings are affected by music in culturally specific ways due to the symbols and hidden cultural messages used. At the same time music is characterized by a set of universal features. Pavlicevic writes that

[t]he phenomenon of music is universal in the sense that music exists in all cultures. Moreover, some would say that all world musics have features in common that transcend culture specificity: at very least, all world musics have beat, melody and most use instruments [...] (ibid. 34).

Hence, music exists in every culture in specific forms, but its basics are always extremely similar to each other. Still, any kind of group can be distinguished from another in terms of its music. The members of a cultural group interact with music in a way the group agrees on and also the questions of what roles music plays in the target culture is set for the 'in-groups' to guarantee cohesion. Pavlicevic asserts that "[i]n some instances, we could say that a particular music typifies or defines a group or subculture, and is a powerful uniting influence" (ibid. 35). As a result, music must be a useful tool to attain identity. A good example of this would be reggae music and the Rastafarian culture or flamenco music and Spanish culture (see Pavlicevic 35). Moreover, music is perceived slightly different from culture to culture. Pavlicevic complements this view and shares the following observation:

For example, I once heard a group of [...] drummers playing in downtown Johannesburg, and was drawn to the piazza where this was happening. What soon became evident was the cultural differences between people's experience of the music. The Africans seemed to go on their daily business, hawking, talking, walking past, almost as though the music were not occurring. Some occasionally joined the drummers and the dancers for a short burst and would then leave and continue on their daily business. In

contrast, the non-Africans sat and listened to the music, mostly in silence, as though it were a concert performance. For some people, music was part of the day and you simply went about your business, whereas for others it was a separate event (ibid. 35).

This singular experience demonstrates a well known fact, namely that for African people a musical happening is a frequently occurring event and furthermore there is no division of performer and listener. It would be odd for them to silently listen to a musical performance without joining in, which is common practice in the Western world.

In fact, music is shaped by culture. Therefore, it can only be fully decoded by cultural natives or experts, while others are just able to interact with music that is similar to what they consider music. Accordingly, it is a huge difference if someone listens to or creates music of his or her people or if you interpret it coming from a another cultural background. It goes without saying that the effects music has on human beings are influenced by culture, while there is the universal phenomenon of understanding basic musical form, rhythm and melody. The human mind generally looks for reoccurring patterns to make sense of the world. John Blacking proposes that there are 'cognitive universals in each and every one of us. Accordingly, music can function inter-culturally (see Pavlicevic 40). As a consequence, highly culture-specific tunes may not have a helpful influence on a person with a different cultural background. If certain universal or particular aspects can not be found in a musical piece, then the human mind cannot make sense of it. Accordingly, music that for example intends to support a person in coming to terms with the past must be meaningful to the traumatized in one way or the other. Similarly, music that intends to express dissatisfaction or is used to protest must incorporate culturally specific aspects. To bring it to the point, "[...]cultural memory, obviously a subjective concept, seems to be connected with cultural forms – in the present case, music, where the "memory" drives the music and the music drives memory" (Floyd qut. in Ramsey 1), which proves to be of unquestionable importance.

3.4 Music and Identity

[...B]lack people speak in many ways, and music is one of them (Kivnick 315).

Following the account on music and culture, it must be said that music can be used to define exactly who you are, which means every facet of your self. Clearly, this is extremely crucial if one's identity is disrupted by trauma. Under 'normal' circumstances an individual knows who he or she is and how to interact appropriately with the environment, but these capabilities can be restrained. Van der Merwe and Gobodo-Madikizela claim:

Trauma is loss of control, a loss of understanding, a loss of *identity* – we wonder why we did not act in an appropriate way, a feeling of “that wasn't me”. Trauma has profound aftereffects: in our personal relationships and in specific situations, we respond in ways that we ourselves often do not understand. We do not realize how much our responses are affected by the unarticulated experience of trauma [emphasis added] (ibid. 26-27).

No matter if self-identity or collective identity is threatened, music influences both fundamentally, as it is besides language the main communicative instance of South Africans (see Elschek 3). To focus on national identity and its preservation, the reproduction of traditional music must not be relinquished. As a consequence, musical styles and the instruments on which they are performed or the ways in which they are sung, make up an inherent part of a nation's identity. Shape and form of the instruments, their function and playing mode and national repertory obtain identity (see Elschek 4). Furthermore, musicologists “[...] understand identity as a complex of style phenomena in music, connected with cultural, social, ethnic, and national forms of expression” (Elschek 8). Eventually, it is demonstrated that music and identity are irrevocably intertwined. At the same time, singing and dancing also functions as a kind of ‘identity saver’ similar to instrumental music, which is complemented by Elschek who mentions that music has an extremely wide range of expressing identity (see ibid. 11). As a matter of fact music is considerably similar to language and by using “[...] melodic structures, rhythm, metric structure, harmony, tempo, sound production and performance, considerable specific musical languages of its own [...]” (Elschek 11) can develop.

Without a doubt, music, song and dance are powerful tools to establish and attain identity. Obviously, it suffices to take a look at the history of Jazz, Blues or other African music. Elschek adds that

[i]n the long run of centuries in all societies, at different events, and struggles, served music as a powerful means for keeping their own identity, to defend it against foreign influences, domination and cultural superiority. It was a shield against assimilation, slavery, fighting with music for their ethnic and national emancipation (ibid 16).

Bennet compliments this view and appends that music is a key resource in identity preservation by saying that “[...] music plays an important role in the narrativization of place, that is, in the way in which people define their relationship to local, everyday surroundings” (ibid. 2). Music can also be used to protect your identity abroad by connecting “[...] locally acquired experiences with commonly shared memories and/or collectively held views, opinions and images relating to traditional culture, heritage and ultimately, a shared point of origin” (Bennett 4). At the same time music defies the colonization of identity. In the case of South Africa for example the historical facts clearly demonstrate why music is of such fundamentality to the people there. After severe traumatization of various kinds, it is music that helps the country's inhabitants to redefine their identity. During colonialism and apartheid it is music that expresses the refusal of foreign cultural influence. As a consequence, music has an undeniable status in the minds of South Africans; indeed it is even life-saving.

3.4.1 Song and Music in South Africa

3.4.1.1 The Significance of Song and Music in South Africa

In traditional societies of South Africa, long before the white man came from across the seas and disturbed every known aspect of culture, music was a way of life: a way of life in that it informed a people's culture and was, for Africans, what schools and educational institutions are to Western society today. And it did not even stop there. On the weekends, at least on days when people were home relaxing, it was used for entertainment. In the workfields and in situations of war it provided the rhythm that inspired people to go on. Music music music. Wherever one went there was music. Funeral dirges, wedding songs, ritual chants, work songs, war songs, children's songs, songs that were used to call the rain in times of drought, fertility songs, songs that taught children their tradition. The list was endless (Ngema and Ndlovu xi).

Music and song have been and are omnipresent in South African society. As Ngema and Ndlovu observe, music fulfills a large variety of social functions in almost every aspect of life from the cradle to the grave. In fact, music is the cultural tool to make sense of the world. Hence, it is not surprising that during apartheid the nationalist party quickly realizes and acknowledges the importance of music to South Africans. As a consequence, they introduce acts of censorship in order to banish the political use of music and make sure that the second most important tool for communication besides language can not be used against them and their future plans for the country. Still, such a highly valued cultural artifact, which is undoubtedly part of everyday life in South Africa, can not be silenced by an authoritarian government; in other words “[...] you cannot keep a good song down” (Ngema and Ndlovu xii).

Despite the governmental pressure South Africans continue to make music, sing and dance. Still, children sing on their long journeys from the townships to school, workers sing on their crowded buses to work and whole communities meet to sing together about poverty, injustice and trauma. They might hide the real messages of the songs between or beyond the lines, nevertheless problems and traumatic aftermath are repeatedly occurring themes. Due to the fact that many cultural practices of the black population are forbidden during the regime of the national party, the introduction of Christianity turns out to be an accepted way to express oneself. Especially, church music is a ‘spiritual vehicle’ as Ngema and Ndlovu put it and emphasize that “[...] the Africans changed the sound of church music and made it their own (ibid. xii). The church, similar as in the United States of America, becomes a place in which African and Western traditions are amalgamated, particularly in terms of music, in order to redefine a ruptured identity. Finding who one is at the moment and where one belongs to; this knowledge is for a large part gained through music in South Africa. To put it differently, music is used to overcome the traumatic experiences caused by colonizers and nationalists.

During political oppression black South Africans’ only chance to express political and social dissatisfaction, their hopes and wishes for the future and their feelings of helplessness and powerlessness is song and music. In order to defy threats to identity, culture and self, music is their only rather benign way to escape and refute a despicable system. There is no doubt that music is of fundamental significance to South Africans, especially with regards to the encounter of traumatic experience. This must be accepted and realized to fully comprehend the roles that music plays in

South African culture and the South African novel, as Ngema and Ndlovu point out that “[...] whenever there is an occasion to celebrate or to mourn, you can rest assured that South Africa will always sing” (Ngema and Ndlovu xv).

3.4.1.2. Song in South Africa

Song is a form of communication that only works in conjunction with music. It helps to express trauma, but at the same time it serves a variety of other purposes. Unquestionably, singing and making music in South Africa is more than just lyrics, tones and rhythm. It can not be denied that it stands for something more than that. All South African troubles are dealt with in songs. In deed, singing is a fundamental part of life. Kivnick says that as “[a]n inextricable part of life, black music in South Africa clearly reflects the social foundation of that life (ibid. 8). Similar to what Ngema and Ndlovu state song is the supportive device of South African culture. In church, when somebody marries, at a funeral, when being with friends and at family gatherings everybody sings. Even when you are on your own and think of problems and worries, one suddenly starts to sing, in order to cope (see Kivnick 9-11). Singing is so ordinary to the majority of the South African people that is often not even notice.;It is just part of a way of communal living. Furthermore, singing is the people's second language in South Africa; its function can be compared to the use of language in Western societies. It is a further way of communication that can hardly be understood by cultures that do not use song in a similar way. Kivnick goes even further and claims that “[...] singing is a way of expressing everything and sharing anything (ibid. 11). Accordingly, neither South Africans nor the contemporary South African novel can be fully understood without understanding and valuing the indispensability of song.

Moreover, song is used to protest. As for example the white superiority takes away most of the land of black South Africans and marginalizes them during apartheid and the colonial era, musical ways of protest are developed. Lines such as “We protest for our land. That was taken by us from the wolves” (see Kivnick 67) appear more and more frequently in resistance music. This also implies that songs function within a social context in the majority of cases. They express solidarity, accompany every social act that takes place from the birth of a child to the death of an elder. Kivnick says that when South Africans sing, then they sing altogether (see ibid. 77). So song and music give opportunity to share an identity and express unity or opposition.

Kivnick repeatedly put emphasis on this unifying effect or rather this cohesive power that music has on South Africans.

It seems that songs in South Africa are used to fulfill a large variety of functions, but the motif of protest is almost omnipresent. There is for instance the song 'iLand Act' written by R.T. Caluza that complains about the fact that the white people take away the black people's land. In fact, only 7 per cent of the land in South Africa remains in black possession due to the Land Act. No wonder that 'iLand Act' used to be anthem of the South African Native National Congress. An even more culturally important South African song is 'Nkosi Sikelel'i Africa', which again is at least partly a protest song. Written by Enoch Sontonga in 1897, it is "[...] the recognized anthem of black South Africa at large" (Kivnick 325). In fact, under apartheid it is the anthem of the ANC (African national Congress) and its lyrics (translated into English) are the following:

Lord, bless Africa
May her horn rise high up
Hear Thou our prayers And bless us.
Descend, O Spirit,
Descend, O Holy Spirit.

(http://en.wikipedia.org/wiki/Nkosi_Sikelel'_iAfrika#Words_and_translation
28.04.2011)

While longing for a blessed South Africa that develops its beauties and defies its enemies, a strong nuance of protest can not be denied. Like in many other not so prominent songs the incorporation of the concept of protest into song is the only tool for South Africans to express their pain and frustration caused by a white oppressor. Furthermore, song gives people "[...] from different backgrounds an opportunity to work together around common interests, toward common goals" (Kivnick 277), so it is not a surprise that the members of the ANC use a song to express their unison and their resistance.

3.4.1.3. Song and Music in the Townships

One of the reasons why song and music are repeatedly used to protest is, for example, the living conditions in the townships near the bigger cities of South Africa. Dissimilar to the housing situation of many white South Africans, townships basically consist of tiny matchbox houses in poor condition that are cramped one after the

other into small areas far away from 'white' places. Living in a township normally means that there is neither plumbing nor electricity. Seeing that living in a township must be unbelievably hard, it is not a great surprise that song and music are used to protest against this life. But what kinds of songs and music are used to comment on social and political problems and injustices in the townships? What styles does this musical scream for help mix?

In South Africa most traditional music that is practiced by indigenous people is a clear cut 'no' to westernization. Kivnick claims that traditional music is a rural idiom and refutes any 'white' and therefore urban modification (see ibd. 225). Good examples of this would be *makwaya*, *mbube*, or *isicathamiya*. In fact all three kinds of music are used to protect black South Africans from being influenced by western culture, as for instance working in white dominated places necessarily means exposure to the enemy's influence. Nevertheless, urban forms of black music also develop in which the culture clash between South African customs and rituals and western influence is highlighted. A good example of the more urbanized variant of township music would be *mbaqanga*. Internationally recognized and rather popular, *mbaqanga* is also referred to as the so called township-jive. For the most part, it is instrumental music, but vocals are incorporated into the music as well. No matter if described as rather rural or urban music (despite the cultural significance of region), all these types of music are used to mourn and to disobey. Kivnick adds that "[c]ommunity social life and culture are far more than diversions from the daily struggle to survive; for these people they are essential to survival itself" (Kivnick 226), which means that it is not imaginable to take music away from black South Africans without seriously harming or rather traumatizing them.

In the 1920's a synthesis of a great diversity of musics comes into play in a vast majority of black South African communities that struggle with the differences between their traditions and the urban and western surroundings. This form of new music, which is called *marabi*, contains vocal and instrumental elements, secular and religious aspects and African and Western influences (see Kivnick 227). As a matter of fact, this emerging genre that blends so many styles and cultures quickly turns out to fulfill the purpose of wild party music. Kivnick mentions that

[t]he music conveys a sense of perpetual motion, due largely to the near-endless repetition of identifiable segments, patterned after the repeating strophes of traditional part singing. *Marabi* parties were boisterously

unrestrained, highly sexualized, and, in time, frequented by violent locations gangs. The middle class regarded the whole genre as misguided westernization. They felt that it incorporated the worst of both Europe and Africa, and that with it the proletarians were threatening the “civilization” the elite had tried so hard to cultivate (Kivnick 227).

Marabi is as many new musical styles or genres a blend of already existing forms of music. In fact, it comprises African traditional singing, brass music, European hymnody, Dixieland, ragtime and Jazz (see Kivnick 228), but even more important than how this music is structured or where it is performed, is its purpose. Without a doubt *marabi* is a “[...] vehicle for developing a self-concept that would allow unschooled urban blacks to differentiate themselves proudly from their rural countryside, on the one side, and from the educated middle class, on the other” (Kivnick 228). Throughout the years *marabi* becomes more and more important as a cultural artifact and moves into some of the countries concert halls and is considered as the root of music by the Manhattan Brothers, Miriam Makeba, Dollar Brand, Hugh Masekela and Jona Gwangwa.

At the same time street music plays a fundamental role in the development of South African music in the 20th century. Kivnick claims that owing to Coplan “[...] street performance remained a focus of black urban life “(ibid. 228). Especially, Sophiatown is said to be one of the most prominent places of black culture between the 1950’s and 60’s as it is the home of numerous artists and musicians as well as poets and writers. The character of Sophiatown is similar to other townships and can be described as simply traumatizing. Nonetheless, it is the place of birth of *kwela*; a special type of music that has the overall message to go on with live in spite of all the striving. In fact, it is music originally performed on whistles in order to imitate everything from brass to *marabi* to Jazz.

As far as *marabi* is concerned, it is definitely music that expresses crucial elements of identity formation such as values or beliefs, which are signs of protest against the white oppressors. This purpose of South African music becomes even more prominent when *mbaqanga* develops out of *marabi* and *kwela*. With this in mind *mbaqanga* becomes a form of African Jazz, which is unmatched to any other popular music in South Africa at that time in terms of commercial success and popularity. This circumstance leads to an endless exploitation of this genre. At the same time it gives rise to accepted musicians like for example the previously mentioned Miriam Makeba. This multiplicity of acts of identity establishment, defense and preservation

of black South Africans demonstrate not only how music can help to endure and how it motivates to continue any struggle, it also exemplifies one of the saddest but also most common aspects of white oppression. To say it in Kivnick's words:

Like so much of black life and culture in South Africa, *mbaqanga* is intertwined with white manipulation and control, and with black resilience in response. *Mbaqanga* arose as an urban art form, a hybrid of idioms culled from black America, African traditions, European colonialists, and street-inspired ingenuity. It developed at the hands of the white-owned recording industry, meeting the musical specifications of white executives and rewarding black musicians with a financial pittance (ibid. 230).

At this point it must be said that in South Africa music is not just entertainment; one of its most significant purposes is found in the expression of communal co-operation. Kivnick asserts that music “[...] in South Africa emphasizes the coactive process of performing – the group relationships enacted as people call and respond, as parts enter and move around one another, as qualities of tone and and physical movement vary over time (ibid. 267). No matter if it is *marabi*, *mbube*, *makwaya* or another form of musical communication, they function as reflectors of the political and societal situation of this traumatized nation. And not only that, they also seem to have a considerable influence on the negotiation of power relations.

Speaking of the South African music scene before 1994 in general, it must be said that “[...]the ultimate problem, of course, is apartheid, which makes an autonomous, self-supporting, culturally black music world impossible [...]” (Coplan 192). The image of a communal identity of black South Africans expressed via music on such a large scale is too dangerous for the government to let it develop. In fact, “[l]arge numbers of [...] jazzmen were [...] pressured into exile, retirement or an early grave” (Coplan 192). Owing to the pressure of the apartheid government, also Dollar Brand flees to Europe in 1962 and returns to South Africa by 1968. Back again he records *Manneburg* that is highly successful. Its enormous success

[...] was due to its combination of so many forms of South African music into a coherent whole with which listeners of all kinds could identify. The message to the South African music world was clear – an authentic syncretism in tune with the cultural reality of black experience is potentially the most creative and marketable direction that contemporary black music can take. Innovative performers must closely follow the cultural aspirations of their communities if they are to play an important role in African self-definition (Coplan 193).

To focus on the power relations between black and white people and the resulting censorship in South Africa during white oppression, it must be said that “[...] broadcasting and recording industries reinforce the ideology and goals of apartheid [...]” (Coplan 194). Although Jazz, as the music of the oppressed, can not be censored, because it is for the most part instrumental music, it is also not hyped by the media. Moreover, “[t]he state radio Bantu rigorously censors any music referring to explicit sex, the reality of urban African existence, or social and political issues. African censors are employed to expunge any township slang or oblique reference to politics” (Coplan 194). In other words, black South African culture expressed via language, dialect, music, and attitude towards politics is muzzled. Many voices are silenced due to an immense fear of the powers of music. Nevertheless, a large number of South African musicians produce socially and politically important music, which is authentic township music and helps to endure and gives strength to the people who are miserable and suffer from trauma. Some of those songs that are ignored by the white dominated music industry become real anthems of the young black people in the townships and are frequently the only instances that make the oppressed hope and fight for a brighter future. Having said that music is generally speaking the most important form of expression during apartheid, it is not a surprise that it is connected to trauma. Music serves a variety of purposes in South Africa, accordingly the country's novelists use its significance to give detailed descriptions of traumatized characters. Owing to this, music and its societal role in South Africa is fundamental to a number of South African novels, which regularly touch upon trauma and music. One of the most important South African novels that is set long before the fall of apartheid and deals with the importance of music is *To Every Birth its Blood* by Mongane Serote, who incorporates Jazz music into his text to a large extent. The reasons for this move appears to be obvious, still they must be explained in greater detail so that the novel can be interpreted adequately.

4. Music and Trauma in M. Serote's *To Every Birth its Blood*

Whether perpetrators and supporters or victims, that past will never be put behind us until we share some common understanding of the injustices of apartheid. For this we need to listen to each other's stories (Honey qut. in Gagliano 137).

In Mongane Serote's *To Every Birth its Blood*, a literary image of the living conditions of the majority of black South Africans during apartheid on the example of Tsi Molope and other characters is depicted. He describes how it is to live in a township like Alexandra, he highlights the feelings of the people who are constantly mistreated in one way or the other and he deals with themes such as exile, power relations and political violence. Gagiano claims that

Serote shows us how apartheid humiliates its victims with its tentacular, overshadowing hold on their lives. Almost every sentence in this novel carries the imprint of apartheid – whether in references to social realities, physical details or inner feelings. Tsi says at one point: “Everything we could claim immediately left bloodstains on our fingers... Nothing was happening. Everything: a tumor! That was when I realised that South Africa was my home” (ibid. 125-126).

As a consequence, trauma or to be more precise trauma caused by crimes committed in the guise of apartheid are at the center of the novel. Gagiano advocates this view and asserts that the skillfully described living-situation of black South Africans causes trauma. She also highlights that Serote provides a detailed description of the victimization of the novel's protagonists and the inner recess that goes along with it. In addition, Gagiano's claim strengthens the assertion that many characters in the novel are traumatized persons. Especially, Tsi, Yao and John are traumatized characters, as they “[...] are the loners, the losers, the escapists (generally and comparatively speaking) among the novels large cast of characters” (Gagiano 126). Those three are also inactive in a way, as they do not join the movement, which hints at their severe traumatization. In consequence, it is no surprise that the reader follows Tsi Molope's footsteps throughout this trauma novel. Gagiano even refers to him as the most important author figure in the novel:

Another and probably more noticeable “author figure” in the work is, naturally, Tsi Molope, whose thought is the chief filtering consciousness of this novel – obviously so throughout the whole first part [...] and also when he is brought back by the author to conclude the novel as re-evaluator of its events [...]. Tsi, too, can be paralleled with Serote – in the account of his parentage [...] - because of his gangster boyhood and early adult life in Alexandra and his years schooling in Lesotho, in his drinking problem and in his eventual escape to Botswana. As the chief *witness* in the novel he “enacts” what the novel as a whole does: to describe what apartheid feels like to its main victims: “Does it not feel like mud, mud we have to wade through, mud we have to sink into? What are we going to do? ... Everything had become so futile. There was nothing I envied or liked about

my father or mother. They seem trapped in a painful terrible knowledge. I feared for the children ... What was going to happen? Torn streets. Smell. Dongas. Dirty water in street ... Township. Alex. What is this mess? Our home. Our country. Our world [...]" (Gagiano 127-128).

Owing to Tsi's description of what life means for black people in South Africa at that time, it can not be denied that he is only one out of many sufferers. Beyond, it seems that Serote himself tries to overcome his own traumata with the help of Tsi. In fact, he is in solitary confinement when he is young and is tortured by the police. In an interview, he mentions that the experience of "very severe pain [...] changes your life completely [...]" (ibid. qut. in Gagiano 128). Accordingly, Tsi Molope is undoubtedly a traumatized and shattered person, although he is not haunted by nightmares or flashbacks. A person surely can be traumatized without being affected by such severe aftermath. This view is advocated by Gagiano who claims that

Tsi comes to the reader as someone irreparably damaged by apartheid. His dislocated wonderings constitute the novels main metaphor for what this system does to black South Africans: making them physically homeless in the land of their birth. Homelessness is the central metaphor of his novel [...]. Tsi represents his dislocated, disillusioned, harmed society (ibid. 129).

Apartheid causes homelessness and homelessness causes trauma. Accordingly, it is clear that one wants to overcome and one has to fight trauma and the negative effects it has on one's life. In the case of Tsi, he chooses music to be his healer, in particular Jazz music. The significance of Jazz in the novel is omnipresent in its first part. But how does the music actually help Tsi? Does he use music to relax or to express resistance? And why exactly is it Jazz music he listens to and not classical music or any other genre? In order to fully comprehend what the roles of music are in the novel, one has to examine the significance of Jazz in general beforehand.

4.1 The Significance of Jazz Music

In fact, Jazz develops out of Blues, Cakewalk Dance, Brass-Band and Ragtime music. At the same time, it is trauma and the need to mourn that influence the shape of Jazz to a large extent. Furthermore, Jazz can be understood as music of collective experience, because it relies heavily on 'on-stage improvisation'. To put it differently, the music is influenced by musicians and audiences who gather at jam sessions in order to either leave behind a traumatic reality or to overcome trauma and haunting

memories. On the contrary, Southern claims that Jazz “[...] like the blues, emphasizes individualism. The performer is at the same time the composer, shaping the music into style and form. A traditional melody or harmonic framework may serve as the takeoff point for improvisation, but it is the personality of the player and the way he or she improvises that produces the music” (ibid. 367-368). Either way, groups of people use Jazz to forget their daily troubles. Therefore, it can not be denied that Jazz is socially motivated music. In short, its genesis is characterized by slavery, culture clash and assimilation. Hence, it is one of the most commonly used forms of communication to deal with trauma within the African diaspora and the African world too. In fact, particularly slaves are traumatized persons, as they are deprived of their home country and culture. While being denied one's vital cultural practices, they also have to adjust their ways of living to those of their self-proclaimed masters. Such experience is undoubtedly traumatic and the reaction of many traumatized persons in the US is to make music, to be more precise to make Jazz music.

The 'black invention' of Jazz music is soon shaped by white musicians and producers in terms of form, representation and clearly commercialization, which shows that the history of this genre of music is a history of racial discrimination and the black resistance against it. Only many years after the first Jazz bands gig regularly in New Orleans, the real black Jazz becomes popular as Bebop music due to the achievements of musicians like Charlie Parker, Thelonious Monk, Dizzy Gillespie and many others. Parallel to the socio-historical events in the US, Jazz develops and becomes more and more complex and faster until it transforms into free Jazz, which is an expression of the freedom and the equality that black people as a whole long for. A good example of this would be the record 'Fables of Fabus' by Charles Mingus who comments on the racist Governor of Arkansas Orval Fabus. In fact, during the times of the civil rights movement a large number of Jazz records are devoted to real-life incidents of racial injustice.

In consequence, most forms of Jazz are overtly linked to the fight for freedom and the end of oppression of black people all over the globe. Therefore, when looking at its development, one can observe an immanent increase in the incorporation of traditional African elements in its songs. By doing so, it questions the current situation of black people and functions as an important cultural tool to express, attain and define identity. This function is epitomized most adequately by Free Jazz and its recollection of traditional African music. In spite of the fact that many Jazz critics

claim that there is no political connotation to Free Jazz on a surface level, G.P. Ramsey is of the opinion that Jazz, like Blues music and related genres, have to be classified under the term 'race music'. To him, it is clear that for instance Jazz pieces serve as “[...] discourses and signifying practices at specific historical moments [...]” (Ramsey 3). Eventually, it would be interesting to find what historical, social and cultural developments cause its development and how they do relate to the role of Jazz in *To Every Birth Its Blood*.

As mentioned earlier, everything starts with the establishment of slavery and slave trade. In fact, Jazz is pure syncretism of African and American music during slavery; so to say music that refutes any exclusion. Congo Square dance, traditional African work songs for the most part, but undoubtedly also Western concepts of music intermingle. However, Ted Gioia writes that the African elements are the most influential in Jazz:

Forcibly taken away from their homeland, deprived from their freedom, and torn from the social fabric that had given structure to their lives, these transplanted Americans clung with even greater fervor to those elements of their culture that they could carry with them from Africa. Music and folk tales were among the most resilient of these. Even after family, home, and possessions were taken away, they remained (ibid. 7).

Not commenting further on the issue raised above, it is clear that Africans brought to America are severely traumatized and many try to cope with this via music. Results of these coping processes are first of all the Blues, which mostly consists of lyrics that deal with every-day struggles and their possible solutions and second of all Jazz, which for the most part deals with trauma through instrumental improvisation. Also Hamm (in his chapter on the beginnings of Jazz) advocates the latter claim by saying that

Africans were brought to the United States in large numbers only after the indigenous population, the American Indians, had been subdued and a plantation economy had been established. Black Americans were slaves in an alien country [...] (Hamm 11).

Without a doubt, slavery can be seen as the socio-historical starting point of Jazz music. The music of African slaves is taken with them to a new continent, where various forms of music develop and are used to mourn and to communicate anger and dissatisfaction. Later in time, the new music, which is without a doubt music of

the oppressed, makes its way to South Africa and again becomes a politically significant tool of expression. Southern justifies this claim by saying that even slave-song repertoires develop, which proves that music helps to endure, to resist and also to overcome no matter at which country you look (see ibd. 21). Claiming that black South Africans can be seen as slaves in their own country, Southern's assertion holds true.

In addition, it must be mentioned that also the slave traders notice how musical some slaves are and how important music is to them. In the case of, for example, South Africa the price for a single slave varies depending on his or her musical ability. For instance, the Khoikhoi are “[...] gifted players with an established musical culture. Slaves with musical talent commanded a high price, and the seventeenth-century governor of the Cape [...even...] kept a slave orchestra (Ansell 12). Consequently, it is also plausible that the white music scene is influenced by African culture. One of the most prominent outcomes of the mix between the cultures is Minstrel music. Due to its racist attitude, it becomes very popular in the USA starting in the 1830's. A Minstrel show consists of a white performer who paints his face black and imitates the life of the blacks as he or she depicts it with all known stereotypes and cliches. African language and dance are ridiculed. In spite of Minstrel's racist attitude, Blacks soon start to minstrel, just because they want to make music and to perform on a professional level. Consequently, Minstrel becomes very influential of Jazz and is another good example of the important role that the concept of race plays in Jazz music.

4.2 Jazz and South Africa

[M]usic from the townships / a man expresses / through a horn / Songs of people / who have suffered / far too long / music painfully expelled / At a burial / and joyfully noted / in children's laughter / ... / a man's horn / whose music is / from poisoned wells (Matthews qut. in Ansell 180).

Speaking of the significance of Jazz for other parts of the world than the US, it has to be mentioned that its (although in a different form due to white mediation) import to South Africa is of particular interest. Already starting with the 19th century Minstrel songs, first arcane forms of Jazz make their way to the country, at least owing to Ansell who claims that the most significant “[...] imported musics for the development of South African Jazz was the minstrel music of America (ibd. 13). Although, it is for

the most part colonizers who listen to Minstrel, it must be considered as the first cultural exchange in terms of Jazz between the United States and South Africa. Hamm claims that “[f]or more than a century American popular music, especially those genres derived from Afro-American styles, was imported into South Africa, influencing the music of that country” (ibid. 2).

At the beginning of this musical export and the resulting exchange between the U.S.A. and South Africa, Swing and Jazz is only known through the white controlled media of the time. Consequently, it is not surprising that the first Jazz records that make their way to South Africa are not authentic. Most Jazz can only be listened to on phonograph records containing white Jazz bands' records, who themselves only copy the real Jazz performed by black musicians. Due to the fact that white people own the record companies in both countries and normally only Whites have the money to buy records, South Africa does not know what Jazz really is at the beginning of this cultural journey. Certainly small record companies make it possible that some original Jazz is imported into South Africa, but this only works out to a marginal extent.

Later, when the availability of authentic Jazz is not a problem anymore the cultural exchange between African Americans and black South Africans helps the oppressed people to feel proud of their skin color and develop a positive image of their heritage. As a consequence, especially American Jazz is the type of music that helps South Africans to define their basis of resistance; namely an identity and a self that is of crucial importance when a group of people has any ambitions to cause change in their country. Hamm quotes Coplan who says that due to

[...] similarities in the socio-historical experience of black Americans and South Africans, including rapid urbanisation and industrialisation, and racial oppression, similarities in the kinds of musical resources available to both peoples in their urban areas, and in the basic African principles of composition and performance, African American music served as a model for black South African urban cultural adaptation, identity and resistance (ibid. qut. in Hamm 14-15).

In other words, the imported Jazz music from the enslaved African-American brothers and sisters is the starting point for the establishment of an identity that makes it possible for South Africans to fight against the 'white devils'. Without a doubt, it is music that has this unifying effect and motivates South Africans to copy what their African American counterparts do, which means to unite against the unjust white

dominance. In fact, many South Africans only start to feel strong enough to fight their government due to the political, cultural and, not to forget, the musical accomplishments of the African Americans of that time.

As the African Americans and their music serve as a respected role model, resistance in South Africa grows in form of the South African Native National Congress (later African National Congress). Nevertheless, there is one fundamental difference between the United States of America and South Africa, namely that segregation is illegal in the US, but legal owing to the South African constitution. In 1948 the National Party establishes as the political leading force in South Africa and provokes and torments the black population with acts such as the Mixed Marriages Act, the Population Registration Act or the Group Areas Act. Throughout this period, African American Jazz is what gives strength to South Africans. Indeed, this music directly says "I'm black and I'm proud of it!" and in particular this cultural message is the most motivating statement in the struggle of the oppressed at that time. To be more precise, it is the "[...] identification of black South Africans with Afro-American political struggles and music" (Hamm 19) that supports the development of a strong South African resistance.

In this context and because it also plays a minor role in Serote's novel, Soul music should be discussed briefly. In fact, Soul music is said to be the first real black music, because its whole production is not in any way controlled by white people. Actually, for the first time, tunes written by black artists are not changed by white musicians. Therefore, Soul is often referred to as the African music of the African Americans. Hamm puts it in different words and describes Soul as the "[...] first Afro-American popular style to enjoy wide dissemination [...] without undergoing stylistic transformation at the hands of white arrangers, producers and entrepreneurs" (ibid. 26). Furthermore, Soul music is the first kind of black music that depicts a totally positive image of Blacks. Accordingly, it is no great surprise that its sub-genre 'Soul-Jazz' is a great success in the townships. Steve Montjane writes about the new phenomenon of Soul-Jazz in the late 1960's and tells his readership that

[s]oul jazz has everything: Blues, pop, rock 'n' roll, lyrics of stirring beauty, philosophy, happiness and dismal sadness, caring and not caring – the lot. Highly sophisticated American techniques, polished English lyrics, but filling us with pride, it is credited with the free, uninhibited emotional content of African music. This is music of Africa which was carried to America during the slave trade and plantations, and is now emancipated to

return to Africa still fresh as a breeze, with a heavy rhythm beat – but now sophisticated (ibid. qut. in Hamm 27).

After the introduction of Soul in South Africa it increasingly becomes popular. Hamm says that “[s]oul is king in South Africa [...]” (ibid. 28), which is illustrated by the circumstance that nearly every black household listens to Soul music on the radio and so the identification of black South Africans with the culture of African-Americans reaches its peak during the Soul period. The nationalist government is aware of the powers that music has. Out of fear it even denies black Americans to perform in South Africa and also founds Radio Bantu to draw the black South African's attention away from Jazz and Soul music to the modified unpolitical forms of music played on the controlled channel. But Jazz and Soul help black South Africans to feel proud of their heritage and to leave behind past traumata. To make it perfectly clear, in the first years of oppression in South Africa the most pressing reason why people do not fight back is that they are paralyzed. To be more precise, traumatized, as many black people feel culturally inferior in comparison to their white dominators. Hamm even speaks of inferiority complexes and advocates the view that “[...] soul music asserted in practice what the Black Consciousness Movement proposed in theory – that black people had a culture as good as, or better than, that of white [...people...], and that this culture should be cultivated with pride (ibid. 32).

Returning to Jazz in South Africa, it is obvious that this music is not just ordinary entertainment. It is more than that in many ways. Jazz is on the one hand an escapist tool, but on the other hand it is also a mirror to South Africa that critically reflects the political situation of the country. When living under the rule of an authorial regime, it is not surprising that music, as the main cultural artifact in South Africa, is vital to the oppressed. Owing to this, various international musicians decide not to play any concerts in South Africa until apartheid is abolished. This is a kind of cultural boycott that intends to support the development of an independent black South African music scene free of white oppression. To be more precise, if only South African musicians are available to entertain the masses, then white managers have to book them. Throughout this period, Jazz bands mix traditional South African music with American Jazz. Good examples of bands that produce such sounds are Amampondo or The Geniuses who comment on their music as follows:

We were talking about and expressing what was going on around us. We were breaking free from our chains, and we were filled with anger. We wanted to turn a negative situation into a positive situation; sometimes we could do it with love, sometimes with hate. The things that people couldn't take was the ugly side. A lot of the band's energy and what we had to say was ugly, because we were living in ugly times. ...Other times we would look at the situation and try to show a beautiful, a more sensitive side of how we were feeling. We had those kinds of gigs, too. We even had some ballads, we were influenced by Kippie Moeketsi and Abdullah Ibrahim and that was in our music – that was the soul of our music. At the same time, there was all that anger shouting out (Herman qut. in Ansell 185).

In other words, music is used to complain. It refers to the daily inhumanities and injustices in South Africa and helps to come to terms with a traumatic reality. Similarly, the group Bayete writes a song named 'Hypocrite', which comments on the feared police cars loaded with racists in uniforms wearing guns, who regularly torment the townships. Another frequently occurring motif that South African Jazz musicians deal with in their music is the train. Some of the earliest Jazz songs deal with the so called freedom train, a train that would save the oppressed. Another train, or rather the particular sound it makes, is of special importance to South African Jazz music. What is referred to as the steam train appears for instance in *To Every Birth its Blood* when Tsi speaks of his journeys to Alexandra. In general, this is an image of injustice in the black South African minds as Ansell points out:

It was a steam train that brought many of the migrant workers to Johannesburg: as Hugh Masekela sings it, to the 'filthy, funky hostels'. It was the steam train that had made large-scale extractive industry economically viable in a place like Johannesburg, far from the sea, and created tough navvying jobs in its construction. It had been the need for rail lines that had provided the occasion for land grabs and conflict between imperial powers in South Africa before the Anglo-Boer War, and rail lines that had determined some new military tactics during it (ibid. 19).

David Copland similarly comments on the importance of the train in Jazz by saying that it is the metaphor for the almost endless struggles of slaves per se. It is like a never ending story of trauma; an image of abuse and frustration. This steady pulse, the mechanical rhythm, the steam that vanishes into the air, all these associations are reminiscent of what black people have to endure for many decades. Owing to this, Ansell postulates that all South African Jazz bands of the apartheid era have one thing in common, namely that they "[...] combine [...] social themes and a musical language [...]" (ibid. 187).

One of many other facts that mirrors the fundamental role Jazz plays in the South African struggle for freedom, is the establishment of the United Democratic Front and the music that is used to support its messages. In the 1980's the UDF calls for disobedience and resistance. Images, words and music always accompany the UDF's activities. In terms of music the African Jazz Pioneers are maybe the most prominent example of musicians who support this organization. They play the already mentioned *marabi* music in a new way, because it has a "[...] cross-generational appeal and it [...recalls...] the struggles for rights of suburbs like Sophiatown" (Ansell 189). In an interview with J. Cook it is stated that this form of music epitomizes the South African identity. It expresses with tones and melody what South Africa is (see Ansell 189). Accordingly, Jazz must be more than just music to Tsi Molope too. As a matter of fact, it functions as life-saver, empathic listener and motivator all in one. But not only that proves to be true as the text reveals more and more concrete and precise insights concerning the relationship of the traumatized Tsi and Jazz music.

4.3 Music in the Novel

Jazz music carries so much meaning and is the genre that is maybe of most political and social significance in South Africa. Thus, it is no surprise that Mongane Serote makes use of it in his novel *To Every Birth its Blood*. In fact, right at the beginning of the novel, to be more precise on page three, Tsi Molope and his wife Lilly enter their shack in Alexandra and listen to Jazz celebrity Nina Simone. Both seem to be in a relaxed mood and enjoy the music and its lyrics saying that although there are so many people, every single one of them is on his or her own. Which apparently sounds better in Simone's words who sings that there are "[...]treets full of people all alone [...]" (Serote 3). Within the context in which the novel is set, this line may allude to the overall situation of black South Africans in Alexandra, which stands for the living conditions of the majority of black South Africans under the regime of the Nationalist Party. In other words, the only person that really cares for you is yourself. Unfortunately, there is nobody that is interested in helping you out of your misery, because the others already have their own. Sadly, this truth applies to Tsi and Lilly too. Still, Simone's voice and music have a soothing effect on them, because it reveals that they are at least not the only sufferers. However, as they start talking about all the hopelessness, horror and the injustices they have to face on a daily

basis, their words ruin the short moment of delight that music causes them to feel. When Tsi wonders what would happen to Lilly if he was gone, she says she would be alright, but he can not believe her. Throughout the novel, the reader finds out that Tsi drowns his fears in alcohol and music until he flees and goes into exile (leaving his beloved wife behind). One of his answers to delay and forget the pain while also trying to deal with his existential worries is music:

I put on a record. The guitar started screaming, the humming voice, like the ocean, vast, troubled in its calm, came in 'Be on my side I will be on your side, Baby'. I thought wow, Buddy Miles, what is going to happen now, what are we going to do? 'I shot my Baby'. (Serote 5).

Definitely, Tsi is in a dilemma. He does not know what to do right in the middle of this turmoil. Only music gives him real strength and helps him to believe that something will change. But most importantly, music delays thinking and opens up new perspectives and insights regarding his life. The tunes he listens to almost seem to give him advice at times, while those functions just named before have to be considered as only a few of the total roles that Jazz plays in Tsi's life.

In fact, Tsi uses music as a language as well. It is hardly possible to express what worries him through words. Consequently, music provides him with more proper layers of expression when intending to cope. And as the world he lives in is undoubtedly of traumatic quality, he uses music to digest, to escape and to overcome the South African reality. As the novel suggests, Jazz has above its political significance also a communicative function. In fact, Tsi claims the following:

I have always tried to talk to my Baby with music. So, I thought, Ausi Miriam has her way about this. I pushed the button to reject. Flipped the record and put on 'Woza'. And Miriam's voice and Hugh's trumpet took over the house. [...] Hugh's trumpet and Miriam's voice held each other as if they were fire and wind, ready to drown everything around them. I wondered where Hugh was, where Miriam was, when would they come back home. I thought, both of them know Alexandra so well. I began to put my shoes on. I was also thinking how I was going to put it to my Baby. My Baby, my feather has broken, I can't fly, I want to hide? No, my Baby, I will be back. No. What was I going to say? (Serote 5-6).

After highlighting the communicative role that music plays in Tsi's life, the reader soon finds that there is even more to the songs Tsi listens to. Knowing that music touches him, that it talks to him and to others and that it helps him to forget, the

political significance of Jazz music appears to be most fundamental to the novel. At this point it must be said that the Jazz musicians Hugh Masekela and Miriam Makeba are in exile, mainly because they know what black South African life looks like in their home country. It is like a continual torture and so Hugh and Miriam comment on it musically from the outside, while also knowing all about the inside. They send hope and power to their people and sometimes give advice as well. In spite of this support, Tsi's life takes place in the center of the horror and the traumata it causes. Just like Hugh and Miriam he wants to flee, but he can not find the right words to tell Lilly, while the reader does not know if the musical message he sends really reaches her. However, up to this point Serote demonstrates that Jazz music is loaded with political meaning and thoughts of revolution, while it also gives power and hope to its listeners.

Subsequently, when the author informs the reader about 'The Every-Day' in Alexandra (e.g. death and crime), he makes Tsi reflect on the silence that death entails. Crossing the graveyard after hours of drinking in the shebeen Tsi realizes that it is crowded above and underneath the earth. Trauma caused by the death of a beloved one is nothing rare in Alexandra. Still, there is something that he likes about death's silence; about the fact that the dead finally managed to escape this life of pain and misery:

The silence here is graceful. The silence sounds like the song of the birds, of the trees, of the wind; something about the silence of this place suggests, makes one suspect that God, or maybe the dead, are looking at one, listening to one, just about to do it – but they never do. (Serote 10-11).

The sound of silence, in other words death, appeals to Tsi. It is like a way to end his suffering, as it has ended the suffering of a large number of other brothers and sisters. Silence can be interpreted as the end to things. It is the direct opposite to what music stands for in the novel, because if there is no sound and no music anymore, then everything is lost. To be more precise, when black South Africans turn away from their music, then the struggle is over and the battle against their oppressors is lost.

Having shortly mentioned in what way silence, death and music interrelate, it must be said that especially Jazz is a musical outburst that gives voice to the many wishes for political change and personal fulfillment of black South Africans in the novel. This is

epitomized by Tsi again, who returns home drunk in the morning and instantly puts on a record of John Coltrane. As his brother Ndo visits him a few moments later and immediately notices the music, he starts “[...] tapping his shoe and clapping his hand [...]” (Serote 17). Later Ndo also sings along with the record and although the brothers do not speak about their traumata and all the misery that surrounds them right from the start, the interaction with the music allows them to have a short break from feelings of dissatisfaction and helplessness. It is music of the oppressed black people they listen to and sympathize with, which is at least partly a political act and not only simple escapism. Eventually, they also talk about their imprisoned brother Fix who is on Robben Island or maybe already dead. The reader finds that Fix is a political prisoner and the secret police continuously questions their family members on his former activities. The traumatic reality they talk about is then followed by Ndo's request to hear some music of Dollar Brand. Clearly, this is a political statement, because Dollar Brand is one of many South African artists that are in exile at that time. At the same time it could also simply be a way to defy the pain inside. Beyond the music of Dollar Brand Ndo and Tsi also hear some people singing a hymn and playing the drums outside. Maybe they also grieve or try to come to terms with their traumas. One does not know, but if so, Serote tries to explain that every black family grieves and music plays an important role in this context.

Besides, it is again the music of Dollar Brand, with all its political and emotional significance, that is of high value to the rest of the Molohe family as well. In the novel Tsi reveals the following:

All the time, he would be saying, ‘Mama you don’t mind me playing Dollar Brand?’ and Ausi-Pulele, ‘No, I love him too, I could go on and on with him.’ Dollar would stalk the house, bombard it, rise high and high, go low and low, in that journey which Dollar takes, sometimes as an ant moving, moving, on and on, climbing on thin grass as if it were a huge fallen tree trunk, moving back and forwards as if seeking something which he himself does not know, moving on and on, at times like a tiger, agile, beautiful, ferocious, stalking, knowing, planning and ready for the final attack. Yes, Dollar would dominate the silence and my brother now and then, in his quiet way, would talk to his wife, to his child, to me, saying how futile it was to be himself, to be a man, to love, saying sometimes everything is so beautiful it frightens. Sometimes I would read poetry to them. I would feel them as we moved together, Ausi-Pulele holding her son by the hand, trying to keep him quiet as he demanded attention. She would kiss him, lift him up, hold him to her bosom, and suddenly we would all be aware again of Dollar, pacing, paving all sorts of things, and when the record ended, it would be like the house was sighing. This happened on many occasions.

Sometimes it made us sleep well, through many treacherous nights. Sometimes it caused us trouble, for we tossed and turned in the bed, and in the morning, when we met again, the trouble would still be written on our faces. Sometimes it was just too hard to listen to Dollar. There would be no nerve, no courage to even suggest that we start to listen. Everything would be like a load, pressing down. Every word that our lips formed would be like a force pushing everything away from us (Serote 20-21).

Serote's words suggest that the music of Dollar Brand is like a mirror to the lives of the suffering characters in the novel. Those people try to improve their lives, they work hard and do their best, but suddenly everything crashes again. In fact, Tsi's life and the lives of his people are journeys directly headed to the next disaster. Owing to this, Brand's special type of Jazz music means much to Tsi's family, because it can on the one hand help them to forget and on the other hand it helps them cope with the trouble they are stuck in. Consequently, it is justifiable to say that music fulfills several purposes for the Molope's. Tsi and his relatives view Jazz as a reflection of their lives with the few upsides and the many downsides. It makes them think about and evaluate their current situation. Therefore, it is a fundamental tool that helps to orientate in life and to redefine one's identity and aims, while it also gives traumatized people the opportunity to get some rest and to escape reality.

Knowing that jazz is of significant fundamentality for Tsi and his family, it is also shown that music is an almost omnipresent feature in the lives of black South Africans in the novel. Just when Tsi mentions that it is too hard to listen to Nina Simone right now, he walks the streets of Alexandra and there is "[...] Music. Drums. A trumpet in the distance. A song, sung by a group of men and women [...]" (Serote 22). Definitely, the texts suggests that a black South African can not escape music even if he or she wants to. In fact, there are times in the life of Tsi when he can not listen to Jazz, because he lacks the strength to confront himself with his traumas and worries. Still, when he can listen to music, it actually motivates him. Depicting Tsi as 'the ordinary black South African' for a moment, Jazz is clearly used to intensify the urge to change something and exactly this helps to find the courage to fight apartheid.

Later in the novel Serote mentions that Tsi puts on a record of another politically significant figure in South African Jazz, namely Max Roach. The voice coming from the speakers says "[...] 'Members don't get weary ...' [...]" (Serote 23). The sound and the lyrics of the record again speak an unquestionable truth. It tries to make people hope in spite of their miserable lives and tells them to be proud of their

heritage. It openly says that people are worn out from living in a township and they are fed up with acts of racial injustice. Still, Roach suggests that one should not get weary. In other words, things will never get any better if people just surrender to the Boers. In the case of Tsi this means that although his brother Fix is a political prisoner, although Tsi and Lilly have to live in "[...] the dark city [...]" (Serote 25) and in spite of the traumatic police attacks on Tsi in the future, he has to try to keep his head up high. Owing to this, Jazz or rather music in general is the fuel needed to keep Tsi's engine running. An engine that has to run despite all the crime, murder and violence that make life in township one of the hardest. Respectively, music helps to live. No matter if people suffer from political injustices or as the text reveals from the Spoilers and Msomis that steal and kill at night, the people's reaction to it is of a musical kind: "[...] Alexandra [...meets...] them in song [...]" (Serote 26). In other words, music is also used to find the strength to protest and demonstrate against robbers and thieves.

To state the obvious once more, trauma is everywhere in the South African novel. Tsi not only has to live without his brother, he is also not able to work as a journalist, because of governmental pressure. Owing to this, drinking seems to be a relief at times, but what really helps Tsi to actually put up with all the agony is again music. Evidence for this assertion is to be found several more times in the novel, like for example when Tsi leaves one of the shebeens he regularly visits and decides to go to Nomsisi to talk about Fix. In fact, Tsi is not alone, because Jazz music follows him everywhere he goes:

I felt light, unaware of my footsteps, as I walked back to the house from where I could now hear Miles Davis's trumpet climbing, high, climbing high, high, cutting through distances, flying high, flying high, ah, what is it we do not know? To make ships and planes? We have built all that. To put rocks on rocks until they stretch to the sky? We have built all that. What is it that we do not know? Despair? Fear? Crying? Laughing? Maybe we know too much of everything. Maybe. And maybe that is why, that is why we have never lived? So what? Miles Davis. Kinds of blue? The drums kept watch, a careful watch. Bass, there, behind, lonely, there as if all the time waiting to take action. Coltrane coming in with his battle, perpetual battle that must have at last killed him, at time going through walls, through barbed wire, sightless, uncaring, carrying his mission out, to seek to search, at times as if a dam had burst, and the angry water was rushing through everything, leaving nothing behind. So what? (Serote 33).

Being a little drunk Tsi seems to tell the reader that Jazz music, or to be more precise music of the black people as such, is always a melodious expression of struggle. Black Americans struggle as slaves, black South Africans struggle as third-class citizens and the music of artists like Miles Davis and John Coltrane contains all the elements of those struggles. From Tsi's point of view Jazz music is the soundtrack written to react to and to work through the 'Black Misery', a history that sadly is not fiction. Jazz is like a looking glass to the South African fight for freedom and equality, accordingly it helps people to improve their lives.

At the same time, music is opposition to a broken man's silence. Later in the novel when Tsi visits his father, the reader finds that the relationship between those two is rather tense, because Tsi's father does not complain about their bad living conditions anymore. It seems that there is no hope left inside him and so he tries to accept that there is no bright future in sight for anybody, not himself, his family or any other black South African. Understandably, Tsi is extremely upset, because he is not able to comprehend how his father can give up the fight so easily. Again, it is John Coltrane Tsi thinks of in order to understand his own life better:

Yet somehow it seems it is important to know where you come from, what happened; it seems important to link you to the present, so you can order the future, which is supposedly built for you. Fuck Coltrane. He was beating. Beating like the old woman of the old, beating corn. Beating grass. Building a future. I want to know about you. Coltrane, beating, beating. Kneeling. Coiling. Curling. Searching, digging, digging and giving in, I want to know about you. Starting from scratch, as if he had had no journey whatsoever in his life; Coltrane, starting from the beginning, as if a newly born baby, trying, finding, searching a future, searching the past that we all know so little about. Coltrane, beating, searching, slowing down, stalking, digging all the energy, using it, digging, digging, finding out and beginning from the beginning. Shit. Coltrane, whose son was he? Kneeling and searching repeatedly with the same energy, pleading, begging, I want to know about you. My father, who are you? [...] Your eyes, silence. Silence. (Serote 50).

In this scene Tsi confronts himself with his hopeless situation and relations. Also the generation of his father and grandfather are sufferers and also John Coltrane is a sufferer he says. There is just one crucial difference between Coltrane and Tsi, namely that racial segregation is legal according to the South African constitution, but not according to the U.S. American legal system. As a consequence, Tsi must accept that Coltrane and his music can only try to send him strength, but Tsi himself has to

do the rest that is necessary to live a better life. Here again music intends to motivate Tsi and tries to show that black South Africans should not be forced to live under the rule of a racist government.

Simultaneously, music serves another purpose, especially for Tsi's mother. While it can not be denied that the whole of the Molohe family is traumatized, it is Tsi's mother who sings the pain away when her kids are still young. Tsi recalls the following:

She would be singing. She sang a song, slowly, pausing for long moments, as if to feel or touch the words of the song. She sang in a thin voice, and now and then, as if the song was choking her, a thick sound would come from her throat. Somehow all of us, her children, even her husband, never interrupted her. If any of us talked to her, she would just look at us and continue to sing, or breathe to listen to her pause. If any of us talked to her, she would just look at us and continue to sing, or breathe to listen to her pause (Serote 52).

One of those songs Tsi remembers is 'If you ask me who do I trust', in which it says that it must be the lord that one trusts in. In fact, it is especially this song that Tsi's mother still sings repeatedly nowadays to show how sad she is and to cope with feelings of bitterness and helplessness. On the one hand music is therapy and supports, but on the other hand it can also remind one of the many defeats. Gathering his thoughts Tsi brings it to the point: "Yes, the old people had no more strength, there had not been any battles won, everyone of them was worn out and had decided to take the path that leads to the hole" (Serote 53). The soundtrack to Tsi's personal failure is Jazz music and owing to this Jazz is directly connected to trauma. A good example of the interrelatedness of trauma and music would be when Tsi returns to Lilly and he puts on a record by Hugh Masekela before even thinking of doing anything else. At this point, the reader gets the impression that music is nearly a vital necessity for him, just like the air one needs to breathe, because it suspends the pain and the anger inside him:

I turned the gram volume down, and put on Hugh Masekela's 'Americanization of the Ooga Booga'. The piano took off, lightly, softly, then the trumpet joined, then there were many many sounds, all of them clutching an grabbing at each other, producing order, almost obeying the trumpet. The headline in the township section read: 'MORE DETENTIONS: POLICE STATEMENT.' I heard the trumpet, as if taking a

solo, in a rapid movement pitched high and low, followed by a guitar, crying, wailing, piercing. (Serote 56).

To be more precise, the newspaper reports about Fix and some others in detention. So to speak it deals with Tsi's personal trauma that he sadly shares with many other fellow South Africans, while the tension of the music is directly linked to his state of mind. It is only music that helps Tsi not to burst instantly and so Lilly and Tsi can talk about Fix and her friend Nomsisi. Lilly fears that Nomsisi will also be arrested and that soon there is nothing she and Tsi can do to improve their situation without shedding blood. Facing their dilemma at this very moment, the two just put on another record:

I heard the music. I did not see her move from the bed to the bookshelf where the record player was. [...] Nina's voice took off, as if running; like a gentle dangerous storm, took over the piano, which stalked along, slowly like a river. One more Sunday in Savannah. The cymbals stalked along. Bass, slowly certain, held hands with the voice, now the piano followed the voice...praise the Lord! (Serote 59).

Later in the novel the reader encounters the most severe traumatization of Tsi being out with Boykie, who works for the same newspaper. As they are on their way back to Alexandra they discuss that the white devils now own their land and that they would kill them if they had no use for their labour force. Suddenly, the police wants them to stop their car and eventually they are beaten badly. Only moments later on their way home, police men stop them again and take them back to the police station, where both are tortured and nearly killed only because they are not white. The next day when Boykie and Tsi leave they hardly talk, because trauma leads to loss of words. In the novel it says that a "[...] loud silence took over [...]" (Serote 75) and the only sounds that Boykie makes after some time are musical. Tsi thinks that "[h]e was whistling a song which [...he...] recognized but could not place. Now and then [... Boykie...] whistled and hummed it" (Serote 77). Tsi's only response to Boykie's humming is listening and when he finally finds which song is hummed, it is again Jazz music by Nina Simone, to be more precise a song called 'Poppies'; music written for oppressed people just like Tsi and Boykie. Music that shall give them strength and tries to demonstrate that they are not the only ones who must suffer. Although, the reader can not be sure about the many ways in which music affects Boykie and Tsi in this situation, it seems more than plausible that it heals them and

helps them to come to terms with trauma. In other words, the helplessness that roots in traumatization can not be overcome easily and silences a majority of trauma victims. Consequently, it is the song that Boykie hums, which either expresses how he feels or helps him to process his traumatic memories in one way or the other. On top of this, Boykie's jazzy humming might also be interpreted as an attempt of sharing his pain with Tsi by using the communicative potential that music offers. In fact, music and healing become an issue at this point of the novel. But in the later course of it, the reader does not find that Tsi attempts to deal with his trauma in a musical way. Still, he is severely traumatized and for the most part speechless. A good example of this would be when he remembers his last night with Tshidi:

I thought about the floor of shame, and the eyes that had pierced me, pushing me into accepting that I belong to shame, by pulling my balls, almost tearing them out. That took me face to face with the past night I had spent with Tshidi, when, for whatever reason, I failed to have an erection. Through the night, she had to shake me and ask me why I was screaming. When Tshidi began to realize how hollow a man I was, her first reaction was to retreat, take a look at my face, in silence, and demand that I be a man. But I could not. Instead, I went through vast space that we had driven through, the darkness, the fluorescent lights, the wooden counter, the faces, the eyes, the pain, and the wet floor. My mind, no matter how much I tried to resist, raced through all that journey, and again I was right on the floor, with shame, with Tshidi's eyes. This time, searching me, demanding and bewildered. And, in a sense, it must have happened to Tshidi too; she must have wondered if she was a woman at all when we both knew what was happening, because I could have lain there with her, having no penis, having no balls. When I realized what was happening, I wondered why I had come to Tshidi. Shame pushed me into being brutal with myself. I felt I deserved to be ashamed, I deserved to be told that I was not a man. [...] Lost and torn apart, my mind erased speech from me. There was this darkness of the room, this heavy silence, and the giggling night outside, pounding, pounding, pounding on me, wanting me to lie on the floor in shame" (Serote 92).

Tsi describes his nightmare and the feeling of being forced to deal with the beating and the torture again, which finally results in speechlessness and impotence of a physical and a psychological kind. In the event that one can assume that Tsi uses music to come to terms with trauma as demonstrated earlier on the example of Boykie, it is plausible that particularly after this horror he needs music badly to restore himself again. Still, there is no evidence to be found in the novel that would underline this claim at first.

As far as Tsi's trauma is concerned the shame that he feels seems to be the hardest to deal with. A good example for this can be found when Tsi's boss Mervin wants to publicize Tsi's story in the newspaper. Shame in particular causes the loss of words of trauma victims. In the novel when speaking with his colleague Anne about the incident Tsi remarks the following:

I had nothing to tell her indeed. And, I think, as we sat there, both of us knew what was going on. Anne knew that I did not believe in what was about to happen. She knew that I had contempt for her, for her symbolic self, for her having been born into that world whose dreams were my nightmares, whose nightmares challenged my life, luring it to death (Serote 100).

When Tsi's story is finally published he even fears to leave his home, due to the fact that he is so ashamed. All the people in his office and many others are informed about his trauma, but the beatings and the torture are traumata that most victims do not want to share. A majority does not want to be seen as the mistreated poor soul. Owing to this, Tsi tries to distance himself from the trauma and the shame by listening to music, although it does not help in the exact way he might imagine it:

It took time to be able to get out of the house. I played Coltrane. Lee Morgan. Eric Dolphy. I played Nina. Miriam Makeba. But something was not about to hold together. Something wanted to fall apart. Dazed, trying to feed myself, to wash myself, to feed the soul, or whatever this thing is called, I wished there was a way, just a way for that day to pass without me having to face it, without me having to walk into that room, among those typewriters, among people who were informed about my shame. Eyes and eyes, in all their colours and meanings, kept darting at me. 'What happened? Why? What did you do? Oh, we are so sorry!!' Eyes and eyes did not let me let go and sail with Coltrane or Miriam or Dolphy; they held on and wanted me to go through that other journey again (Serote 102).

Without a doubt, Tsi is not able to fully comprehend and integrate what happened to him. In fact, he even stops working as a photographer and journalist at this point. He mentions that "THE HOT AND FURIOUS DAYS of my time as a journalist and would-be photographer had gone. I had the scars to show, nothing more" (Serote 110). In fact, Tsi lives a different life now and this silence inside himself is a clear sign for that:

I heard the silence in me. When I sat in a shebeen, or kept talking to Lilly, I heard the silence. It was tangible, it had colour, it had smell, it was familiar; there was no way I could not recognize it, it had been with me while I was still learning how to hold my cock and pee. It was here now with me. I took it with me, home, and it kept us company with a bottle of whiskey which Lilly brought for us. And then I began to become aware that between the melody, harmony and rhythm of the music that now and then filled my house from, Hugh, Dollar, Nina, Letta, Miriam, Kippie, Cyril, Magubane, Coltrane, Miles ... between their melody, harmony and rhythm, when the pants are down, the silence is there. This is not an easy find. It's heavy (Serote 111).

The quote above undoubtedly demonstrates that Tsi needs Jazz to flee from this ever haunting silence caused by trauma. The harsh living conditions in the townships, the racism, the torture and the crime cause the silence and only music helps him escape reality for a while or to fight it. In a significantly different way he talks about Soul music. Although, Tsi seems to be of the opinion that it has a bad sound, it is justifiable to say that it carries a similar meaning for the young black South Africans just like Jazz does for him. There are voices that claim Soul music to be the first real black music from head to foot, but Tsi does not have such a positive image of its tunes:

Out there in the streets something with a loud bang, called soul screamed and popped and dragged our children along. [...] Soul it follows us everywhere. The children responding to this soul music, discovered their cocks and cunts and buttocks and thighs and stomachs and navels as they spiraled and twisted and jerked and pointed to the sky and looked at the earth and cried and laughed – bewildering the old; the old had nothing to do, they could do nothing; soul did it, the old remained silent (Serote 111).

After Tsi airs his opinion on Soul, music is highlighted three more times before he escapes the focus of the novel. Tsi finds that his friend Moipone is dead. He is told that it is murder while the song 'The Crusaders Pass the Plate' is playing. Then he informs the reader about the student riots in the country. The Whites say that black is a synonym for devil, only Nina Simone sings about the young, gifted and black people, while screaming that the real devils have white skin. Furthermore, it is worthwhile that the only response of Tsi's mother to the trial of her son Fix is singing songs.

Interestingly enough, as the ninth chapter of the novel opens music is not so crucial to it anymore. The reader finds that John is traumatized by the killing of his loved Nolizwe while hearing that someone around sings a hymn. Surely, it is no

coincidence that trauma and music mingle again. Still, from now on music is not central to the novel anymore, as only the list of the traumatized grows larger. In fact, there are times when the country goes up in flames and the suffering becomes a never ending story. Yao writes that "[...] all these silences created more complex silences" (Serote 144) and that John is the most silent of them all. Owing to the repeated comments on the theme of silence and the omission of music, the novel suggests that the times in which musical healing is important and useful to the people is over. The almost apocalyptic atmosphere at this stage of the novel seems to tell that the powers of music are limited, until Mr. Romano (a very political school principal) and others are on trial for being part of the movement. This trial and especially the people's reaction to it highlights again how closely trauma and music are connected and how motivating the right tunes can be for sufferers. In the novel it says: "Everyday, when the twenty-five came in, a freedom song broke loose, climbing the stairs slowly, heavily, [...] men and women, singing, fists clenched and raised high, go up the stairs slowly, into the court" (Serote 186). Although, Romano is finally put into jail, the songs of freedom give him, his family and the rest of the country strength and motivate them to continue the struggle. In fact, Romano is on Robben Island for 15 years, but the freedom songs that give voice and aid support to the people still echo in the minds of many. Romano's wife Grace points out that

[...]here are many others who have gone like he has. He believes in what he did, that gives us strength. Our country needs to be healed. It will be our children, our husbands, our loved ones who will have to die or go to jail to save us all, it will have to be us (Serote 194).

Especially, the words of Romano's speech at court, but also the freedom songs make it possible that Grace speaks with so much strength while just having lost her husband. As a matter of fact, it is the power of music that helps humans to believe in something 'unrealistic'. Absolutely, music can have such an impact on the mind of people, an impact that motivates to fight a battle that may never be won and reminds one of who you are and what you stand for. Music intensifies the emotions that already brood inside oneself and may be the key to doors that are usually feared to be opened. With this in mind, it is no surprise that ordinary people join the movement and turn into freedom fighters. Later, when the fight of the movement against the Boers is highlighted in the novel, the song 'Lelizwe Lino Moya' by Miriam Makeba is playing while the police officer Mpando is killed by Mandla. It is this song and the

following (Gladys Knight's 'Midnight Train') that become the soundtrack of the murders of a large number of other police officers in the country, as they represent black pride and victory.

Further attacks by the movement, such as a bombing in Johannesburg follow, but only one takes place during a funeral of another freedom fighter that is attended by a large crowd singing steadily. In the novel it says:

Somewhere in the crowd, a little girl wearing a school uniform started a song. The cloudy sky through which the sun was breaking received the song. [...] Go well, go well, young fighter. We will always remember you, Willy. Go well, go well, young fighter. We will always remember you. So the song went, in a rumble, held and led by a young voice which seemed to be carried by the momentum of older voices (Serote 245).

The given quote taken from the novel demonstrates that the South African struggle as a whole partly expresses itself through music and song. On the one hand the singing explains that young Willy died due to the cruelty of the government that forces people to become violent in order to regain their basic human rights and on the other hand they use music to escape the risk of being arrested (one can not prohibit singing and dancing). Accordingly, music is the way to legally express anger and dissatisfaction. This claim also proves to be true later at the funeral, before Oupa eventually shoots a police man and is arrested. In this scene the crowd continues to sing the following lines to fight their anger: "Vorster, Vorster is a dog. Vorster you own guns, we own history. Vorster, Vorster is a dog" (Serote 246) and "This is a heavy load. This is a heavy load. It needs strong men and women. This is a heavy load" (Serote 247).

After the shooting and Oupa's disappearance parts of the movement flee to Walmanstadt and soon are haunted by the silence of the countryside that the loss of Oupa causes to be so prominent:

The silence here is stubborn. The mountains and the hills and the trees, even the sky, persist and persist and are stubborn. Their sizes and heights are sizes and heights of silence. The way cattle stare at you. The way sheep keep eating and eating, in the silence of the grass and the trees, in the silence of the sunlight and the sky, in the silence of the wind. The silence is stubborn here. It does not matter whether the birds sing or the horses neigh. The silence; it seems to cover everything. It seems to cloak, it wants to protect, like a womb, like a mother. It spreads itself, it covers, it

spreads and spreads. In a way that it alone knows, it is there... (Serote 254).

As a matter of fact, the motif of silence is picked up on a regular basis throughout the novel as it has its roots in murder, resettlement and also colonialism and apartheid. At the end of the novel, Tsi, again being its protagonist, brings to the point how the white people abuse the natives of Africa who are silenced by trauma:

Africa had known terror. It had been the raw material first, shipload after shipload; then the raw material had included people, shipload after shipload, piled with raw material, women, men and children, chained and at gunpoint; the trek of millions and millions of people to unknown lands; it had been cotton, cocoa, silk, diamonds, gold, people, crossing the mighty oceans, destined to profit the lands which now day and night planned to defeat the will of the people (Serote 266).

Finally, the reader is confronted with Tsi in exile, where he tries to drink his pain away. When he is lying in the street he imagines the miserable lives of his friends and Lilly in South Africa. Furthermore, he assures that music would be the only cure if he would still be in Alexandra. For example, a Dollar Brand record would "[...] help [...him...] pace the day [...]" (Serote 282) and help him to conceal the fact that he is a prisoner in his country of birth.

5. Music and Trauma in Niq Mhlongo's *Dog Eat Dog*

"Music helps people to drown their internal demons" (Kivnick 298).

5.1 The Significance of Kwaito

Remembering South African history, Kwaito music can be seen as the expression of the hope for and the celebration of freedom. Primarily, Kwaito is music for dancing that on the one hand relies on computer-based sounds and pure human vocals. Interestingly enough, Kwaito gains in popularity almost parallel to the slow process of democratization in South Africa between the early 1990's and 1994. The latter number clearly marks an important year, as it is the time of the first democratic elections in the country. Without a doubt, Kwaito is a direct musical response to this political change. Steingo advocates this view by saying that "[...] Kwaito is commonly

understood as an expression of celebratory freedom after decades of living under the oppressive apartheid regime, and as the voice of the black youth in the post-apartheid era” (ibid. 5). Eventually, it can not be denied that Kwaito is the musical reaction of young South Africans to the abolishment of apartheid and respectively the abolishment of institutionally caused trauma.

As mentioned earlier, Kwaito is an expression of hope. It shows that a battle has been won and stands for the chance to work towards a future without trauma. Steingo airs a similar opinion and emphasizes that Kwaito is understood by many as “[...] a direct response to the end of apartheid and the birth of the South African “rainbow nation” [...]” (ibid. 5). Consequently, it can not be denied that Kwaito is a politically significant form of music in South Africa that also relates to trauma. At the same time, it is even more than that, as it helps to develop a strong black consciousness:

I think [...Kwaito is...] an expression of black township youth identity. I'd like to see it evolve into the supporting of black consciousness. Black identity and the whole issue of coloured identity, it's a very convoluted thing. I think a lot of people at Bush Radio see themselves as black rather than as coloured. And if you want to use the term coloured then most of the people working here are coloured, working toward a form of black consciousness and black identity [...] (Louw qut. in Bosch 77-78).

Eventually, when looking at Kwaito from a historical perspective, it must be said that it is basically South African House music with its center in Johannesburg. Having its roots in Mbaqanga music and trying to become the sound of a different and transformed South Africa, Kwaito's way into the speakers of the people is a rather difficult one. This is the case because before 1990, South Africa's music industry is controlled by white people only. Accordingly, many do not hear of the first Kwaito songs that differ from what is known as Kwaito today. But at the beginning of the 1990's black-owned labels such as Kalawa Records start to distribute the sound of acts like, for example, the well known Boom Shaka or Bongo Maffin. Clearly, one of the milestones in the development of Kwaito is Boom Shaka's 1993 album 'It's About Time', whose title undoubtedly refers to the political situation and its change in South Africa.

Still, one should not forget that first forms of Kwaito are around since the early 1980's, but are negated by the media and the white oppressors of the country during this decade. As a matter of fact, Kwaito is not known by many at that time,

nevertheless, it manages to become the dominating genre in the South African music scene later. Due to its increasing popularity in the early 1990's, it even becomes what is called "[...] a neoliberal (and not post-apartheid) genre [...]" (Steingo 6). Here, Steingo claims that Kwaito is political music indeed, but at the very same time it differentiates itself from the post-colonial forms of music in the neighboring countries. In other words, "[...] kwaito musicians and fans eschew sloganeering and celebrate pleasure, the body, and consumerism [...]" (Steingo 6), instead of overtly commenting on political issues. On a surface level Kwaito may appear to be a simple-minded form of celebration music that deals with the long forgotten freedom of black people in South Africa. Still, it can not be denied that exactly this is a political act too. Additionally, listening to or producing Kwaito is also a method to overcome the traumas of the past; a way to celebrate the beauties of the new South Africa, or as David Coplan puts it "[...] the new sound for the post-struggle young black lions and lionesses: a prideful, even predatory roar of pleasure hunting [...]" (Coplan qut. in Steingo 7).

Owing to this, Kwaito must be considered the musical mirror of young black South Africans from the early 1990's on. Basically, it is the musical expression of the new freedom that is sensed by the country's people. It comments on the end of the traumata caused by apartheid and refutes to accept political and racial injustice, or in other words to deal with a traumatic past. Victor Jantjies says that Kwaito "[...] is music that South African people can recognize and be proud of, especially the youth [...]" (ibid. qut. in Bosch). To be more precise, Kwaito music is concerned with a better future and sends out a message of hope. Moreover, it fulfills a crucial social function; namely it motivates people to turn South Africa into a better place, instead of simply complaining about the darkness of the past. This does not mean that Kwaito denies the South Africa before 1994, but it warns not to get stuck in a process of coping with wounds that can not fully heal.

On account of that, Kwaito is clearly not unpolitical music, but its producers reconfigure the 'political' in South Africa and shift the music's focus from the past to the future. Steingo asserts that

[p]erhaps what kwaito musicians and fans have been doing all along is refusing to play the game of politics, resisting the binarism political/apolitical, and carving out a space that cannot be so easily captured and policed in 'political' terms (ibid. 8).

Owing to the social and political relevance of Kwaito, its name is of interest as well. In fact, scholars argue if the word Kwaito derives from kwaai (angry or mean) or kwaai meaning to be cool. Interestingly enough, the majority of white South Africans is of the opinion that Kwaito is angry music, because it uses harsh and strong language at times, while their black counterparts would rather describe it as cool. Eventually, it can not be said what the actual attitude of Kwaito music is in general, but what is known for sure is that Kwaito is political music as indicated earlier. A good example for this would be that Kwaito also mixes with highly political Jazz music, which results in the so called 'Kwaai Jazz'. Owing to this, music that mingles with 'music of the oppressed' can not be of social or political insignificance. But what exactly are further aspects of Kwaito that make it socially and politically relevant?

Trying to provide an answer, Swartz claims that Kwaito is a “[...] subtle act of politics [...]” (ibid. 20). She mentions that Kwaito deals with questions of identity, aspiration, exclusion and social activism, while it seems that finding one's identity after the end of the apartheid-era is one of the most challenging topics that Kwaito highlights. Free of the colonizer and the oppressor, it is especially young black South Africans that integrate Kwaito's messages into their new identities, because it “[...] fulfills the need for a new identity [...]” (Swartz 20). To be brief, Kwaito is one of the many expressions of a growing 'Afrocentricity', in other words, the search for a pure South African identity. So it is the country's musical answer to all those years of trauma caused by apartheid, colonization and the similar. In addition, Swartz quotes Rose to demonstrate that Kwaito can be compared to South African Hip-Hop in the sense that it is a “[...] source of alternative identity formation and social status for youth in a community whose older local support institutions had been all demolished” (ibid. qut. in Swartz 20-21).

Turning to those South Africans accustomed to songs of protest and their reception of Kwaito, it must be said that they can not identify with this music at all. In other words, a larger number of elder South Africans does not understand Kwaito's non-political surface structure and its textual emphasis on getting rich and famous. Still, Kwaito is not unpolitical music, as for instance the wish for economic growth and wealth can be explained easily:

Kwaito, for all its hedonism and materialism, is an attempt to reclaim that which was stolen by three-hundred years of conquest and oppression, and to

rebuild a country ravaged by separatism, inequality and injustice. [...] Economic aspiration is therefore to be expected (Swartz 21).

Besides, Kwaito is the most popular form of music in the 1990's in South Africa because it refuses to use English lyrics for the most part. In fact, one can listen to chants in isiZulu or isiXhosa, but the language of the colonizer is usually avoided when Kwaito starts to sell. Without a doubt, this is a sign of political protest and resistance by which young black South Africans make clear which languages really honor their culture. Hence, Kwaito unquestionably tries to highlight what the linguistic and therefore also cultural roots of the country are, while exactly this makes the white population feel “[...] uncomfortable, out of place and – ironically, second-rate citizens” (Swartz 22). To be more precise, Kwaito can also be seen as a form of cultural exclusion. Later, when this strong linguistic exclusion diminishes in importance and economic aspirations become stronger motives, English lyrics are used by nearly every Kwaito band simply to sell more records and speak to a larger audience. Nevertheless, it should be noted that the initial concept of Kwaito partly aims at a marginalization of white South Africans.

Furthermore, Kwaito is also of immense social importance, because in the 1990's it is “[...] constantly harnessed as edutainment in the service of social interventions against violence, AIDS, rape, poverty and substance abuse [...]” (Swartz 23). All major Kwaito artists use their popularity and the popularity of their music not only to get rich, but also to show what is not welcome in the new South Africa. Respectively, music is used to express socially fundamental messages of how a successful cooperation of all South Africans is possible. In that sense Kwaito tries to lead the country into the right direction, by saying that gangsters, murderers and other monsters are certainly not what the people need in order to overcome the traumas of the past. To sum up, Kwaito is political music and also “[...] social commentary about crime and violence, anti-politics, political ineptitude, sexuality/sexual prowess, socially conscious songs about AIDS awareness, and violence against women [...]” (Niaah 38). Or in more simple terms, as Thandiswe from Bongo Muffin puts it: Kwaito is “[...] the energy of the time, post-independence youth expressing their freedom and excitement about everything being so brand new” (ibid. qut. in Niaah 39).

5.2 Kwaito in the Novel

Being informed about the societal importance of Kwaito in South Africa and the time in which the novel is set, it is not a surprise that the protagonist of *Dog Eat Dog*, Dingz, listens a lot to this particular type of music. Shortly before being arrested for public drinking, which forces him to pay 70 Rand to escape prison, he mentions that the

[...] sweet kwaito music blaring from a white CITI Golf passing along De Korte Street helped to bring me back from my reminiscence. [...] I pressed the play button [...] of my walkman [...] and began to listen to Bayete. The name of the song was *Mbombela*. I lifted my bottle of beer, it was almost half-empty (Mhlongo 44).

Being mesmerized by memories of a former life, Dingz is suddenly catapulted into the present. In fact, the passing Kwaito music lets him turn away from his haunting past. One would not say that the music makes him happy at this point, nevertheless, it helps to shift focus and delays thinking before the post-apartheid reality (in the form of corrupt policemen) stalks him. When talking to the police, Dingz explains that he has two selves. Maybe he alludes to the diverging outlooks he airs regarding the recently born rainbow nation. In other words, it is suggested that Dingz has a self which believes in a better future and another self which still clearly sees all the injustice that penetrates the black South Africans. Not knowing which of his selves is the real or rather the more appropriate one, the beating he gets from the police men is a good example of how the new South Africa can feel like.

After this first encounter of Kwaito in the novel, which does not really epitomize what it stands for, Kwaito pops up regularly in the novel afterwards. For instance later, when Dingz has to undergo further traumatization, as he and his friend Theks take a ride on a minibus taxi. Then it is Joe Nina that is blasting out of the speakers who sings: “Maria Podesta maan. Ding-dong. Yeah, yeah, yeah baby. Ungishaya ding, ding ding ding-dong” (Mhlongo 77). Or at the shack in Vilakazi Street in Orlando West where Dingz's family lives, when Dingz and his friends listen to some Kwaito again:

My brother's hi-fi speakers were pumping out some fat kwaito beats outside on the lawn. [...] What is saying ncancanca? This machine is talking [...] Beer is tasty. I wonder how they make it? [...] It's a stokvel [...] Oh me! I am going to die in the beer place (Mhlongo 83).

In fact, here Kwaito represents itself as superficial music in terms of both lyrics and music. Nonetheless, the given song 'WozaAfrica'siStokvel' is an excellent mirror of the needs and the necessities of the younger generation at that time. Actually, Dingz and his friends celebrate their first vote and the possibility of a brighter future by drinking and listening to music that praises alcohol, sex, money and other upsides of life that they have been denied for so long. Living under the apartheid regime certainly means being deprived of a good life and since this is not such an pressing issue anymore, the pleasures of the here and now become more and more central to young South Africans. Owing to this, it is clear that Kwaito is the sound of this hunger for enjoyment needed so badly by many. In contrast to the overtly political music of their parents, Kwaito willingly turns away from the political on a surface level. It does so to celebrate all the new possibilities that arise for the young generation. At the same time, it relates to the political change in the country and above that avoids to deal with the fact that there is still a lot of work to do until the lives of many can actually improve.

Next, the novel proves once more that Kwaito is the party music of its generation. In fact, Dingz and his friends are on their way to a celebration. It is stated that “[i]t was growing dark outside. The music was getting louder and there were the sounds of revving cars and shouting in the street” (Mhlongo 98). Furthermore,

[e]veryone was trawling up and down the street searching for the best kwaito music from the parked cars. If Mdu's *Mashamplani* song wasn't humming enough they would go to the other end where B.O.P.'s *Sgiya Ngegoma* was playing. If Thebe's *Sokola Sonke* wasn't to their taste they would quickly turn to another corner where Brenda's *Weekend Special* was pumping (Mhlongo 99).

Finally arriving at the party, Boom Shaka's 'Its About Time' is playing, which can be seen as the Kwaito anthem expressing all the hopes of young black South Africans as a whole. Kwaito says that now the time has come that Blacks make their way and celebrate their freedom, which is also mirrored by the next song, *Tsikitsiki* by Mdu. Eventually, the list of the Kwaito songs continuously grows longer, but the message stays the same. Nevertheless, it should be kept in mind that the reader is confronted with a more realistic outlook on the future of South Africa by Dingz who talks with his friends about issues such as HIV and Aids, corruption, the ongoing racism, crime

murder and rape. This means that although life is gradually becoming better, it is still a long way to go until the country turns into a better place. This truth is exemplified by Dingz trying to get hold of a doctor's certificate that he needs for university, but unfortunately only white people get such a paper easily. Furthermore, Dingz is regularly haunted by the past like, for instance, when he is on a train, which reminds him of his neighbor being killed with a panga. Eventually, Kwaito's main purpose in *Dog Eat Dog* is to help people believe in change and to motivate them to do their best to fight trauma and to escape it. Beyond, Kwaito helps Dingz and his friends to celebrate that they are finally given the theoretical chances to change their lives for the better. While the novel reveals that this is for the most part only wishful thinking, it is still a possibility. Therefore, it must be considered as progress in comparison to a black person's chances under the apartheid regime.

5.3 Toyi-Toyi in the Novel

Toyi-Toying only comes up once in the novel when Dingz makes fun of it, because nowadays it is often used to remind white employers that they must treat their black workers better, which means, for example, that one should pay higher wages. But in fact, the Toyi-Toyi dance has a far more important political meaning, because it frequently co-occurs together with protest and freedom songs. Ansell mentions that Toyi Toyi is a

[...] high-stepping syncopated march [...] developed [...] alongside Zimbabwe freedom-fighters [...] and [...] began to be seen widely at funerals and meetings, and on marches, accompanied by freedom songs and chanted poems (Ansell 194).

In an interview, Ansell is told that Toyi-Toyi is actually much more than just dance combined with song:

[In fact,...] Toyi-Toyi happened everywhere.... It kept the morale very high. It brought us hope and joy. When we raised our knees, they came as high as our chests. Then we realized that we are tomorrow's leaders. There was this song which we used to sing which says *Siyaya ePitoli*, meaning that we are going to Pretoria. That was the most famous and loved song. It meant that we were going to occupy the Union building and remove whoever was in that building (Unknown Interviewee qut. in Ansell 194).

As a matter of fact, Toyi-Toyi is used by South Africans to voice their anger, especially regarding the political problems of their country. No matter if crime rates are high in one's living area, or if you are a victim of racist attacks or apartheid, Toyi-Toying can help. There is no need for weapons or money, because Toyi-Toyi, as the 12th unofficial language in South Africa, causes change to happen. The Cape Town Magazine for example comments on Toyi-Toyi as follows:

Toyi-toyi is the war dance of black South Africans, which dates back to the Mau Mau people in Kenya, who rose against the English colonialists. It is a fine example of South Africa's rare spirit in the face of impossible conditions and abject poverty. From protests to celebrations, the chants capture the emotions of joy, pain, encouragement, heartbreak and solace. Toyi-toyi is a powerful and infectious statement, by which the oppressed may voice their grievances to the government.

(http://www.capetownmagazine.com/whats-the-deal-with/Toyitoyi/125_22_17384 30.8.2011)

As a matter of fact, Toyi-Toyi must be discussed, because it is closely related to music. In other words, if there is no music or song, there is also no dance. Interestingly enough, protest songs are regularly written based structural or melodic features of Toyi-Toyi throughout the 1980's. A good example of this would be Sipho Mabuse's first censored and then banished song 'Chant of the Marching', which starts with Toyi-Toyi sounds and sticks to this rhythm throughout the whole song. Also Hugh Masekela's and Miriam Makeba's music is directly influenced by Toyi-Toyi dancing, while Western musicians like for example UB40 incorporate structure, rhythm and lyrics of Toyi-Toyi into their song 'Sing Our Own Song'. With regards to the significance of Toyi-Toying, Ansell interviews various South African musicians and participants of these marches. One of them poetically brings to the point what Toyi-Toyi means to the people:

I remember the day / when I heard the sound of marching feet from a distance rising all the way / from the sound of stamping feet to the sound of resistance. Bullets and pellets from every direction, sirens and silence and a lot of action. Someday, when it's part of our history / our children will learn from the past. Human rights sacrificed / security fortified / someone is dead / with a hole in his head / a mother is crying / another is trying to explain / why children will always die. Someday, when it's part of our history / children will learn from the past (Unknown Interviewee qut. in Ansell 195).

Learning from the past is the only way that the situation in South Africa develops into a more positive direction. Owing to this, Toyi-Toying is one of the first steps into a better future for black South Africans. Within the context of this traumatized nation, Toyi-Toyi can be seen a fusion of music and dance that helps to liberate people. Eventually, one observes that music is repeatedly used as a communicative device to express anger and dissatisfaction of a political and social kind. Surely, Toyi-Toyi dances are the bodily reaction to the sound of protest that is so deeply rooted in the musical tradition of South Africa. To be more precise:

Toyitoyi unites those who share a common belief and can be either constructive or destructive. It is charged with emotion, from joy to despair. Toyi-toyi can be a fight to the right for life, or the jubilant dance of celebration. Those that march may not have money and they may not have guns, but this is as powerful a weapon as any.

(http://www.capetownmagazine.com/whats-the-deal-with/Toyitoyi/125_22_17384 30.8.2011)

5.4 Further Music in the Novel

In fact, Dog Eat Dog does neither open with Kwaito nor with Toyi-Toyi, but with Western music. When Dingz is being denied a bursary at university, he is devastated and angry, because he needs the money to study. Interestingly enough, his initial reaction to this act of 'racial injustice' (as he considers it) is to listen to a Peter Gabriel Record:

To suspend the pain and frustration that was sharpening inside me I inserted a Peter Gabriel cassette into my tape recorder and the song *Don't Give Up* started bellowing from the speakers. *Don't give up 'Cos you have friends. Don't give up you're not beaten yet.* The lyrics reminded me of how my father used to encourage me when I ran out of faith. My old man would tell me that to keep on trying would never kill a man. That was the sort of advice that I needed, as I looked deep into my mind for the solution to my problem. I was never going to give up trying (Mhlongo 10).

Not only that the protagonist of the novel uses music to decide on his future actions (Don't give up!), music also helps him to reorganize and to gather all the energy that is left in him. Further, it is of particular interest, that Dingz listens to Peter Gabriel, who actually is an important figure in the protests against apartheid. As a matter of fact, Gabriel organizes concerts that take place in order to reveal in what ways the

apartheid regime harms the country. Above others, it is him that tells the world what cruelties take place in South Africa. Accordingly, he helps the Western world not to deny or to forget what happens in the South of Africa. In addition, Gabriel is also dealing with the killing of the most visible activist of South African Black Consciousness, Steve Biko, in the song called 'Biko'. Sadly, Biko's life is put to an end by the secret police, due to his fight for the liberation of black South Africans. One of the reasons for Biko's death is, for instance, the following statement:

Being historically, politically, socially and economically disinherited and dispossessed groups, [blacks] have the strongest foundation from which to operate. The philosophy of Black Consciousness, therefore, expresses group pride and the determination by the Blacks to rise and attain the envisaged self (Biko qut. in Millard v).

Here, Biko clearly states that there is no reason to be ashamed of being black and that whites only make up lies in order to substantiate their unjustifiable claim for superiority. Certainly, Biko tries to create a new awareness of Blackness and tells the people what many do not remember anymore, namely that one should be proud to be black. One must know who one is and the Black Consciousness Movement is a force that helps people to regain and consequently attain their identities. Hence, to incorporate Gabriel and his music into the novel, expresses that music helps you to change your life for the better and aids strength. It is a source of self-definition and a motivating force in times of need.

Further music that appears in the novel are popular songs like 'Do You Feel Like We Do' by Peter Frampton, which refers to the collective traumas of the country. Moreover, one of Dingz's friends buys some stolen Jazz CD's by Keith Jarrett, Miles Davis and Julian Joseph. But more interesting music derives from an important person in Dingz's life, namely his father. In fact, Dingz is reminded of his father (a Xizambi player) whose early death is a traumatic experience for the novel's protagonist:

Raw memories of the past surged through my mind. I remembered my sister and myself paying my father a visit in hospital the day before his death. I wasn't young. I was doing my standard nine. I remember to this day my father lying in his hospital bed. He had seemed unusually small like a child; there were dark shadows under his eyes and his skin was very pale, so pale in fact that I could actually count the veins underneath it. He could not even move on his own. I looked at my sister. Her eyes were filled

with sorrow and as she stood in the corner of the hospital room she began to sob. But I was brave enough to stand closer to my father; I wanted him to die in my arms. *Maybe we have turned into strangers to him*, I thought with pain when my father showed no sign of recognizing us. But later he called out my name. He raised his hand and I held it. He even said something faintly, but I couldn't hear him. I called his name softly a couple of times, and unconsciously he kept saying 'hmm' each time I repeated it. He got tired quickly and closed his eyes. I rested his hands on his chest as the nurse arrived and told us it was the end of visiting time. The following day I heard that my father was gone. That was the first day that I knew fear existed inside me. I did not go to school on Monday. How could I, with *that unspeakable sense of grief?* ([emphasis added], Mhlongo 22).

It is especially this trauma of the death of his father that is directly linked to music. Owing to this, Dingz recalls how his old man used to play popular traditional South African music in shebeens:

This traditional Shangaan instrument was made out of a thin cane which was bent into the shape of a bow. A melodious string would be fastened from one bent end of the wood to another. A short carved stick would then be struck against the cane, providing percussion and the melody at the same time. My father was brilliant at carving and he used to make his own instruments as well as other things. [...] His food would be ready on his carved wooden plate, but he would continue playing his instrument. Sometimes he would ask my mother to join him in a tune. She would join in if she was in a good mood. She knew all of his songs. He sang the songs when he was both happy and sad, or when he wanted to make a point about something. There was a particular song that my father used to sing when he wanted to tell a troublesome tenant to leave our home. Its Shangaan title was *Nghoma ya makhalibode*, the song of the cardboard boxes, and it went like this: Take your cardboard boxes and leave my house. It is long that you been troubling us. We were afraid of chucking you out. This is the song of the cardboard boxes (Mhlongo 38-39).

Furthermore, one day Dingz's mother was bitten by a white farmer's dog and so his father writes a song about it:

You white man leave my family alone. This is the last warning. I worked hard and paid lobola for my wife. Unlike you who just give them a ring to put on their finger. I have eight children with her, not just two (Mhlongo 39).

Eventually, Dingz's father and the role music plays in his life, epitomizes its functions for black South Africans. First of all, the fact that a traditional and self-made South African instrument is played by his father, signals cultural resistance to the oppressive influence of white South Africans. Secondly, it is of interest that Dingz's

father uses music to communicate with his family and especially his wife, when words are not really useful. Thirdly, he sings and plays the Xizambi to get rid of unwelcome guests and to highlight the injustices that are justified by the apartheid regime. Although, Dingz himself does not make music, he learns as a child and teenager what music is capable of and what it can be used for. This is the reason why listening to music is so vital for his well-being.

Later, when Dingz intends to vote for the first time, you can hear the people sing songs of revolution. As a matter of fact, this is not the first time that the South African novel comments on the interrelatedness of music and politics in the country:

As a read I could hear a Zulu struggle song being sung outside my window. Mandela says that the warriors get ready. Yes let's get ready. Sisulu say that the warriors be ready for the battle. We don't want De Klerk. Yes we don't want him. We're going. You the spear of the nation in Pretoria, yes let's be ready for the battle. There was the sound of whistling and the rhythmic beat of clapping hands and stamping feet from the crowd coming down Rissik Street. [...] Down with De Klerk down. [...] Forward with Mandela [...] Forward with the struggle [...] Forward [...] Down with the whites down [...] Power [...] To the people [...] (Mhlomo 54-55).

The people long for change, revolution and the end of trauma. And they use music to attract attention and be heard by the world. In fact, this is their way of expressing their wishes, and they underline them with beats and sounds. In the following quotation, for instance, a crowd approaching singing and ululating, demands that the power is handed over to the people:

A song in Sesotho exploded and ripped through the hot morning air as a crowd danced and sang their way along Rissik Street towards the Civic Centre. Nelson Mandela! There is nobody like him. Oliver Tambo! There is nobody like him. Walter Sisulu! There is nobody like him. [...] The singing crowd attracted everybody's attention. Heavy drumbeats thundered behind their voices (Mhlomo 63).

Besides the protest songs it is religious music, too, that is discussed in the novel. As mentioned earlier Dingz is reminded of a past situation when he is on his train home. In fact, a preacher is in his wagon and sings with the rest of the rail passengers:

[...] I had developed a phobia about using a train. Every time I boarded a train I was seized by the fear of death, and I always prayed to God to help arrive home safe. The moment the train left the platform, a middle-aged

woman wet her thick dry lips and began to sing a hymn with her bible clutched against her bust. As the other members of the congregation joined her, the carriage was filled with the soprano voices of almost all of the women inside. It was a familiar Setswana hymn: Faith is the shield. Go with Jesus. The singing lasted for about three or four minutes, then the preacher, who was also carrying a bible, cried 'Hallelujah!' to signal the start of the sermon. [...] Another chorus started in Sesotho. The love of Jesus. It's amazing. It's amazing. It's amazing. Jesus loves us. Heart and soul. Jesus is amazing. [...] The chorus continued. [...] (Mhlongo 172-174).

Consequently, the last kind of music that is significantly important in the novel is religious song. As a matter of fact, singing in churches is extremely important from colonization on, because houses of God become the only places in which sadness and anger can be sung away without facing the danger of being murdered or arrested by the colonizers. At the same time, the church is a place where South African culture and Western culture intermingle. As a result hymns that contain for example English lyrics and African rhythms and melodies develop and create a feeling of solace. For example, Dingz remembers a traumatizing event and the way how spiritual music helps him to deal with it.

The drab sight of the neighborhood reminded me of a classmate, who had been in my political studies tutorial group, and who had passed away the previous weekend. He and six members of her family were killed in their sleep by the inhalation of coal smoke from their mbawula stove in their orange Farm shack. Yerr, I admitted to myself when I saw the smoke, living in constant contact with danger has become normal for the five million people who live in God's worst ghetto. My thoughts were interrupted by another hymn that had started in Zulu. It had a nice rhythm. The gates are open. Of heaven. We wash the sins with blood. We from the end of the country. We are free. We wash the sins. With blood. Come you also sister. Come you also brother (Mhlongo 179-180).

6. Music and Trauma in Susan Mann's *Quarter Tones*

Music possesses the power "to mean" (Ramsey 17).

In *Quarter Tones* music appears to be for the most part a healing force that creates a feeling of safety as well. Just as the novel begins, one finds that music and also the flute are fundamental to Ana's well-being (the latter because it is a transitional object for her). Ana, being the novel's protagonist that is suffering from feelings of survivor's

guilt, bereavement and what is known as inter-generational trauma, returns to South Africa due to the recent death of her father Sam, which bears heavy on her mind and traumatizes her. Her delayed homecoming is not an easy one for Ana, as she mentions on her way to Sam's house near Cape Town. Entering the cottage, Ana feels rather uncomfortable and senses a "[...] stale familiarity [...]" (Mann 5), which is partly overcome by embracing her dead mother's flute. In fact, Ana carries her own flute with her, because she is a professional flutist. At this point the reader receives a first hint regarding the important role of music in the novel.

Furthermore, it soon becomes clear that Ana's parents are both to be considered creative persons. Her mother Ana plays the flute and Sam crafts instruments and owns records by masters like Poulence, Hindemith and Beethoven, which he listens to on a regular basis. As a matter of fact, they love to have music around them in one way or the other, which becomes obvious when Ana thinks, for instance, of her father. It is the following story that she remembers about her childhood home:

[...H]e sold the cottage to a young Irish man and his nervous wife. For a song, her father told someone. He'd bought it for a song. Which one she asks? She can't be more than seven or eight. Which what, dear? he replies. Which song? Was it an *aria*? She knows the word from music lessons. No, not an aria, he replies. That would be too expensive. More like, more like an ever day song. Like *I'll be your long-haired lover from Liverpool*? She's heard it on the radio. She likes it. Almost as much as *Tie a Yellow Ribbon*. Yes dear, I suppose so, he says. He looks a bit surprised. More like that (Mann 6).

Regarding the given example, it can be observed that already during her childhood, music is of utmost importance to Ana. The idea that someone can actually buy a house for song is so charming that it makes a person have a better impression of life as such for a while. Besides the novel reveals that music in general is a trigger for memories and emotions, but unfortunately it does not distinguish between pain- and delightful reminiscences. As a consequence, it is not surprising that music and also her mother's flute remind Ana of the dead loved one. On top of it, she also remembers her father saying: „She loved the flute, your mother,[...] How she loved the flute” (Mann 7) as the past intrudes, while looking at the dusty portrait of her mother:

She stopped in front of her mother's portrait. A swirl of pastel lines showed a narrow face. As a child she'd spent hours staring at the drawing, willing it

to live. When she was six, her father once caught her trying to pull the frame apart and stopped her just in time. She never told him why; that all she wanted was to make the faded lines a little darker. To access something - a memory perhaps, a story. To concretise the ghost. A short while later, there had been the episode with the broken glass. No trace of that now, the glass had been replaced. Although she suspected the woman in the drawing had never quite forgiven her. Never mind, she whispered to the portrait. Don't look so anxious. Tomorrow I'll start to clean, all right? (Mann 7).

Not only that trauma and music are integral parts of Ana's life, it additionally seems that those two are inseparably connected. Even when only considering the first childhood impressions Ana communicates at the start of the novel, one can not deny that most of her memories are clearly related to music and trauma. As Sam regularly informs Ana about the special relationship that he and his wife have to the flute and Ana somehow feels guilty for her mother's death (on Ana's birthday), it is natural that she learns to play the beloved instrument. On the one hand she wants to make her father happy, and on the other hand she intends to connect to her mother by copying their passion for music. In fact, the omnipresence of music is almost stalking, which exemplifies that melody and rhythm are crucial for Ana and even become vital in the near future.

Due to the traumas of the loss of her mother and the life-long grieving process of Sam, Ana tries to tiptoe through the world without bothering anyone, especially not her broken father. When Ana is a child, she feels so guilty for making her father's life harder than it must be. She often thinks that her mother and father could still be happy, if she would have never been born:

She tiptoes downstairs to the bathroom. She wants to be invisible. To slip into the cracks in the floorboards. She never wants to be a destructive, noisy child, never a nuisance. She knows exactly what it costs her father for her to be alive. And somehow it had stuck. Even in the crowds she moved like the wind, like a secret, between people, buildings. Often she had to exhale consciously. Even when a shopkeeper overcharged her, or someone was rude to her, it was she who would apologise. Not because she thought she was in the wrong, but to avoid the smallest threat of being noticed or seen. To avoid the threat, the embarrassment, of leaving a stain on the universe (Mann 16).

Owing to the quote above, Ana feels guilty of even being alive. She views herself as a further discomfort to Sam's life, who obviously has a hard time dealing with his own traumas. Feelings of guilt are caused by trauma and this is the reason why Ana tries

to be an unproblematic child that plays the flute in order to be loved. In other words, she wants to make her father happier by negating the space she occupies in his life (see Mann 17), which makes growing up far more harder than it has to be.

Later, during the first days in the cottage, Anna is never alone, because there are so many memories that pop up one after the other. She also cleans the house and tries to find the right spots for her possessions (without entering Sam's bedroom). Interestingly enough, only her flute is hard to place, because it is an transitional object triggering further traumatic memories. Clearly, it is not a surprise that she tries to avoid seeing it:

She stared at it [the flute] for some time. Then took a chair, climbed onto it and wedged the hard black case inside the linen cupboard, out of sight. She locked the door, then examined the room from her elevated position. Yes, it was better. So much better (Mann 26).

Actually, Ana also tries to escape the fact that she fails to start a career as a professional musician in London. It is her husband Michael who wants her to become a flutist in an orchestra, but due to this pressure Ana never makes it. In addition, she depicts this failure as being typical of her whole life (even her marriage is an unhappy one). Consequently, Ana is not in the condition to play the flute when she comes back to South Africa for a variety of reasons. Nevertheless, she is always aware of the most important musical comment of the novel: "The most important things are hardest to find words for [...] That's why people make music" (Mann 43). For example, when Ana is young, she plays the flute so that she can bring her father back to life (see Mann 50). In other words, Ana intends to fill the blank spaces in Sam's soul with music and partly succeeds:

She takes her flute from its case and holds it up against the guitar to compare its size, and shape. Then she plays him the latest piece Mr Trimble has taught her. It's quite straightforward, she hasn't practiced it much. Yet that night, tucked in between the elements, she allows her flute to transmute that simple melody into something else, something that feels peaceful. When she finally puts it down and looks over at her father, he is sleeping, the Collings guitar resting on his lap (Mann 59).

Before the story continues to focus on Sam's and Ana's traumata in relation to music, Mann shortly confirms that music is of immense political significance for South Africans like Serote and Mhlongo do as well. For example, when Ana gets lost in a nearby

protest march as a child, she wants to know why all those people are singing and dancing together in the street. Sam explains that this is what people are allowed to do; meaning that the people express their anger in a musical form, because it is the only legal way at that time. Furthermore, when Ana and Angelina look after Tapiwa they discuss that music is both healing and also a way to protest. Ana questions her about the special meaning of Toyi-Toyi dancing and the novel reveals the following:

What about toyi-toyi? She asked Angelina. That's another way to use dance. *Yebo*, said Angelina, her voice less playful. But that is another story. They could control everything, but not the singing and the dancing. Did you toyi toyi? Everybody toyi toyi, said Angelina. Toyi-Toyi is easy. The steps you make with your feet are same like drum. The big people, the small ones, in the schools, when you go to work, when you march. Because never you allowed to say anything wrong about the Government. Never you allowed to complain. That is why, if you don't toyi toyi you go mad. How come they didn't figure out , that you were protesting when you were toyi-toyi-ing? Or did they? We clever, said Angelina. If at a funeral, or having a meeting, or in the street, and the police come, we change the words to church songs. She smiled. *Yebo*. Instead of Mandela, we say Jesus. And then they don't know what to do. Because they know, that is what we do. Black people, we sing. Singing is same for black people like talking for white people (Mann 116-117).

Following this concise exploration of Toyi-Toyi and its societal meaning, the novel focuses on the disrupted souls of Sam, Ana and later Franz and especially Daniel. Regarding trauma and music in the novel, the reader finds that Sam only knows one way to deal with the death of a beloved one and shares this insight with Ana when her pet dies:

Then one day, she arrives home from school to find Finbar O'Neill floating unceremoniously on the top of the water. She goes to pieces. Why does everybody die? she wails. Her father shakes his head and after a while says there's really only one thing for it. Verdi's Requiem (Mann 80).

According to Sam, music is healing humans' wounds if necessary. Sadly, Ana is in need of musical healing for various reasons. Not only due to the death of her father, but also because she is beaten and robbed by the two black workers that help Daniel to repair a wall in Franz's garden. At this point, the reader is nearly shocked, due to the sum of traumata Ana suffers from. Death and also the South African reality hit her straight in the face, so Ana reacts with music. Throughout the novel, Ana frequently recalls situations in which it becomes increasingly obvious that music helps her to

deal with life and to relate to others. It even helps her to make her father feel less miserable for a short period of time, as mentioned earlier. A good example of this would be the particular memories of her days as a teenager, which epitomize the life-saving quality music can have:

If she thought a friend was important enough, she'd finally pluck up the courage to put on her reading glasses, take out the flute, and play a song for her. But the special friend had tended to grow bored listening to classical pieces and had inevitably wandered off in search of games and toys, leaving Ana alone, feeling silly. So she'd quietly given up on having play-mates. For many years, it seemed to her that it was only music that was truly dependable. Especially when she started winning competitions, passing each grade with distinction. It was then, in those brief moments of victory, that a light would flare up in her father's eyes. *She loved the flute, your mother. How she loved the flute.* But she couldn't sustain it. Couldn't keep the joy from slipping away from him again, try as she might (Mann 108).

In addition, music is not only important regarding Ana's relationship to Sam. For example, speaking of her marriage with Michael, music is crucial in a different way. While Ana prefers to listen to Classical music, Micheal loves Pop and Rock music like for example Yazoo or Thin Lizzy. As mentioned earlier, it seems that Michael is obsessed with Ana becoming a professional musician due the fact that he is fascinated by artists in general. Consequently, Ana tends to think that Michael only loves her due to the bohemian image he has of creative persons. In fact, Michael projects this picture onto Ana and makes her very unhappy by doing so. To be more precise, music does not only support her. Thinking of Micheal's expectations and also Ana's wish to make her father happy with the help of the flute, it becomes clear that music is a heavy burden for her at times.

Nevertheless, the main focus of the novel is on the healing powers of music, which are explored in greater detail when Ana picks up the flute. Here, Mann regularly hints at the various roles that music plays for the characters in the novel and how it is used to negotiate meaning. Respectively, music and trauma return into the center of the novel after the death of baby Tapiwa. At this point, Ana faces her traumas and intuitively knows what kind of medicine she needs in order to overcome them. Her mother Ana dying while giving birth to her, her father Sam passing away due to cancer, her unsatisfactory marriage with Michael, the death of Tapiwa and the robbery; all these traumas bear heavily on her mind. Consequently, she finally

gathers all the remaining strength and confronts herself with her demons. In fact, Ana mentions that Sam's cancer is a welcomed way out for him (“[...] cancer was your ticket out” (Mann 134)) and this thought makes her so angry that she ultimately enters her father's room for the first time in the novel. In the room it is the flutes that attract her attention immediately and show how closely music and trauma are interrelated:

In the flickering light she could make out a whistle or some kind of flute. Ah, an Indian bansuri, she thought. Made from bamboo. She lifted it to her mouth and blew into it. Almost weightless. There was so much about Indian music she did not know. Music at university had meant classical, what they called serious music. The rest – including Indian, Celtic, African and South American – was termed *anthropological*, and counted some five or ten percent of the course. She sat up on the bed, squashing the pillows up behind her for support, so that she could experiment. It was so light compared with her silver flute that it felt like a toy. Was it broken, Sam? She found herself wanting to know. Or did you just play it for fun? As she tested and held each note she noticed a fabric contraption on the wall, holding of Irish whistles and Indian flutes. There was an empty space for the bansuri. She took out each one and blew into it. Oh, look. Look – these are gorgeous. And the penny whistle! The breathiness of the little flutes seemed to make her fingers light. Finally, she pulled out the low whistle and took it with her to the window ledge, where she could smell the sea. She tested it first with a scale, adjusting her fingers to the holes; it was set in D (Mann 135).

Without a doubt, it is no coincidence that there are various flutes in Sam's room. Moreover, it is obvious that Ana uses them to relate to her dead parents, which can be equated with an initiation of a healing process or in other words, a process of coming to terms with her traumatic past. As a matter of fact, Ana uses music to relate to her memories and to give structure to her life. She wants to know where she stands, but before this is possible, she has to play the pain away. For this purpose she does not play somebody else's compositions, but starts to experiment with ordinary scales and melodies:

Against the disciplined framework of the scale, she started to experiment. First with some tunes she knew by heart, adjusting her fingers and her breath to allow for the half tones, then testing the open holes to create quarter tones, eighth notes. As she played she felt the sounds vibrating through her fingers and with each breath emptying out, a fullness growing within. Was this the true meaning of the Afrikaans word for complete, *volledig*? Fullempty? The more she allowed her hands to sing, bending the notes, finding grace notes, rolling the whistle, then more haunting the mu-

sic. She leaned into it, as different memories and sensations flooded each texture, each tone. Her father and the loneliness she had failed to fill. Michael before they left the country, before she let him down. And her mother. Her mother, whose ghost had wound itself around a void that had been the heaviest weight she had ever carried. Whose absence was a wound without healing. A guilt from which she could never be absolved. The more she played, the deeper this language, this language deeper than words, moved within her, bringing with every note a kaleidoscope of pictures (Mann 136).

Now memories flood her mind and she just continues to play:

Yet as she savoured each sound that she teased out of the low whistle, it occurred to her that she was no longer playing someone else's melody, not longer obediently hitting the quavers and semiquavers according to somebody else's transcription, no longer using music as a séance to reach the dead, or as a passport to Michael's bohemian rhapsodies, but allowing the music to take its own lead, allowing the music to play her, pulling her deeper and deeper through currents of sorrow and joy, each note an atom of grief and elation, split and reunited into one artery of song. When she finally stopped playing, because her nose was too blocked, she knew that the tears, still wet on her cheeks, had payed some kind of tribute. As though an overflow of something had forced its way through the cracks, the scars (Mann 137).

As Ana starts to play again, Daniel, who is traumatized by the death of Tapiwa and also his wife, joins her melody from a distance. He accompanies her with the drums that are according to Janzen the "[...] voices of the spirits' [...]" (ibid. 62). In South African culture drumming is strongly related to the spirits, as it is believed that there is a strong connection between the dead and various rhythmic patterns of the drum. To be more precise, particular modes are used to relate to specific spirits. Owing to this, it is justifiable to say that Daniel wants to contact Tapiwa and his wife by playing with Ana:

It is fullness that breaks us, as much as loss, she thought. Someone plays the drums outside, she notices. The drummer played also with Ana. She starts to play again now consciously with the drums: She waited to feel the beat move in her body, so that she could weave the music through the thud, thud, thud. It's *primal*, this sound, she thought, *elemental*, each note rising and falling, fluid then forgotten, pulsing with the rhythm and fire of earth, before dissolving like salt into the gusts and twists of the sea. She never knew how long they played that night. Only that at the end of it all, she thought she heard, but she wasn't sure, the heave and choke of a man who wept (Mann 138).

Undoubtedly, music heals Ana and Daniel. With regards to trauma, music is the most adequate language to express and consequently fully comprehend trauma. Both, Ana and Daniel, are unable to come to terms with their horrific experiences in the first place, but later they naturally find that on the one hand playing the flute and on the other hand beating the drum help to overcome. Especially in South Africa, where music is like talking, chord, melody and rhythm bring people back on the right track. Music helps to realize how you really feel, as it intensifies the feelings that are smoldering or burning inside you. It supports you when you grieve and eventually it helps to understand and redefine, so that life can go on one day. Furthermore, it is the musical dialogue between Daniel and Ana that demonstrates in what ways music is a suitable way to cope with trauma. Unquestionably, it is the only way for both to deal with all this loss. As a result, they continue to communicate with each other the upcoming night:

She'd left the door slightly ajar, left the whistle and the bansuri on his bed, ready to pick up and play. She lifted it to her mouth and blew into it, moving her fingers over the holes to test the sounds. Again, she tinkered until she found the flow, holding each note until the next one presented itself, moving from slow to fast, then back to slow, each note filling, emptying, like the sea. She stopped and listened. Could hear it in the distance, the great surge of the ocean, now and then a large wave bellyflopping on the beach. She listened as wave after wave shattered on the shore, seeing in her mind's eye imprints of the moon's longing shrinking from the sand. She moved to the window and opened it as far as it would go, to invite the sounds in, the ring of the crickets, tree frogs, rush of the wind, and again, the distant sound of a drum, slow and sure as a death march. Then she lifted the bansuri to her mouth once more, and once more they played, with the ensemble of the night, to the breath and beat of the earth (Mann 145).

The more music they play and compose, the better they feel. At least Ana seems to become less miserable as she writes her first song, while being accompanied by Daniel. In the novel it is mentioned that this is an creative act comparable to the birth to a child:

She had woken with a song in her arms. It was something you could pull towards you and inhale, like holding Tapiwa, like holding a baby, something warm and changing and alive, full of possibilities – delight, heart-break. She sank back into the blankets and smiled. The melody was unlike anything she'd heard before. It was her own. She worked on it at night, at first playing the outline, stretching it out like a washing line on which she hung every note. With each new day she would hear another dimension to

it. Each night she went back and worked on it some more, spinning and weaving its nuances into tempo, breathing it into the light. It became the call from which he'd answer, a distant drumming, a dance (Mann 146).

After those emotionally intense nights Ana starts to recover from her traumata and finds time to think about her life. She, for instance, talks with Shanti about what love is, because she is not sure if Micheal is the love of her life. Furthermore, the reader finds that Ana reminds Daniel of his dead wife, which makes it so hard for him to talk to her at first. However, after their sessions the relationship of Daniel and Ana changes dramatically. For example, when they visit the grave of Tapiwa, they compare the live of a traumatized person to a fynbos, who has to endure a lot, but finally survives and grows even stronger. And this is what they share now, because they can talk through music. In fact, they exemplify the phenomenon known as post-traumatic growth, which means that the traumata help them to become more powerful humans.

Beyond, Ana's relationship to music undergoes further modification. After she plays her own composition in an audition at the Conservatory in Paris, she finally manages to continue her studies there. This means that her life is now regaining direction, not only in terms of her musical career, but also in terms of her personal life. To be more precise, music does not only help people to overcome trauma, it can also change your life for the better and shows you which path to choose when standing at a crossroads.

As a matter of fact, there is an undeniable connection between trauma and music in the novel. Mann mentions that "[...] verbal communication is only one way of communicating" (ibd. qut. in Mengel a. o. 51) and this is exactly what Ana and Daniel proof in *Quarter Tones*. Moreover, the novel highlights the importance of the process of "[...] coming to terms with memory [...or rather...] processing [...] memory in a way that makes sense [...]" (ibd. qut in Mengel a.o. 52). Clearly, music is one of the most useful ways to deal with haunting memories. Furthermore, Mann advocates the view that Ana and Daniel can not talk about their traumas with words. It seems that words hinder communication. As a consequence, it is not a surprise that they turn to music in order to talk to each other. Mengel calls this "[...] a union of two souls, so it seems, a communication without words [...]" (ibd. a. o. 57). Mann complements that music is language for the traumatized and describes Ana's and Daniel's musical discourse as

their way of overcoming trauma. In other words, a method that can not relinquish music and proves one last time that music is capable of saving lives:

Truth is often communicated non-verbally. It has its own frequency or rhythm that exists beneath what can be said through words. And I don't think everybody is a natural communicator. That's why I think something like the rhythm of the drums or the rhythm of a flute might say something different or something non-verbal, and especially working together they might develop a kind of conversation that transcends words (ibid. qut. in Mengel a. o. 57).

7. Music and Trauma in J. M. Coetzee's *Disgrace*

Although, music is not as prominent in *Disgrace* as it is in the previous novels, it is already on page three that the reader is informed about its significance in the life of David Lurie. He thinks that

[h]uman society has created language in order that we may communicate our thoughts, feelings and intensions to each other. His own opinion, which he does not air, is that the origins of speech lie in song, and the origins of song in the need to fill out with sound the overlarge and rather empty human soul (Coetzee 3-4).

In fact, the protagonist of *Disgrace* makes it clear that music is what helps you to live a life of purpose. Sound is used to please and give comfort in a world that often lacks meaning. Generally, Lurie being stuck in his communication classes at University and failing to move his life into the right direction, feels an urge to change. As anticipated, music appears to be the key to this change. Lurie intends to alter his life by writing an opera called 'Byron in Italy', which deals with love and the romance of the dead poet Byron and his mistress Teresa. Eventually, the idea haunts him throughout the novel and he is not able to get it out of his head.

However, Lurie is unable to start his project at first, although ideas of melodies and lyrics pop up in his head on a regular basis. While his ideas continue to stay just ideas, music only plays a minor role in the novel. Only when Lurie tries to seduce his student Melanie, he puts on Mozart's Clarinet Quintet and asserts that music together with wine is a common ritual used to get sex (see Coetzee 12). The only other comment related to music at this stage of the novel reveals that Lurie owns a piano that he hardly plays on, but on top of that music is not central to the text so far.

As the story develops the Byron opera is not mentioned until Lurie is forced to leave town and decides to pay a visit to his daughter Lucy. After his arrival, Lurie informs Lucy about his plans for the next weeks: "I have plans. Something on the last years of Byron. Not a book, or not the kind of book I have written in the past. Something for the stage rather. Words and music. Characters talking and singing [...]" (Coetzee 62-63). But as their chat continues, it appears odd to hear that Lurie has no idea of how to compose the music and intends to borrow and steal some tunes:

I'll borrow the music for the most part. I have no qualms about borrowing. At the beginning I thought it was a subject that would call for quite lush orchestration. Like Strauss, say. Which would have been beyond my powers. Now I'm inclining the other way, toward a very meagre accompaniment – violin, cello, oboe or maybe bassoon. But it's all in the realm of ideas as yet. I haven't written a note – I've been distracted [...]" (Coetzee 63).

In a way the reader gets the impression that writing the opera is not a serious project of his and due to the fact that he has no professional knowledge of how to write an opera, the whole project appears to be grotesque. However, everything changes when Lucy is gang-raped and Lurie is unable to help her prevent the rape. After this traumatic event Lucy is ashamed and does not talk anymore, while Lurie is haunted by feelings of guilt caused by the trauma:

He has had a vision: Lucy has spoken to him; her words – 'Come to me, save me!' – still echo in his ears. In the vision she stands, hands outstretched, wet hair combed back, in a field of white light. [...] He tries to get back to sleep but cannot. It must be an effect of the pills, he tells himself: not a vision, not even a dream, just a chemical hallucination. Nevertheless, the figure of the woman in the field of light stays before him. 'Save me!' cries his daughter, her words clear, ringing, immediate. Is it possible that Lucy's soul did indeed leave her body and come to him? May people who do not believe in souls yet have them, and may their souls lead an independent live? (Coetzee 103-104).

After the intrusion of the three black men, Lurie and Lucy are severely traumatized and try to deal with the aftermath. While working their ways towards the light, music returns into the focus of the novel. It is Lurie, who decides in the light of the recent traumatization that working on the Byron opera may be a way out of all the misery. In addition, the trauma seems to be the reason why Lurie now really starts to work on the piece; meaning that trauma urges people to make use of their creative potential in order to come to terms with the past. One does not have to be a genius to do so,

because the creative act as such (and not the artistic value of the output) helps to deal with one's demons. In fact, Lurie is motivated to begin composing:

He has, if the truth be told, been putting it off for months: the moment when he must face the blank page, strike the first note, see what he is worth. Snatches are already imprinted on his mind of the lovers in duet, the vocal lines, soprano and tenor, coiling wordlessly around and past each other like serpents. Melody without climax; the whisper of reptile scales on marble staircases; and, throbbing in the background, the baritone of the humiliated husband. Will this be where the dark trio are at last brought to life: not in Cape Town but in old Kaffraria? (Coetzee 121-122).

Although, it takes Lurie longer than expected to start working on the Byron opera (again weeks pass by), he believes that Lucy and he will feel better soon. Still, both have their individual ways of reaching this aim, and he imagines that the creative act is more efficient than what Lucy does. When having a chat with Beth he says: "Presumably Lucy is healing too, or if not healing then forgetting, growing scar tissue around the memory of that day, sheathing it, sealing it off. So that one day she may be able to say, 'The day we were robbed,' and think of it merely as the day when they were robbed" (Coetzee 141). While it seems that Lucy is not really coming to terms with her rape, Lurie does with his burnings and the feeling of not having been able to help his daughter. He eventually begins to transform the negative energy of the trauma into art. Thinking about his initial concept of the opera, Lurie has the feeling that he must modify the storyline. Instead of writing about Byron and his mistress Teresa both happily living together, Lurie accepts that this is not what his heart tells him to write after Lucy's rape. Gathering his thoughts he mentions the following:

Yet, first on Lucy's farm and now again here, the project has failed to engage the core of him. There is something misconceived about it, something that does not come from the heart. A woman complaining to the stars that the spying of servants forces her and her lover to relive their desires in a broom-closet – who cares. He can find words for Byron, but the Teresa that history has bequeathed him - young, greedy, wilful, petulant - does not match up to the music he has dreamed of, music whose harmonies, lushly autumnal yet edged with irony, he hears shadowed in his inner ear (Coetzee 181).

At this point, David starts to transform traumatic memories into art and decides that Teresa shall be an old grieving widow longing for her long gone Byron. In fact, Teresa is lonely and unable to live without her love. The whole story transforms from a love

story into a tragedy and Lurie even imagines Teresa talking to Byron's ghost, which is situated in the world of the shades. This fundamental change is followed by the insight that he has to write his own music and needs to stop to steal from other composers. Right in the middle of the working process that is so much influenced by trauma. Lurie asserts that

[...] as he begins to live his days more fully with Teresa and the dead Byron, it becomes clear that purloined songs will not be good enough, that the two will demand a music of their own. And, astonishingly, in dribs and drabs, the music comes. Sometimes the contour of a phrase occurs to him before he has a hint of what the words themselves will be; sometimes the words call forth the cadence; sometimes the shade of a melody, having hovered for days on the edge of hearing, unfolds and blessedly reveals itself. As the action begins to unwind, furthermore, it calls up of its own accords modulations and transitions that he feels in his blood even when he has not the musical resources to realize them (Coetzee 184).

Certainly, it is trauma that pushes him to work and demands to change story and music accordingly. In fact, without the trauma Lurie may have never started to work on the project. Later, he even abandons the idea to use his piano (which he can not play) to compose, as his interests in the opera become more and more serious. In fact, it is an old banjo of Lucy that makes it easier for him to write his scores. His daughter's instrument is an inspiring resource as he notes:

At the piano he sets to work piecing together and writing down the beginnings of a score. But there is something about the sound of the piano that hinders him: too rounded, too physical, too rich. From the attic, from a crate full of old books and toys of Lucy's, he recovers the old little seven-stringed banjo that he bought for her on the streets of Kwamashu when she was a child. With the aid of the banjo he begins to notate the music that Teresa, now mournful, now angry, will sing to her dead lover, and that pale voiced Byron will sing back to her from the land of the shades. The deeper he follows the Contessa into her underworld, singing her words for her or humming her vocal line, the more inseparable from her, to his surprise, becomes the silly plink-plonk of the toy banjo. The lush arias he had dreamed of giving her he quietly abandons; from there it is but a short step to putting the instrument into her hands. Instead of stalking the stage, Teresa now sits staring out over the marshes toward the gates of hell, cradling the mandolin on which she accompanies herself in her lyric flights; while to one side a discrete trio in knee-breeches (cello, flute, bassoon) fill in the entr'actes or comment sparingly between stanzas. Seated at his own desk looking out on the overgrown garden, he marvels at what the little Banjo is teaching him. [...] He is in the opera neither as Teresa nor as Byron nor even as some blending of the two: he is held in

the music itself, in the flat, tinny slap of the banjo strings, the voice that strains to soar away from the ludicrous instrument, but is continually reined back, like a fish on a line. So this is art, he thinks, and this is how it does work! How strange! How fascinating (Coetzee 184-185).

As a matter of fact, the opera writes itself with the help of trauma; a process that simultaneously helps to leave behind traumatic aftermath. Lurie continues to work and finally arrives at his creative peak claiming that “[t]he opera is not a hobby, not anymore. It consumes him night and day” (Coetzee 214). It seems that Teresa's longing for Byron alludes to the wish of the trauma victims to overcome horror and helplessness, while Lurie asserts that the opera is going nowhere. In spite of the rather disappointing outcome rooted in Lurie's missing expertise in composition, it is fortunately not important if the result of his work is aesthetically valuable. As a matter of fact, the creative act is what helps to overcome trauma, no matter if it happens in a therapeutic situation or if somebody like David Lurie tries to compose. All that counts is that the act of creation defies trauma and so does creating music.

8. Music and Trauma in Zakes Mda's *The Heart of Redness*

Zakes Mda's novel *The Heart of Redness*, dealing with the collective trauma caused by the Nongqawuse prophecies and the story of the disillusioned Camagu, does not only concentrate on the traumatization of the people, but it also comments on how music and trauma interrelate in the South African novel. Above the inherited trauma that results in the division between Believers and Unbelievers, the cattle killing and the trauma of colonization causing the deaths of thousands of people, Mda demonstrates what roles music plays for Camagu and for the people living in Qolora within the given context.

Especially in the life of Camagu (who has returned to South Africa recently) music seems to be of utmost importance. The reader finds that he is fascinated by the singing of NomaRussia at the beginning of the novel. Attending a funeral of a stranger, he comments on her beautiful singing as follows:

She starts another hymn. The old ladies pick it up in their tired voices, some of which have become hoarse. They have been singing for the greater part of the night. Her voice remains hauntingly fresh. It is a freshness that cries to be echoed by the green hills, towering cliffs and deep gullies of a folktale dreamland, instead of being wasted on a dead

man in a tattered tent on top of a twenty-story building in Hillbrow, Johannesburg. She is now singing “Nearer My God to Thee”. She is nearer to God. The distance from the havoc, murder and mayhem in the streets down below attests to the fact (Mda 25).

Owing to the quote above, music is not only a way to get into contact with spirits like God or in the later course of the novel people's ancestors, but it also helps to forget about the traumatizing South African reality. NomaRussia's singing is extremely delightful to Camagu, therefore he decides to go to Qolora in order to hear her singing once more.

As mentioned beforehand, Qolora is divided into a group of Believers and Unbelievers. Accordingly, it is no wonder that this communal trauma still haunts the people living there, like for example Zim's daughter Qukezwa who suffers from bad dreams:

At night Qukezwa dreams of Nongqawuse flying with a crow – the Nomyayi bird. She made sure that she slept with her legs stretched out. She will, therefore, be able to run away from her dreams if they become nightmares. One should be able to escape from the witches in one's dreams, or even run away from the dream itself (Mda 47).

Owing to this, it must be said that Camagu does not bother himself much with the traumatic past of Qolora, although both parties are interested in his opinion. In fact, the first interesting things he observes when arriving at Qolora is a group of singing and dancing girls:

It is a beautifully undisciplined dance that he *amagqiyazana* – the young girls who have not yet reached puberty – are performing. They shake their little waists and lift their legs in innocent abandon. Their song rises and falls with the wind. It is the same wind that carries the sonorous sounds of the sea and scatters them in one valley. The audience claps hands, responding to the rhythms (Mda 59).

As a matter of fact, music is nearly everywhere in South Africa and Camagu certainly has a special interest in it. It seems that Mda tries to tell the reader that music, song and dance are integral parts of black South African life. Assuming that this is the author's intention, one can also claim that music and trauma go hand in hand in this novel as well. At least Camagu appears to be a character for whom this assertion proves true as the novel reveals later.

After a detailed description of some of the people's personal traumas and further evaluation of the story of Nongqawuse and its aftermath, it is again Camagu who is fascinated by some of Qolora's inhabitants. They deal with their problems and traumas through ritual. Having their haunting past in mind and trying to ask the ancestors for advice, it is the mixture of dance and music that helps them to escape misery. The elders wail, sing and dance to get in contact with the ancestors:

It is a painful dance. One can see the pain on their faces as they lift their limbs and stamp them on the ground. They are all wailing now [...] They are going into a trance that takes them back to the past. To the world of the ancestors. Not to the underworld [...] But to this world when it still belonged to them. [...] They are invoking grief by engaging in a memory ritual. In their trance they fleet back through the Middle Generations, and linger in the years when their forbears were hungry (Mda 73-74).

Again, music is part of a method to come to terms with trauma. Friedson claims that when contacting ancestors "[...] a spirit affliction is transformed into a divinatory trance capable of considerable diagnostic power" (ibid. 155). In order to reach this state, music is of special importance. In fact, rituals as the one mentioned above, are a combination of a multiplicity of dimensions or as McCauley puts it

[s]ome religious rituals are renowned for their sensory pageantry. Rituals employ countless means of arousing participants' emotions. No sensory modality has been neglected. Religious rituals are replete with smells of burning incense and the tastes of special foods, the sounds of chanting and the sights of ornate attire, the kinesthetic sensations of the dancer and the haptic sensations of the fully immersed (ibid. qut. in Avorgbedor 34).

This means that music is one integral part needed to perform the ritual of the elders, which supports them when trying to come to terms with the past and trying to choose the right path for their future. Avorgbedor even claims that there is a symbiotic relationship between religion and music (see ibid. 28) and makes clear that rituals do not work without it:

Music, dance, and dramatic expressions enrich the aesthetic dimensions of [...] rituals; they also enhance social vitality and cultural continuity for the participants (Avorgbedor 36).

Ritual is a theme that is picked up more than once in the novel but with regards to the relationship of music and trauma the message does not modify. However,

Camagu is repeatedly surrounded by music. For example when he strolls around with Xoliswa Ximiya, the songs of nearby singing young girls attract his attention. Moreover, Camagu sees Qukezwa on her horse Gxagxa and gives a detailed description of their musical ride:

He is startled out of his reverie. A silvery beast stands right in front of him. She is sitting on top of it, all silvery in her smug smile. As usual, she rides on Gxagxa bareback and reinless. Over her shoulder she is carrying an umrhubhe, the isiXhosa musical instrument that is made of a wooden bow and a single string. Women play the instrument by stroking and sometimes plucking the string, using their mouths as an acoustic box. [...] She bursts into a song and plays her umrhubhe musical instrument. She whistles and sings all at the same time. Many voices come from her mouth. Deep sounds that echo like the night. Sounds that have the heaviness of a steamy summer night. Flaming sounds that crackle like a veld fire. Light sounds that float like flakes of snow on top of the Amathole mountains. Hollow sounds like laughing mountains. Coming out all at once. As if a whole quire lives in her mouth. Camagu has never heard such singing before. He once read of the amaXhosa mountain women who were good at split-tone singing. He also heard that the only other people in the world who could do this were Tibetan monks. He did not expect that this girl could be the guardian of a dying tradition. For some time he is spellbound. Then he realizes that his pants are wet. It is not from sweat (Mda 151-152).

Besides Camagu's erection, the given quote reveals two interesting musical aspects in connection to South African culture. First, Qukezwa does fascinate him and make him forget all his trouble, and second, she also shows what her cultural roots are and openly tells Camagu how proud she is of her heritage by playing the umrhubhe and performing the split-tone singing. Qukezwa sings and plays to define who she is and where she comes from, while at the same time she and Camagu forget everything around them, also the troubles of the Believers and the Unbelievers.

However, not only in the chapters that deal with the Qukezwa of the present, but with one of her ancestors who is also named Qukezwa, the umrhubhe and additionally ululation are good example of the representation of music in the novel in relation to trauma. Waiting and looking at the sky the ancestral Qukezwa plays to diminish the pain caused by the death of her beloved horse (also called Gxagxa):

She played the umrhubhe, the musical instrument that sounded like the lonely voice of mountain spirits. She sang of the void that the demise of Gxagxa, Twin's brown-and-white horse, had left in their lives. She cursed the lungsickness that had taken him away. She spat on those who had

brought it into the land. When she closed her eyes, she saw herself riding on Gxagxa on the sands of the beach, completely naked. Gxagxa began in a canter. And then gathered speed in a friendly gallop, raising clouds of dust. Again Twin's thighs were around her. He was sitting behind her, while Heitsi was wrapped in her thighs at the front. Gxagxa continued his wicked gallop until they disappeared in the clouds. Through the voice of the umrhubhe she saw the new people riding on the waves, racing back according to the prophecies, and led by none other than Gxagxa and the headless patriarch. The song of the umrhubhe creates a world of dreams (Mda 153-154).

Here, trauma is dealt with through music like in other novels before. It seems that playing an instrument causes some of the pain inside to vanish. Undoubtedly, Mda, like other South African authors, claims that one of the most effective ways to overcome trauma is music. Not only that it eases the pain, it also makes you feel stronger again and helps to carry on despite a fundamental loss.

Besides the link between trauma and music, the reader finds that Qukezwa ululates to support Twin in a battle against the colonizers who want to conquer South Africa. Usually, people in South Africa ululate, for example, when a new archbishop is elected, or when an important person appears for a public speech, or when being in a court room. It seems that ululation functions in these contexts as an expression of honor and respect. But what exactly is ululation and what else is it used for? In fact, ululation can be described best as a longish, constantly changing, high pitched scream. Some say that it can be compared to the sound of a siren or the howling of a wolf or a dog. In the Free Online Dictionary for example ululation is referred to as "[...] the act of wailing or hooting [...]" (ibid. <http://www.thefreedictionary.com/ululation> 13.06.2011). In addition, K. Pendle mentions that ululation is an

[...] exclusively female vocalization typical of Middle Eastern, African, and (to some extent) Southern European women. It is produced with a high pitched, loud voice, accompanied by rapid movement of the tongue and the uvula. [...] It may simply be an expression of joy, but it is also an act of power. It would be most unfortunate for any significant event to pass without [...]ululation... (ibid. 430).

Owing to this, Mda shows that music is even more crucial to the novel than thought before. Ululation, a typical form of singing in South Africa, is incorporated into the novel as way to motivate men for battle and to show one's respect for the fighters. War, such as the war between the natives of South Africa and the Dutch and English colonizers, is one of the most traumatizing phenomena known. In order to risk being

killed when defending one's land and family, a special motivation is of vital need. Accordingly, Qukezwa's ululation intends to strengthen Twin, so that he is not shot by the enemy. This means that music can even motivate human beings when they must face the threat of being killed.

The final time music is in the focus of the novel is when the annual village concert in Qolora takes place. At this happening school children and everybody else who likes can perform songs on stage and can be 'bought' by the villagers to perform what they wish for. Interestingly enough, NoPetticoat (Bhonco's wife) sings at the concert and Zim buys her to ululate all night until she loses her voice. Certainly, Zim only wants to provoke Bhonco and the fraction of the Unbelievers, therefore he abuses the medium music. However, the real highlight at the concert is when the shop owner Dalton buys Qukezwa to perform some split-tone singing and the whole audience listens silently:

One thing Qukezwa is not ashamed of is her singing. She opens her mouth and sings in many voices. There is utter silence in the hall. Camagu remembers the silvery night when she sang him to an orgasm on the top of Gxagxa. Qukezwa sings in such beautiful colors. Soft colors like the ochre of yellow gullies. Reassuring colors of the earth. Hot colors like blazing fire. Deep blue. Deep green. Colors of the valleys and the ocean. Cool colors like the rain of summer sliding down a pair of naked bodies. She sings in soft pastel colors, this Qukezwa. In crude and glaring colors. And in bright glossy colors. In subdued colors of the newly turned fields. All at the same time. Once more wetness imposes itself on Camagu. The song ends (Mda 193).

Here it can be seen that music is capable of banning a whole village. No matter if Believer or Unbeliever, the people can forget about what separates them in daily life. And only if it is just for a little while, music unites. In spite of all the traumata in the novel that never seem to come to an end, it is specifically this sung message of hope that is Mda's final message in the novel. Here the reader gets the impression that the future looks a little brighter only because a woman sings two more times:

She sings in soft pastel colors, this Qukezwa. She sings in many voices, as Heitsi plays on the sand. [...] and sings in split tones. She sings in glaring colors. In violent colors. In colors of gore. Colors of today and of yesterday. Dreamy colors (Mda 271).

Qukezwa fills the valley with her many voices. She fills the wild beach with dull colors. Colors that are hazy and misty. Gray mist, not white. She sings

of Qukezwa walking in the mist. [...] She sings of the prophetesses walking in the mist (Mda 275).

9. Conclusion

As a matter of fact, music plays a crucial role in the contemporary South African novel. This proves to be true not only when speaking of its traumatized characters, but also when considering the development of the country as a whole. At this point, it is justifiable to say that life without music is not an option for the majority of neither black nor white South Africans. The novelist's texts expressively underline that music is more than useful when trying to process trauma. Furthermore, music is to be equaled with a way to set one's wits to painful memories and feelings of extreme sad- or helplessness. When sentiments of despair do not stop to haunt you, music drags you out of this black hole. Sometimes, music is the only suitable medium to express what is at the core of one's issues. If one would intend to push the arguments based on the findings of the novels to extremes, it could be said that music is the poor's substitute for a psychotherapist, a maverick's best friend or a nation's ombudsman. Leaving room for discussion and criticism regarding the latter claims, it is fact that music's shapes and purposes change in relation to the development of South Africa and respectively to the comments on it in form of the novel. Different genres of music evolve, develop further and cultivate, while new blends of music result in new styles that also fulfill different purposes. Owing to this, the contemporary South African novel is to be seen as a corpus revealing the different goals of music.

While one of the most important roles of music is to protest for example during apartheid in the form of jazz, song, or *Toiy-Toyi*, it is interesting to observe the emergence of *Kwaito* that focusses on fundamentally different objectives such as becoming rich or consuming loads of cold beer. In other words, as the political situation in South Africa changes, the music does so as well. It seems that music is, similarly to the South African novel, social commentary. Accordingly, it should be investigated what kind of music faces up to the difference between the political idea of the 'Rainbow Nation' and the actual living situation of many South Africans in 2011. Is there a music of the disillusioned? Is there music that complains about affirmative actions? What is the name of the music that motivates people nowadays?

In fact, many more questions like the following remain unacknowledged: Does the new political situation in South Africa give rise to more racist or radical right-wing

music? Is music becoming less fundamental to the people, because for the time being they can voice their complaints without music? How does the economical change in the country affect the music? Are the media such as recording companies still controlled by Whites? But not matter if answers can be found at this point, it is the ability to raise those questions, which illustrates once more that music in South Africa counts as a vital necessity that often has to compensate the shortage of other needs. As most of the questions just mentioned can not be answered at the moment, it shall be highlighted that the contemporary South African novel could also be looked at from a considerably different perspective that relates to music. Assuming that fiction is musicalized as Werner Wolf does (see *ibid.* 11), it would be interesting to see if the South African novels that deal with music can be analyzed according to Wolf's method despite, for instance, their obviously diverse cultural origin resulting in structural difference and the like. This interest is based on the claim that the overall structure of a text correlates with musical motives such as the fugue. Owing to this, it could be rewarding to look at the 'musical' structure of South African novels that deal with music on a textual level too. As both, music and literature are arts that use abstractions to negotiate meaning and music can be analyzed semiotically, it is likely that one gains valuable insights in this field of investigation.

Finally, it can not be denied that further inquiries on the topic of music and trauma in the contemporary South African novel could be carried out. No matter if one looks at the lives of the authors and what roles music plays in their biographies to eventually understand why they write about it, or if you look at the similarities of the diverging art forms and how trauma victims use them on their behalf, music is crucial to the South African novel and essentially a basic human need whose shapes and purposes diversify and will certainly continue to function as a mirror of South African society.

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11. Abstract

Die Arbeit mit dem Titel *Music and Trauma in the Contemporary South African Novel*, zu Deutsch, Musik und Trauma im zeitgenössischen südafrikanischen Roman, befasst sich in erster Linie mit den Funktionen, die Musik im Traumaroman Südafrikas spielt.

Um eine umfassende Analyse des gestellten Themas zu gewährleisten, untersucht der erste Teil der Arbeit das Trauma an sich. Dabei wird klar, dass traumatisierte Personen unter einer ernstzunehmenden Krankheit leiden, welche sich wie ein Schatten über das Leben der Geplagten legt. Danach wird gezeigt, dass Südafrika bzw. vor allem dessen eigentliche Bewohner zum Großteil schwerst traumatisiert sind. Folglich ergibt sich, dass der kreative Akt als solcher maßgeblich dazu beiträgt ein Trauma zu überwinden.

In Kapitel Drei wird nun bewiesen, dass vor allem Musik dabei hilft, sich von einem Trauma zu erholen. Sowohl westliche als auch südafrikanische Methoden, welche den therapeutischen bzw. reinigenden Aspekt von Musik hervorheben, werden angeführt. Zusätzlich wird gezeigt, dass Menschen (besonders Südafrikaner und Südafrikanerinnen) sich Musik zu Nutze machen um ihre Kultur und ihre Identität dauerhaft zu festigen.

Die zur textimmanenten Analyse herangezogenen Romane sind M. Serote's *To Every Birth its Blood*, N. Mhlongo's *Dog Eat Dog*, S. Mann's *Quarter Tones*, J.M. Coetzee's *Disgrace* und Z. Mda's *The Heart of Redness*. Dieser Korpus dient als Grundlage, um die Funktionen der Musik im Leben der traumatisierten Charaktere zu ermitteln und daraus induktiv auf deren gesellschaftliche Bedeutung zu schließen.

12. Curriculum Vitae

Name	Christian Stiftinger
Geburtsdatum	13.05.1986
Geburtsort	Linz/Donau
Bildung	1992 – 1996 Volksschule 1996 – 2004 Bundesrealgymnasium Linz-Auhof 2006 – 2012 Studium des UF Englisch und des UF Psychologie & Philosophie an der Universität Wien seit 2010 Studium d. Jazzgitarre am Prayner Konservatorium
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