ZULU INDLAMU DANCE COSTUME - THE THEATRICAL PERSPECTIVE

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DECLARATION AND COPYRIGHT

I hereby declare that this dissertation submitted for the degree: Magister Technologiae: Performing Arts Technology at Tshwane University of Technology, is my original work and has not previously been submitted to any other institutions of higher learning. I further declare that all sources cited or quoted are indicated and acknowledged by means of a comprehensive list of references.

________________________________________________________

M. S. MANYENENG
DEDICATION

I dedicate this Study to my parents, Mr. Matshidiso and Ms. Bakang Manyeneng. Thank you for being such an incredible blessing in my life. I also dedicate this dissertation to my grandmother Maserati Monamodi thank you for being my spiritual anchor.
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ABSTRACT

Costumes are of profound significance to many African communities in terms of historical cultures and traditions. In particular, costumes promote the significance of cultural acts and traditional or stage performances. Through colonialism, domination and economic exploitation alongside political, systems of control were introduced. African culture was always viewed as vicious and primitive leading to Africans running away from their traditions and embracing western cultures. As a result, most of the traditions were lost and not preserved for future reference by African generations. Most documentation available on traditional costumes is mostly on colourful pictures and illustrations emphasis, without much supporting literature explaining the evolution of the costumes and the construction processes.

The aim of this study was therefore to document the evolution of the Zulu Indlamu dance costume, construction processes and adaptations applied by western professional theatre stage costume designers when designing the Zulu Indlamu dance costume to make it applicable for western professional theatre stage use. Qualitative methodology was employed by this study, as it allowed questions such as “how” and “why” to be asked in an interview with different participants and when observing the construction processes from the traditional experts. Questions used focused on the evolution of the costume, construction processes and adaptations applied by professional costume designers on to the Zulu Indlamu dance costume. The study used interview schedules and observations in most cases. Data was reduced and presented as categories that emerged during the interviews and when observing the construction processes.

The study revealed that the Zulu Indlamu dance costume originated from the battlefronts and through generation-to-generation and it evolved into a variation of Zulu cultural and traditional costumes. It later went through commercial adaptations into the Zulu Indlamu dance costume for stage performances. The use of real animal skins on the Zulu Indlamu dance costume holds a deeper meaning to the Zulu culture and its people. Unfortunately it clearly shows through this study’s findings that the practice of using real animal skins will eventually be replaced by use of synthetic fabrics because of animal rights and ethical issues. The study also reveals that traditional costume makers have standardised methods of constructing the Zulu Indlamu dance costume. While professional theatre costume designers use 3-Dimensional dress forms to come up with a well-fitting pattern. The traditional costume makers lack research and textile knowledge which is vital for creativity. The professional costume on the other hand are knowledgeable in research and fabric characteristics which enable them succeed designing costume for theatre performance. This study recommends that the origins and development of the Zulu Indlamu dance costume be recognised by the United Nations Organisation for Education, Science and Culture-UNESCO’s list of
tangible heritage artefacts that fit into the safeguarding needs. The South African government, through its different departments such as the Department of Arts and Culture and organisations such as the South African National Environmental Management (NEMBA), should continue to sensitise different cultures on the importance of preserving cultures alongside preserving the wild animals that make a society complete and promote heritage. The study also recommends training for traditional costume makers in fabric characteristics, pattern design/adaptation and fit. Professional costume designers should explore possibilities of strictly producing an eco-friendly Zulu Indlamu dance costume that will be suitable for post-production storage purposes.
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CHAPTER 1
BACKGROUND AND CONTEXTUALISATION

1.1 INTRODUCTION

The term “dress”, “costume” and “regalia” are related and are often used interchangeably in the literature; that is, they are used for identical concepts (Grote, 1989:237). Roach-Higgins and Eicher (1995:7) define dress as an assemblage of modifications of the body and supplements to the body. A costume is a form of dress in general, which includes adornments such as accessories, beading, tattooing and hairdressing (Anderson & Anderson, 1984:18). A costume can be made of different styles worn to portray the wearer as a character or type of character other than their regular personality at social events such as weddings, graduations, cover-ups and in a theatre performance among other events (Eubank et al., 2005). This study adopts Anderson and Anderson (1984) definition of costume and will be used throughout this dissertation.

Costume is an essential part of the theatre; it helps to tell the story. The costume worn by actors/actresses instantly directs the audience where the action is set (Holt, 1988:7). It conveys the performance alive for the spectators by connecting their visual and tactile senses to the unfolding storyline itself and the characteristics of the illusory charisma therein (Dogbe, 2003). When characters appear in a play, they are recognised through their costumes which apprehend their roles (Ibid.). A costume enables and enhances motion and it also provides a silhouette or profile of a character (Holt, 1988:7). Though traditionally it was a
battle dress, the Zulu *indlamu* dance costume has been used in the theatrical dance stage on several occasions. It has been used to enhance different Zulu culture storylines.

For example, on the official website of the city of Johannesburg, Dlamini (2008) wrote the following;

Johnny Clegg has always been breathtaking on stage, but his latest concert - on at the Johannesburg Civic Theatre - takes the cake. When "The White Zulu" performs Impi, one of the audience's favourites, a lesson in Zulu history and dance is taught. Clegg goes back to the historic Battle of Isandlwana, where a Zulu impi defeated a British force at the foot of the mountain of Isandlwana, in KwaZulu-Natal, in the late 19th century. The song is performed by Clegg, backed by a Zulu dance troupe performing the war dance interspersed with the indlamu, a traditional Zulu dance where the dancer lifts one foot high up over his head and brings it down with a heavy thump (Dlamini, 2008).

With shows such as *Umoja* and *Ipi ntombi* touring the world and more theatrical shows featuring the Zulu *indlamu* dance being showcased, the Zulu *indlamu* dance has found its way to stage theatres. The fact that a form of cultural dance, which was traditionally used to celebrate traditional events, is now transformed into an artistic dance expression highlights evolution taking place. Over the years, Zulu *indlamu* dance has evolved into a stage phenomenon (Hatford house, 2008). Latrell (2008:42) refers to traditional celebrations or performances as “heritainment” shows, which can be in a form of tourist shows that are a multifaceted phenomenon fulfilling myriad functions through their subjects, performance styles, and formats. These functions include showcasing one or several cultures, entertaining tourists, constructing messages of regional and national identities. The study of how the Zulu Indlamu dance costume has

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1 Heritainment shows are performances that exhibit authentic-seeming cultural forms while entertaining and imparting easily recalled images and narratives (Latrell, 2008:42).
changed over time helps in understanding preserving Zulu culture’s history for the future generations.

1.1.1. A brief Overview of the Zulu People

Before discussing the Zulu dance costume, a brief overview of the Zulu people is necessary to provide a background of the use of the costume. According to Zaloumis (2000) the Zulu (Izulu) literally translates as “sky” or “heaven’s people”. The Zulu belong to the Nguni group who migrated southwards from the northeast of sub-Saharan Africa (Alice & Schoeman, 1975). The original Zulu people were one of the many pastoral and southwardly migrating Nguni clans that settled in the region between the Drakensberg Mountains and the Indian Ocean in the last millennium (Zaloumis, 2000). During the 19th century, the Zulu nation developed rapidly into a major heterogeneous kingdom, influencing the destinies of many people throughout south-eastern and even central Africa (ibid.).

The Zulu emerged as a regional power in the early 1800s as the legendary king Shaka began to dominate the sub-continent (De La Harpe & Derwent, 2001:34). Under the leadership and iron discipline of great military strategist, Shaka, the Zulu nation increased in numbers and scattered in other villages to encompass other tribes and arrears of the hinterland (Ibid.). As a legacy, Shaka introduced the short stabbing spear into Zulu people with which he was strongly associated. He (Shaka) also left a strong sense of warrior position as well as a discipline and courage which made the Zulu people conquerors more than any other groupings in South Africa (Derwent & Leitch, 1998: 17). It is the warrior nature of the Zulu
people that triggers the need to understand the Zulu Inldamu dance costume used by the Zulu people and how it has been adapted for theatrical performance.

1.1.2. Zulu Indlamu Dance and Costume Use

The Zulu *indlamu* dance is a form of cultural dance used by the Zulu people to celebrate weddings, the inauguration of a King, winning a war, the birth of a child and more (Hartford house, 2008). At these ceremonies, the participants arrive in their very best traditional costumes alongside magnificent beadworks in form of belts, head-dresses, necklaces as well as leg, arm and chest bands (De La Harpe, 1998:36). The costume is composed of animal skins worn as skirts, feathers and leather embellishments with chevrons and bicycle reflectors are also part of the costume (Ibid.). The costumes used for these traditional ceremonies are special costumes adapted from traditional clothing (Latrell, 2008:43). Adaptation of costume is not a new phenomenon as scholars observe that ethnic dress is continually evolving (Kennett 1994:7).

Originally, the Zulu *indlamu* dance was a military drill exercise, which was meant to teach and instil discipline in the men of the Zulu nation. It also prepared members of the regiment for war (Asante, 2000: 68-69). The choice of dance to instil discipline among the warriors is also discussed by Brill (1977). In his view, Brill (1977: 113) states that, dance as a special form of body motion is an energy intensive exercise involving interaction of four sources force, namely: Mental energy, muscle strength, force of gravity and momentum development in the entire body movement or any of its parts. Zulu dance and especially warrior dance, served as a symbol of power representing self-control and dominance (Brill, 1977:...
113); as a result, *Zulu Indlamu* dance emerged out of the war dances of the Zulu warriors (Dlamini, 2008).

According to Brill (1977: 112), the concept of “warrior dance” refers to dance, which is performed by real or symbolic warriors. The significant features that give the Zulu indlamu dance its identity are the accompaniment of the drum beating (the nguni animal hide drums) and the dancers assuming realistic form of symbolic warriors in *full regimental attire* (Dlamini, 2008). Brill (1977) views the “dance”, as purposeful, intentionally rhythmical and culturally patterned sequences of non-verbal body movement and gesture. These behaviours are not ordinarily motor activities, but the motion having inherent, aesthetic value, in terms of notions of appropriateness and competency (Brill, 1977: 113).

It is believed that Shaka, the legendary Zulu king preferred to have his soldiers trot for miles to harden their feet so that they would be capable of trammelling over sixty miles per day in the most difficult terrain and at their weariest (Asante, 2000: 68-69). These hardened feet are now responsible for the dynamic stamping dance; the concerted stamping of alternate feet on the earth in single or double lines in intensifying repetition is the distinguishing movement of the *indlamu* dance (Ibid.). The dance could not be complete without the Indlamu costume which definitely had to promote aesthetics and enhance the dance movement or choreography.
1.2. IDENTIFYING GAPS IN PREVIOUS, CLOSELY RELATED RESEARCHES

A few studies with close relationship to this study are discussed to highlight the gaps in the field and also to justify why this study is worth undertaking. This section discusses three studies that have been undertaken in the field of ceremonial tribal dance which shows the importance of this topic. All the studies were carried out in other countries and no similar studies have been carried out in South Africa. In these studies costumes are mentioned as a contributing theatrical element but not the main essential artefact. A study carried out by Hilda Kuper (1973) in Swaziland entitled “Costume and Cosmology: The animal symbolism of the incwala”, shows that messages relayed through the animals used in the costumes replicate to some extent the hierarchical social relationships within the Swazi monarchical tradition. It also highlights that the Swazi monarchy provides one ideological form of coherent organisation in a particular universe of experience, and is dressed in a costume appropriate to that particular time and place. This study highlights the importance of costume in promoting one’s status and the meaning attached to the costume at a point in time - meaning that if the costume was to be presented many decades later, it may not necessarily provide the same meaning as it were contemporaneously. The dynamics of culture as influenced by many factors will definitely contribute to the different meanings attached to similar costume at different times. Based on this argument, this study’s aim of understanding the Zulu Indlamu dance costume will help in documenting how the costume has evolved.
In Craig T. Latrell’s (2008) study carried out in Malaysia entitled “Exotic Dancing: Performing Tribal and Regional Identities in East Malaysia’s Cultural Villages”, the study reports that “Dancing native” combines exotic movement, music and captivating costumes all are rolled into one compelling image. It is a villages’ identity which is articulated through a tourist show, to its governance and to international tourists. Based on the dance and the costume, a cultural image is presented. Documenting Zulu Indlamu dance costume as theatre stage costume for dance performance will provide a future point of reference for traditional costume makers and theatre costume designers. In reference to “Swazi incwala: the performativity and radical poetics in a ritual practice” in Swaziland by Patrick Ebewo (2012), the study reports that the incwala ritual is not drama or theatre per se, but that there are theatrical elements inherent in the ritual. It is apparent in the study that visual elements such as costumes elevate the incwala ritual in terms of entertainment. In the same note, Zulu Indlamu dance costume indeed contributes to the success of a performance as it directs the audience where the action is set and conveys the performance alive for the spectators by connecting their visual and tactile senses to the unfolding storyline itself (Holt, 1988:7; Dogbe, 2003).

Research by Ebewo (2012) reveals that visual elements such as costumes similarly elevate the incwala ritual in terms of entertainment. Besides being body coverings, the incwala costumes are not only colourful but highly symbolic. As in a stage play, the costumes are changed to suit the occasion or scene (Ebewo, 2012). Latrell (2008) points out that in entertainment shows, performers wear modified traditional clothing and perform cultural aspects of a village. It is therefore evident that traditional costumes serve quite a number of functions in various
events and ceremonies, which makes the study of Zulu indlamu dance costume relevant and worth undertaking.

1.3. MOTIVATION

Brussell (1983: xiv) asserts that historical study of costume entails an in-depth understanding of a culture, the political, social events, the geographic location, and the function for which the costume was originally intended. Understanding these facts allows one to trace the evolution of the costume as politics and events change over time. Brussel (1983: xiv) stresses that history of costume studies are complex requiring psychological, sociological, aesthetic interaction of forces. Due to the complexity involved in the study of history of costume, this study focuses only on exploring a journey undertaken from the Zulu warrior’s battlefield costume to theatre so as to understand traditional manufacturing processes and compare them with the modern processes used by theatre costume designers. Other Zulu costumes will not be studied due to complexities involved, as well as the relevance to the theatrical importance of Indlamu.

According to Zulu (1996:63), African culture consciousness involves determining a virtuous agenda for preserving and progressing contributions made by the African culture. Both slavery and colonialism undermined the ability of African cultures to develop and progress (Zulu, 1996:65). Through colonialism, domination and economic exploitation alongside political system of control were introduced (Ibid.). African culture was always viewed as vicious and primitive leading to Africans denigrating their traditions and embracing western cultures. As a result, most of
the traditions were lost and not preserved for future reference. Most documentation available on traditional costumes is mostly on colourful pictures and illustrations emphasis without much supporting literature explaining evolution of the costumes and construction processes. In his speech to the Constitutional Assembly of South Africa (8th May 1996), former President of South Africa Thabo Mbeki (1996) stressed that African people need to move the continent to greater heights by first acknowledging and taking pride in their heritage and prioritizing what constitutes heritage. In echoing (resonating) the sentiments of Thabo Mbeki (1996), this study attempts to document historical evolution of the Zulu Indlamu dance costume from the battlefields of the Zulu warrior to performance stage. The documentation of the iconic traditional costume promotes heritage of the Zulu people and African cultures in general. Traditional costumes provide a means by which to absorb distant cultures to highlight cultural differences, often to reinforce cultural identity through contrast with other cultures (Rovine, 2009). They have played important role in the characterization of cultures and sub-cultures, providing key means of marking affiliations or classifying people and cultures (Ibid.). Exploring Zulu Indlamu dance costume offers an opportunity to trace the origins of the costume and its connection to the theatre as displayed through the works of Ipi ntombi, Shaka Zulu the musical, Princess Magogo and Umoja among others.

Since the Second World War, the United Nations’ Educational, scientific and Cultural Organization (UNESCO) has supported a series of world heritage initiatives, beginning with tangible heritage, both immovable and movable and expanding to natural heritance (Kirshenblatt-Gimblett, 2004:52). UNESCO’s effort to establish an instrument for protecting intangible heritage dates back to 1952.
During the 1980s, legal issues were distinguished from preservation measures and, in 1989, the UNESCO General Conference adopted the recommendation on the safeguarding of traditional culture and folklore such as the Zulu Indlamu dance costume. The emphasis of the conference deliberations urged professionals and researchers to document and preserve the records of endangered traditions so as to sustain them for future reference. As already seen in the previous paragraph, colonial injustices did not allow documenting evolution and construction processes of traditional costumes such as Zulu Indlamu dance costume. It is also clear from section 1.2 above, that there have been very few studies carried out in South Africa specifically on the documentation of the evolution of the Zulu Indlamu dance costume. UNESCO’s support on preserving cultures cannot be ignored further. Based on this understanding, this study therefore aims at exploring the evolution of the Zulu Indlamu dance Costume for the purposes of documenting changes that have taken place from it being a battlefield costume to recent times when it has been used in theatre performance. Besides, UNESCO’s support, Department of Arts and Culture of South Africa has mandated that preserving heritage enhances job creation as artistic products are developed. The preservation, protection and the development of arts, culture and heritage promotes sustainability of the country’s democracy and South African nation building philosophy (Department of Arts and Culture, 2013). By exploring changes, the researcher will be able to understand traditional methods of making the costume and compare with the modern design methods applied by the costume designers. Research questions of the study are given in section 1.4.
1.4. RESEARCH QUESTIONS

(i) How has the Zulu Indlamu costume evolved and what are the origins of the Zulu *indlamu* dance costume?

(ii) What are the major differences between the construction methods applied to traditionally-made Zulu indlamu dance costume and the Zulu Indlamu costume made by the professional theatre stage costume designers?

(iii) To what extent have professional theatre stage costume designers successfully adapted the Zulu *indlamu* dance costume for western professional theatre stage use?

In order to find answers to these questions, aims of the study are given in section 1.5 to direct the study.

1.5. AIMS OF THE STUDY

The overall aim of the study is to document and preserve the evolution of the Zulu Indlamu dance costume including its origins, construction processes and adaptations applied by western professional theatre stage costume designers onto the Zulu *indlamu* dance costume to make it applicable for western professional theatre stage use.

(i) To explore the evolution of the Zulu indlamu dance costume.

In order to address this aim adequately, Zulu cultural activists were interviewed on the following aspects.

- The origins of the Zulu Indlamu costume
• Any changes that may have taken place over time to the Zulu Indlamu dance costume

(ii) To identify the differences between traditional costume construction process and modern costume design processes.

This aim was accomplished by doing the following:

• Observing traditional construction processes at the traditional costume makers’ studios

• Interviewing traditional costume makers on various aspects such as materials use, sources of the materials, design processes involved among various factors dealing with construction processes.

(iii) To identify and describe adaptations applied by western professional theatre stage costume designers to make it applicable for Western professional theatre stage use

To address this aim, professional theatre stage costume designers were interviewed to understand how they go about in adapting a traditional costume into modern costume, which must still portray the Zulu culture.
1.6. SIGNIFICANCE OF THE STUDY

The study of Zulu Indlamu dance costume will provide facts for documentation as well as preservation of culture for historical records and for future generations. By doing this, the research resonates with UNESCO’s support on preserving cultures and South Africa’s Department of Arts and Culture’s mandate of protecting, preserving and developing arts, culture and heritage to sustain the country’s democracy.

Exploring and documenting the journey of the Zulu Indlamu dance costume from the battlefields to the theatrical dance stage will help in archiving the rich history of the Zulu Indlamu costume. Referring to the work done by Sarah Roberts on Shaka Zulu the musical, Andrew Verster on Princess magogo and Marina Dumunnic on various student and professional productions based on Zulu Indlamu dance, will enhance the process of archiving the role of Zulu Indlamu dance costume within the theatre environment. Harrison (1988:06) affirms that dancing imposes limitations on costume designs and construction. Therefore in this study, studying and observing different construction methods used by traditional warrior attire makers and theatre costume designers will assist in drawing up the comparison between the two garments. This will enable the study to highlight the adaptations made by the theatre costume designers when constructing the Zulu Indlamu dance costume for dance performance purposes.
1.7. OUTLINE OF THE DISSERTATION

Chapter 1: In this chapter, introduction and contextualization has been given. It provides a clear definition of costume and provides an overview of who the Zulu people are. The chapter also gives a brief discussion on the Zulu Indlamu dance costume and highlights a few previous researches related to the current study in order to highlight underlying research gaps. Research questions have been highlighted and supported with research aims to guide the study. Again, the chapter gives an account of significance of the study as well as outline of the dissertation.

Chapter 2: This chapter explores the historical evolution of Zulu cultural costumes at various stages of cultural and theatrical developments. The chapter reviews African culture particularly focusing on Zulu culture and traditions with bias towards Zulu stage and traditional costumes. The chapter also gives more insightful discussions on the evolution, design, development and the construction of Zulu Indlamu Stage Costumes.

Chapter 3: This chapter highlights the research aims and discusses the research approach employed. The chapter discussions will revolve around sampling used, participants of the study, data collection instruments used, data analysis, quality of the study and ethics observed.

Chapter 4: This chapter analyses and offers detailed discussions on the data that addresses the first aim of the study, which is to explore the evolution of the Zulu indlamu dance costume.
Chapter 5: This chapter offers detailed discussions and interpretations based on data that addresses the second aim of the study, which is to identify differences between traditional costume construction process and modern costume design processes. This chapter also analyses and offers detailed discussions on the data that addresses the third aim of the study, which is to identify and describe adaptations applied by western professional theatre stage costume designers to make it applicable for Western professional theatre stage use.

Chapter 6: Conclusions and recommendations drawn upon the results and the analysis will be presented in this chapter. This chapter also offers the researcher’s reflections on the methodology used in this study.

1.8 CHAPTER SUMMARY

This chapter provides the reader with an overview of the study. The chapter addressed the background and motivation of the study. An in-depth definition of key terms was also provided. The chapter also stated the problem statement and explained the study aims, which is to explore and document the evolution of the Zulu Indlamu dance costume, to study how theatre costume designers have adapted the Zulu warrior traditional attire for theatre Indlamu dance purposes and to also draw up a comparison between the cultural Zulu warrior attire and the theatrical Zulu Indlamu dance costume. The chapter explained the study objectives and the methods employed to address them. Lastly the chapter provided a study outline. The next chapter presents literature review relevant to this study.
CHAPTER 2
LITERATURE REVIEW

2.1 INTRODUCTION

Clothing and costumes are of profound significance to many African communities in terms of historical cultures and traditions. In particular, costumes are expected to promote significant cultural acts and traditional or stage performances. History of costumes is as old as the history of humanity (Payne, 1992). In many cultures men and women are expected to dress differently for various cultural occasions and performances (Kohler, 1963:52). In order to gain in-depth understanding of theatre stage costumes with special focus on the Zulu Indlamu costume, this chapter will investigate historical evolution of Zulu cultural costumes at various stages of cultural and traditional developments. The African culture will be reviewed briefly, but the main focus will be placed on Zulu culture and traditions with bias towards Zulu stage and traditional costumes. More insightful discussions will be on the evolution, design, development and the construction of Zulu Indlamu Stage Costumes.

2.2. CULTURE DEFINED

Culture is a broad-based social terminology that cumulatively refers to the deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, spatial relations, and material objects and possession acquired or made by a group of people in the course of generation through individual and group
striving or collections (Isenstadt, 2014). Many researchers have defined culture in different ways. Kluckhohn (1951:86) states that culture consists in patterned ways of thinking, feeling and reacting, acquired and transmitted mainly by symbols, constituting the distinctive achievements of human groups, including their embodiments in artefacts or costumes; the essential core of culture consists of traditional ideas and especially their attached customary values. Kroeber & Parsons (1958:583) focus on a cross-disciplinary definition of culture as transmitted and created content and patterns of values, ideas, and other symbolic-meaningful systems as factors in the shaping of human behaviour and artefacts or costumes produced through the behaviour. The word culture is most commonly reserved for national societies or for ethnic or regional groups, but it can also be applied to other human collectives or categories – an organization or professional group. According to Hofstede (1997), culture may be described as the systems of knowledge (social or technical) shared by relatively a large group of people or communities. From the behavioural point of view, culture can be considered as the sum total of the learned behaviour of a group of people that is generally considered to be the tradition of people transmitted from a generation to the other. Some modern researchers see culture as a collective programming of the mind that distinguishes members of one group from another (Hofstede, 1997). Culture, in the context of this study, will be defined as the manifestations of human accumulated and logical achievements determined by various aspects such as art, dressing styles, language, religion, beliefs, and music and dance, among others (Isenstadt, 2014).
2.2.1. The African culture

According to Mkabela (2005) African indigenous culture and tradition have withstood the oppression of colonialism. African culture and tradition values have survived economic and technological changes of the 20th Century (Mkabela, 2005). African culture is broad and varied. It differs from region to region, from one community to another and from one tribe to the other. For example, the Maasai in Kenya are known for hunting, while the Zulus are known for military-like culture. Most African tribes or communities have distinct cultures based on their history and geographical environment. Culture provides guidelines for management of different traditional occasions and ceremonies (Jenks, 1993). In analysing the culture of a particular group or organization, it is desirable to distinguish three fundamental levels at which culture manifests itself: (a) observable artefacts, (b) values, and (c) basic underlying assumptions. It is possible to describe “how” a group constructs its environment and “what” behaviour patterns are discernible among members, but it is often not easy to understand the underlying logic, “why” a group behaves the way it does (Spancer-Oatey, 2012:3). This research focuses on Zulu people’s culture and traditions with focus on evolution of Indlamu Zulu dance and its stage performance costumes.

2.3. THE ZULU CULTURE

The roots of the Zulu culture are deeply embedded in a largely unrecorded pre-history of the central and South-eastern regions of Africa (Zaloumis, 2000). According to Derwent & Leitch (1998: 14), the Zulu society was characterised by a
sophisticated culture framework, influenced by natural environment in which they lived. Although culture defines the way people live in terms of their beliefs, rituals and customs, it forms the holistic basis of traditional ceremonies and occasions, be it war, marriages or harvesting (Jenks, 1993:10).

Zaloumis (2000) states that, early Zulu history and culture was continually recalled and repeated in the traditional praise songs and dance. Okagbue (2007: 3) affirms that cultures are most fully expressed through military and traditional rituals and theatrical performances. Every culture has its own traditions of performance and theatre, and its own forms and modes of artistic expressions. Contemporary Zulu culture is full of praise poetry, idioms, and values, which are drawn from both natural seasonal occurrences and historic events that characterise the Zulu people (Derwent & Leitch 1998: 14). Equally, each culture has its own framework and language for organising, presenting, describing, and assessing its artistic impulses and manifestations, which include theatrical and performance processes (Okagbue, 2007: 3).

According to Zaloumis (2000), the Zulu culture and traditions have been adapted continually to match the changing physical, social, political and environmental pressures over the last two centuries. Derwent & Leitch (1998: 14) state that, in the course of the twentieth century, the pride in the heritage of Zulu-speaking people has been actively promoted through the first and second *Inkatha* movements in the 1920s and 1975 respectively. Certain traditions such as the royal practice of wearing crane feathers have been revived (Dewent & Leitch 1998: 14). Initial adaptations have reflected the changing lifestyle of the Zulu
people as they moved from polygamous households and nomadic pastoral tribal clans to more sedentary, concentrated and agriculturally based rural communities (Derwent & Leitch 1998:14). These changes are very evident in the current composition of home and clan structures. A typical 20th century Zulu village tends to be composed of individual square brick or mud houses, and not the historically circular homesteads. In spite of the modernization and the increasing relevance of the cash economy, no major changes have happened on Zulu people’s traditional lifestyles (Zaloumis, 2000). It is from those cultural bastions that contemporary Zulu culture draws its strength. A number of Zulu traditional rituals and ceremonies have survived largely intact to this day, continuing to inform Zulu culture (Derwent & Leitch 1998: 14). Material culture is the history and philosophy of things and associations between them and the people (Herman, 2014). Woodward (2007: 3-5) explains that material culture refers to certain groups of people’s historical and current physical objects, resources and spaces they use to define their culture and beliefs (Harcourt, 2013). Physical objects such as homes infrastructure, plants, tools and products, as well as clothing/costumes, art work and ornaments are all aspects of material culture and they define actions and perceptions (Ibid.). Zulu material culture includes cultural and traditional objects and items, traditional and ceremonial dances and performance costumes.

Zulu Indlamu dance is one of the most popular traditional and performance stage dances (De La Harpe, 1998). Studying material culture provides insight into non-material culture such as ideas, beliefs, habits and values of a people. Zulu material cultures and crafts include the traditional beehive houses, multi-hued bead work of various colour combinations and patterns to convey messages, usually about love
and courtship, Zulu pottery with traditional patterns, Zulu grass woven basket ware, Zulu traditional dance ceremonies that displays colorful costumes such as the Zulu Indlamu Dance costumes - traditionally designed to enhance stage performance (De La Harpe, 1998).

Zulu people are renowned for their bead work. Zulu bead work is not only in necklaces, but also includes leather works for making elaborate belts, aprons and skirts. Based on this definition, the Zulu Indlamu dance costume qualifies as part of the Zulu’s material culture since the Indlamu costume distinguishes it from other types of costumes used by the Zulu people. The focus of this study is on the evolution of the Indlamu dance performance costume which was worn mostly by men (De La Harpe 1998:21): The Zulu traditional male costume, consisting of two strips of hide hanging from a central waist band to which the tails of cows, monkeys or genets are added. Strips of rolled hide and beads may be worn across the chest or around the neck and headdress consists of a ring of hide, sometimes embellished with feather and quills (refer to figure 2.1).
2.3.1. Zulu Indlamu Dance and Costumes

In the Zulu tradition, different costumes defined different occasions and ceremonies. There were different costumes for war ceremony, death ceremony or wedding ceremony (Dougherty 2008). The costumes reflected the content and substance of the ceremony. According to Brussell (1983: xiv), there are many things to be taken into consideration in the historical study of traditional costumes. The factors under consideration include: the communal culture, socio-political environment, the geographical location of the particular community and the intended function of costume. In summary, the study of traditional costumes is a
complex issue because it covers cultural, psychological, sociological factors and socio-economical dispensation of the community.

The use of animal skin-based military costumes has been documented by many researchers (Brussell 1983, Zaloumis 2000). Dougherty (2008) reports that the Zulu dressed lightly for war to stay cool in the hot African climate. The king and other leaders wore the skins of more valued animals like leopards. Other warriors wore headdresses decorated with feathers and animal fur bands around their waists. Turfs of animal skin hung around their shins, ankles, and arms. Some warriors wore necklaces made of animal horns and wood (Dougherty, 2008). The practice of making garments from skins of domesticated animals, notably sheep and cattle is however still comparatively widespread among the Zulu people (Magubane & Klopper, 2001: 37). Asante (2000: 68-69) alludes that the Zulu Indlamu was a military drill exercise, which was originally meant to teach and instill discipline in the men of the Zulu nation. The Zulu traditional male costume as explained by De La Harpe (1998: 21) consists of two strips of hide hanging from a central waist band to which the tails of cows, monkeys or genets are added. Strips of rolled hide and beads may be worn across the chest or around the neck and head-dresses consists of a ring of hide, sometimes embellished with feather and quills. The use of leopard skin signifies that the wearer is of royal blood - chief or a chief’s councillor. These days, brightly coloured fabrics, bicycle chevrons and reflectors are added to the skins. The Zulu Indlamu costume evolved to the attire that has incorporated foreign materials such as bicycle reflectors as observed by (De La Harpe, 1998:12). The Zulu indlamu dance displayed the full regimental attire of elaborate skins and shields worn by the dancers, as well as head-dresses,
ceremonial belts, knobkerries and spears that epitomize the Zulu culture every time it was portrayed on the international theatre stage (Hatford house, 2008). Laband (1995:36) further explains that the king and important people wore the same style of festival dress as ordinary amabutho (army), but the differences in status and rank were marked by the profusion of the materials used in the costume design. Laband (1995:36) further states that it seemed that only an abbreviated form of this precious and constricting ceremonial costume was worn to war.

There are similarities in the descriptions by both authors. However, there is no mention of elaborate skins in De La Harpe’s (1998) description of the traditional costume. This is in line with the observation made by Brussell (1883) that social events and functions that the costumes tend to influence evolution and transformation of the costume design. De La Harpe (1998) further explains that the Zulu culture still places great emphasis on physical courage and fighting ability in their costume design. The next section examines stage performance’s costume.

2.4. INTERNATIONAL STAGE PERFORMANCE COSTUMES

Clothing and costumes are a part of human historical growth and development. They define different eras of human growth and development. Although details of clothing and costumes might have been determined by social and psychological considerations, the main motive was to provide protection for the body from the weather conditions and the environment in general. Stage costumes are designed and made to enhance, reflect and match requirements of the acts or
performances. In spite of colonisation, many African groups and societies have retained their culture and tradition. The Zulu people of South Africa are passionate about their culture and traditions (Hanna, 1965:18). Smith (1962) points out the importance costume design and construction in the Zulu Indlamu dance performance on stage.

According to Payne (1992), history of costumes is part of human history. The earliest evidence of clothing and costumes has been found in Russia and is thought to be about 25000 years old. Even though, the origins of clothing and costumes remain a great historical puzzle in the theatre world it is possible to only observe the purposes served by costumes at different times and in different cultures. Some of these functions are practical in a physiological or physical sense, while others are symbolic (Payne, 1992). Internationally, a number of researchers have provided reasons for costume development for various stage theatre acts and performances. According to Hill and Bucknell (1987), clothes and costumes for theatre stage performances were developed out of necessity and functionalism depending on projected visual outcome of the play or performance. Brussell (1983: xii) further explains that, there are many factors, that influence the development of costumes. Neither can technology be underestimated as an influence on the development of costumes, as witnessed by changes in costume design and development through the late nineteenth century to the present (Brussell, 1983: xii).
2.5 AFRICAN STAGE PERFORMANCE COSTUMES

The origin of African theatre in ritual, seasonal celebrations, religion and communal communication are the roots common to the African theatre (Banham, 2004). Okagbue (2007:1) is of the opinion that most African cultures and languages, in fact, seem not to have specific words for theatre or drama. But they, however, have terms that broadly encompass a host of performances, ranging from ritual ceremonies to plays, from sporting activities such as: wrestling, boxing, football and hunting to masking, dancing, singing and acrobatic displays (Okagbue, 2007:1). According to Banham (2004), the variety of performance forms in African societies is immense, ranging from dance to story-telling, masquerade to communal festival. This supported the views of study by Okagbue (2007:1). Kirby (1974) further explains that masquerades are often considered the representative form of African indigenous theatre. The apparent origin of masquerades is in ritual and in the ceremonial performances.

In Nigeria, masquerades seem to occur most often as festivals which represent a range of performance modes, such as: puppetry, stilt walking, and feats of strength, magic acts and dancing. The basic enactments are the animation of elaborate masked costumes in characteristic dance or movement patterns of drum rhythms pertaining to the particular masked figure (Kirby, 1974:28).

In Africa, the idea of performance is very much about ‘showing’ and ‘seeing’. It is about spectacle, a feast for the eyes. For most African cultures, a measure of what is perceived as performance is whether or not the three elements of space,
performer and spectator are present in the activity. A performance happens wherever the spectator encounters and engages with the performer and the two automatically define, and continuously redefine, the enveloping space of their meeting throughout the duration of the performance (Okagbue, 2007:2). According to Kirby (1974), several African performance modes that verge upon drama might be considered as types of aspects of theatre.

A concept of theatre might well include dance and almost anything “dramatic” done before an audience. African theatre must be approached in terms of the concept of enactment, which is basic to drama, by which is understood the representation of another being or character by a performer for an audience. Kirby (1974) further states that performances presented in front of an audience were presentations such as short farces performed in village squares by certain Mande-speaking peoples of West Africa. Kirby (1974:34) describes the characters as garishly costumed, their bodies painted with clay or white ash and wearing motley assortments of costume pieces and rags. The actors play stock characters in farces based on situations (Kirby, 1974:34). The roots of religious ritual festivals among others refer to a robust theatrical tradition. African theatre articulates its past significantly through oral narration, myth and legend; history cannot be one thing (Banham, 2004). On this basis, it would seem that African performance modes can be grouped under seven general categories: (1) simple enactments, (2) ritual and ritualized enactments, (3) story-telling performances, (4) spiritual enactments, (5) masquerades and masquerade enactments, (6) ceremonial performances, (7) comedies (Kirby, 1974). These enactments employ only cursory representation and are done for a certain purpose. Also, they are done for the
enjoyment of the participants, although they might serve to amuse/entertain the audience (Kirby, 1974). The indigenous African performance and theatre forms survived historical processes and phenomena, including a cultural devastating colonial encounter. They have also managed to hold their own against the literary theatre and other syncretic popular performance forms that emerged as a result of the colonial intrusion into African cultures and histories (Okagbue 2007:9). African costumes play important role in African culture and traditions. They not only differentiate different performance mode and ceremonies, but also reflect the gravity of performance or celebration. Costumes define the significance of the ceremony, be it ceremonial or military. The design and styles of costumes are indicative of importance of the cultural ceremonies. In African theatre, the costumes are designed to enhance visibility of the act or performance but also promote ‘visual attraction’ between actors and the audience.

In South Africa, according to Kriger and Zegeye (2001:1), the duality of culture in South African theatres arose as a result of one of the premises of apartheid, i.e. the various racial groups were so inherently different that co-existence or even close proximity would inevitably lead to conflict. Accordingly, white and black cultures were expressed largely in isolation from each other, these groups had to be kept apart to practise their cultural activities and exercise their political rights in isolation. On the one hand, artistic forms such as: ballet, opera, classical music and theatre were developed and paid for by tax-payers’ money to entertain the white minority (Kriger and Zegeye 2001:1). According to Orkin (1991:26), a wonderful presentation of Queen’s Majesty by Lucy Bowditch was one of the productions staged by the Johannesburg Repertory Players in March 1935 for the
white minority. He described the production as the most sumptuous costume play staged by the Johannesburg Repertory Players up to that time. On the other hand, the cultural traditions and aesthetic practices of the majority such as praise poetry is described by Banham (2004:326) as possibly the single most researched and commented on form of oral performance in South Africa. It constitutes Southern Africa’s most original contribution. There is no formal class or caste that (“Imbongi”) the poet (Plural Izimbongi) comes from, but in Southern African society, it is traditionally a role reserved for men. A number of Izimbongi may perform for, or be attached to, a chief, but one will emerge as official imbongi, by popular claim. This office is signaled by his costume dressing in skins, carrying two sticks, a knobkerrie, or a shield and a spear. Other izimbongi as a rule are not free to wear skins or carry spears, sticks or shields (Banham, 2004:326). Cultural traditions and aesthetic practices such as these were dismissed as inferior or at best, encouraged as tourist attractions and ghettoized as a result (Kriger & Zegeye, 2001:1). Okagbue (2007:12) is of the opinion that African performances constantly engage with, modify, and are in turn, modified by their socio-cultural contexts. This dialectical view sees theatre and performance as constitutive social practices, which are in turn revealed in and through the latter. It is the relationship of mutual affectivity (Okagbue, 2007:12).

2.6. THE ROLE OF COSTUMES IN THEATRE STAGE COSTUMES

Stage costuming began cautiously as drama attire and slowly re-emerged in Western Europe at the end of the early Middle Ages as performance costumes (roughly A.D. 475-1000). The mystery and miracle plays historically started at the
church vestments. As presentations moved from the church precincts to the market place, the scope of presentations became more secular. More contemporary characteristics and flair were incorporated into the performances to help capture the attention of the gathered populace (Anderson & Anderson, 1984:11).

Landis (2003) explains that every garment worn in a theatrical production is a stage costume. Stage costumes are part of tools a performance director uses to tell the story (Landis, 2003). According to Emery (1981:4), a stage costume is a visual extension of the character as portrayed. It enhances the illusion of the environment of the play while aiding the actor in projecting the period and style of the production. The stage costume is a visual statement of drama and theatrical ideas. Therefore, stage costume exists beyond the realm of clothing (Emery, 1981:4). They have directly opposing and contradictory meanings (Payne, 1992). A stage costume or dress includes all modifications of a person’s appearance, from clothing, accessories, makeup (grooming concepts) and jewellery (Payne 1992). It also includes posture, corseting, padding and even surgical alterations (Payne 1992). Furthermore, Payne (1992:3) explains that stage costume is used to help the person achieve the aesthetic ideals of the time. The need to identify oneself as a unique individual and also as a member of one or more specific groups seems to be a central function of costumes. A person’s dress may identify occupation, family clan, social position, or religion. Stage costumes are used to enlarge or extend the body or otherwise alter its shape to promote a particular theme of performance (Payne, 1992). Whatever functions it serves, stage costume has shown remarkable variety in form, materials and details. Professional analysis
usually reveals that basic, lasting costume changes occur in conjunction with fundamental social, economic and political changes. Furthermore, costume styles can change without obvious cause (Payne, 1992:3).

Emery (1981:3) states that a stage costume is a vital element, which is created to enhance the particular characteristic qualities of the play and of the character that is dressed in it. A stage costume must express a quality that is larger than life and be organically in tune with the script and the production. The costume on stage is viewed from varying distances and under strong, often intense and usually coloured lights. Therefore, the scale of the theatrical costume and the detail in it must be exaggerated, simplified, and clearly defined. Stage costume must also be durable enough to withstand the heavy strain of performance (Emery 1981:3). Wilson (1988:359 -360) states functions of stage costumes as follows:

- To help establish the tone and style of a production;
- To indicate the historical period of a play and the locale in which it occurs;
- To indicate the nature of individual characters or groups in a play: their stations, their occupations, their personalities;
- Show the relationships among characters: separating major characters from minor ones, contrasting one group with another;
- Where appropriate, symbolically convey the significance of individual characters or of the play;
- To meet the needs of individual performers, making it possible for an actor or actress to move freely in a costume, perhaps to dance or
engage in a sword fight, and when required, to change quickly from one
costume to another; and

➢ Also to be consistent with the production as a whole, especially other
visual elements.

Stage costume is the centerpiece of play or performance. Anderson & Anderson
(1984:19) explain that, as the lights come up on the stage, the costumes create
the impression of the character before a word is said. The visual impact of a play
or character is the first influence on the audience. This impact should be well
planned to reinforce the action in the most suitable manner. The costumes must
present the character and give information that may not be explicit in the text
(Anderson & Anderson 1984:19). Theatre consists of real people, who must be
made to conceptually understand the meaning of the act or performance.
Appearances of men and women on stage must reflect their characters as
revealed in real world and in action. Naturally, the greater the designer's familiarity
with historical background of the play, the better the stage costumes (Barton,
1935: viii). The following factors should be considered by the professional costume
designers before executing a costume:

➢ A professional theatre costume designer should interpret the play in a
way to enhance visual realization of the performance, and even raise
the expectations of the audience. The expectation should be to achieve
a ‘wow performance’;

➢ Professional costume designers should understand physical
peculiarities of the actors who are to play the different parts and wear
the stage costumes; and design or a sign costumes appropriate for the individual's role; and

- A professional costume designer facilitates the customization of the costumes to match the individual body characteristics of actors and actresses, so as to enhance good characteristics and conceal less desirable characteristics.

In summary, the more a professional costume designer is knowledgeable about the role costumes play on people's emotions, the more freedom he will have in planning costumes for the stage, since he may then confidently design stage costumes to fit the time-spirit, the character, and the actor (Barton, 1935: viii). Stage costume design must encompass both the past and the present and it must be built on the knowledge of both theatre and the real world from which it springs. It must be predicted on an understanding of theatrical characters created for the entertainment of others and of the actual people who provide the background for the drama and its roles. Any potential designer needs an awareness of these integral components of stage costume designing (Anderson & Anderson, 1984:10).

2.7. COSTUME DESIGN AND CONSTRUCTION

Making a costume from a sketch or illustration is a bewildering task especially if its purpose is for dancing, with all its exactitudes and limitations. Dancing imposes limitations on costume designs and construction. Fabrics must be especially light, so that they flow and move well, and length must be adjusted to suit the
choreographer’s/director’s requirements (Harrison: 1988:6). Costumes for dancing must give the illusion of the real garment, and not become a meticulous reproduction. Emphasis is laid on simplicity, and an avoidance of irrelevant detail. At the same time, a perfect fit must be obtained so that the line of the body beneath the costume is never lost. Technically, sewing for dance costumes should be very strong, as much stress is caused by movement, especially on darts and seams, which must give as close a fit as possible. Costumes for male dancers must be made with equal care and regard for good simple line (Harrison: 1988:6-7).

2.7.1 Construction of Stage Costumes

Stage costume construction combines a myriad of skills that include creativity, insight and initiative in the never-ending quest to find more effective and less expensive ways to creating beautiful and appropriate theatre magic through costuming (Strand-Evans, 1989: xiii). Costume design is both an art form and a practical craft. Costume design must encompass both the past and the present and be based on knowledge of the art form and the world from which it springs. It must be predicted on an understanding of characters created for the entertainment of others and of the actual people who are the resource for presentation and its roles (Anderson & Anderson, 1984).

Costume construction in itself is an art and technicians create design specifications within the limitations imposed by budget and time. The execution of the designs, creativity and problem solving involved in its solution, make the work
in the costume crafts a challenging and exciting creative artistic endeavour. Before discussing how a costume is constructed, it is important to understand the design process it undergoes before it becomes a costume. All design processes involve research and creatively putting down ideas in form of sketches so as to come up with a unique product with all the characteristics of the wearer or the performance (Mastamet-Mason, 2014). The process utilises design elements such as colour, texture pattern, silhouette and shape to create a costume. Design process entails a great deal of planning before executing a stage costume (Ibid.).

A stage costume must express a quality that is larger than life and be organically in tune with the script and the production; this means that research on history of the play must be carried out to understand types of clothing of the period in terms of fabrics, silhouette and findings (trimmings). Highlights of the research are then used to inspire idea generation. Mastamet-Mason (2014) explains that the findings of the research design outline the range of possible sources of inspirations. Existing historical costume design, images (illustrations & pictures), works of art (paintings & sculptures), objects (shapes & silhouette) and phenomena of the time are some of the best sources of inspiration that stage costume designers can use (Ibid.). A stage designer needs to transform a storyline into wearable stage costumes that express the stage performance into reality, but must bear in mind the fabric characteristics required for the construction of each costume (Strand-Evans, 1989:36). Once appropriate sketch is approved, then patterns are created and developed into various styles by professional pattern drafters and then fabrics are cut and constructed or assembled by a trained dress maker or a tailor

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Tailor: A person whose occupation is making fitted clothes such as suits, trousers and jackets to fit individual customers (Strand-Evans, 1989)
assembly, the designers continue checking with fit on dress forms and life models to ensure perfect fit is attained.

2.7.2 Construction of the Traditional Zulu Indlamu Dance Costume

As in the case of traditional costume makers, most tailors of Zulu attires have no formal education on tailoring, but have gained tailoring expertise through many years of apprenticeship. Valarinho (2015) explained that African tailoring apprentices start training at youth under the guardianship of a master tailor. From master to apprentice, the traditional tailoring knowledge is passed on from generation to another. Most of the attire pieces are made of skins of different animals as observed by De La Harpe (1998). Therefore, the craft of making the Zulu Indlamu dance attire involves quite a vast amount of animal skin tanning processes. According to Kirby (1970:12), tanning is a means of preserving the raw skin and of rendering it soft, pliable and easy to handle. Pre-historic tribes already knew about the tanning of protective animal hides with the fat of the killed animal (Khanbae & Van Rae, 2001). The first primitive method of tanning involved the rubbing of fat and oils into the skin to keep it supple, or its immersion in a pool of water to which had been added the juice of fruits, shrubs, plant roots, and bark. Tanning can be done by a number of methods, but the principal agent involved in all of them is tannin, which is found in many plants, tree bark and roots (Kirby, 1970:12). In nature, the tannins are found worldwide in different families of higher plants such as in chestnut and oak wood among the rest. The fit of the traditional costume may not be up to date because the costume makers are not skilled in critical fit issues. There are several markets where Zulu traditional attire and
accessories are sold. The two markets that mainly supply these are Mai-Mai hostel in Johannesburg and Dalton road market in Durban. Zulu traditional attire makers are found on daily basis manufacturing and selling the traditional attires at these two markets. There are many minor markets for Zulu attires in other parts of South Africa.

Heritage Portal (2014) states that, what is currently known as the Mai Mai Bazzar is in fact a community of a few hundred people located on about 2 hectares of land next to the Anderson street off-ramp of the M2 highway in Johannesburg. Most of Mai-Mai’s residents and traders are Zulu-speaking. As a result, the bazaar, as well as selling a range of traditional handicraft, serves as a reception area for people arriving from Kwazulu-Natal helping them adjust to the city lifestyle (Heritage portal: 2014). The Dalton traditional market is attached to the Dalton Road Hostel in Durban, which used to be a single-sex hostel for migrant labourers during the apartheid years. The traditional market in Durban, Dalton Road is one of the main suppliers of traditional Zulu drums, shields, cowhide skirts, cow-tail switches and the elaborate head-dresses to Zulu people and also to the tourist trade (Derwent: 2000).
2.8 PRELIMINARY CONCEPTUAL FRAMEWORK

The conceptual outline is a mind map and a mental structure of the phenomena of inquiry (De Vos, Strydom, Fouche & Delport, 2011:35). Mouton and Marais (1990:136-144), affirm that ideas and presumptions can be arranged through a conceptual framework. A conceptual framework (Figure 2.3) in this study was developed to direct research process (in Chapter 3) chosen for this study (De Vos et al., 2011:35).

FIGURE 2.2: Preliminary Conceptual Framework (Manyeneng, 2012)

The methodology employed in this study is discussed in the following chapter.
CHAPTER 3
RESEARCH METHODOLOGY

3.1. INTRODUCTION

This chapter highlights the research aims and discusses the research approach employed in this study. The discussions revolve around the sampling used, participants of the study, data collection instruments, data analysis, quality of the study and ethics observed.

3.2. DISCUSSIONS ON AIMS OF THE STUDY

The overall aim of the study is to document and preserve the evolution of the Zulu Indlamu dance costume. This includes its origins, construction processes and adaptations applied by western professional theatre stage costume designers onto the Zulu indlamu dance costume to make it applicable for Western professional theatre stage use.

(i) To explore the evolution of the Zulu Indlamu dance costume;

(ii) To identify the differences between traditional costume construction process and modern costume design processes;

(iii) To identify and describe adaptations applied by western professional theatre stage costume designers to make it applicable for Western professional theatre stage use.

To address these aims the following research approach was used.
3.3. RESEARCH DESIGN

This study utilized qualitative research approach as it was an interactive process, whereby the research design, ‘tools’ and even the research questions evolved as the project unfolded (Barbour 2008). The researcher had formal conversations with Zulu cultural experts, traditional Zulu indlamu dance costume makers and the professional theatre costume designers, who have been involved in designing the Indlamu costume for theatrical dance shows. A qualitative method was chosen so as to discover, understand and gain insight information on the evolution of the Zulu Indlamu costume from the battlefields to theatrical dance/entertainment purposes. According to Richie and Lewis (2003), a good qualitative research study design is one that has a clearly defined purpose.

Barbour (2008:31) explains that qualitative research method asks different types of questions about processes involved in relation to the outcomes of the study. The common questions used are the “how” and the “why” questions which normally occur during interviews with the participants. Barbour (2008) stresses that: qualitative research excels in illuminating context and process as a route for explaining actions and events. Qualitative methods according to Flick (2009:16) take the researcher’s communication with the field and its members as an explicit part of knowledge instead of deeming it an intervening variable. The subjectivity of the researcher and of those being studied becomes part of the research process.

The following sampling procedure was adopted for this study.
3.4. POPULATION AND SAMPLING OF THE STUDY

The ultimate purpose of probability sampling is to select a set of elements from a population in such a way that will describe those elements as accurately and portray the parameters of the total population from which the elements are selected (Babbie & Mouton 2001:175). However, in this study, non-probability sampling approach was used because the targeted population was known to the researcher and had characteristics required for accomplishing the study. Anthropologists, for example, have long maintained that non-probability sampling methods “are logical as long as the field worker (researcher) expects mainly to use his data to solve qualitative problems, such as discovering what occurs, the implications of what occurs, and the relationships linking occurrences (Merriam 2009:77).

3.4.1. Participants

The following groups of participants were identified to take part in this study:

- **Zulu cultural activists**

Cultural activists are people with diverse knowledge on the indigenous knowledge systems. Four Zulu cultural activists who are knowledgeable about the origins of the Indlamu dance apparel and how it has developed were consulted. Their names are withheld for ethical reasons. Through the discussion with them, a clear theoretical background on the origins and the development of the Zulu Indlamu dance apparel was obtained. The criteria used for selecting the cultural activists are given in Table 4.1.
Table 3.1: Criteria for Selecting Zulu Cultural Activists

<table>
<thead>
<tr>
<th>PARTICIPANTS</th>
<th>JUSTIFICATION FOR SELECTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural activist 1</td>
<td>This activist comes from a long line of diviners, including his great grandfather, his grandmother and his mother. In 1996, he received his B.Tech Degree in Fine Arts at Durban University of Technology where he now teaches Sculpture, Ceramics and Drawing at Foundation and First Year level while completing his Master’s degree. He was the Volkskas Atelier Award winner in 1996, a nominee for the FNB Vita Art Prize in 1999 and the recent recipient of a coveted Commonwealth Art and Craft Award. He has also begun to develop an international profile for himself. Exhibiting in France, Germany, Australia, Holland and the US, he remains faithful to his roots, preferring to reside in the Umlazi township of Durban.</td>
</tr>
<tr>
<td>Cultural activist 2</td>
<td>This activist is a South African writer, lyricist, composer and director born in Verulam, KwaZulu-Natal (near Durban). He started his career as a theatre backing guitarist. He is best-known for his play, Sarafina, which earned him critical-acclaim and 4 prestigious Tony Award nominations. His other well-received productions include: Asinamali, Woza Albert and House of Shaka. He is the Director of Committed Artists.</td>
</tr>
<tr>
<td>Cultural activist 3</td>
<td>This activist is based in KwaZulu-Natal province the home of the Zulu people. He is a Sangoma with an in-depth knowledge of the Zulu culture and tribal wear. Some of the warrior attire pieces are featured on the clothing he wears when practising as a Sangoma.</td>
</tr>
<tr>
<td>Cultural activist 4</td>
<td>This activist is a choreographer, performer, composer and a dance teacher in the field of indigenous dances. He holds Masters’ and Doctoral degrees in dance with studies based on African dance performances. He also holds a masters degree in Tourism and Recreation: Focussing on ‘cultural attractions’ around the area of Lower Umhlathuze River Valley. He has travelled to most African countries to perform and give talks on most South African cultural dances.</td>
</tr>
</tbody>
</table>
The Zulu Indlamu dance traditional costume makers

The traditional costume makers are individuals who practice some form of traditional dress-making and who make the Zulu Indlamu dance costumes for traditional purposes. Their names are withheld for privacy and ethical reasons. Given in table 4.2 is the criteria used to select them.

Table 3.2: Criteria for Selecting Traditional Costume Makers

<table>
<thead>
<tr>
<th>PARTICIPANTS</th>
<th>JUSTIFICATION FOR SELECTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traditional costume maker 1</td>
<td>This costume maker is aged between 20 and 30 years and is based in Kwa Zulu Natal. He started making traditional costumes since 2003. He is currently fully operating a stall in Dalton KZN. He grew up in a family where the practice of making the traditional costumes was dominant. He therefore learned the skill of making the attire from his elders.</td>
</tr>
<tr>
<td>Traditional costume maker 2</td>
<td>This costume maker is aged between 50 and 60 years and is currently based in Johannesburg. He is an elder at the Nazareth Baptist (shembe) church with long time experience in the trade. He grew up in a family that had a strong passion for the craft of making the traditional costume. His father used to run the same business, which he took over in 1980. He is currently running a stall in Mae-Mae where he operates the business on a full-time basis.</td>
</tr>
<tr>
<td>Traditional Costume maker 3</td>
<td>This costume maker is based in KZN, aged between 20 and 30. He is currently assisting his father to run a stall of traditional costumes in Dalton. He has observed the construction of the traditional costumes ever since he was young and the experience has enabled him to work full time for his father</td>
</tr>
<tr>
<td>Traditional Costume maker 4</td>
<td>This traditional costume maker is based in JHB and is aged between 50 and 60. He learnt the craft by observing closely as people around him assembled the traditional attire. He learnt the craft of costume making at different flea markets including the Mae-Mae hostel</td>
</tr>
</tbody>
</table>
Costume designers for the selected stage productions

The costume designers who have worked on the three selected stage productions were also consulted. These participants who have worked with the Zulu Indlamu dance costume on a theatrical stage to find out what were their experiences, approaches and also how did they interpret the choreographers’/directors’ concept when making the Zulu Indlamu dance costume for the theatrical stage. Criteria used to identify the professional costume designers are given in table 4.3.

Table 3.3: Criteria for Selecting Professional Theatre Costume Designers

<table>
<thead>
<tr>
<th>PARTICIPANTS</th>
<th>JUSTIFICATION FOR SELECTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professional theatre costume designer 1</td>
<td>This professional theatre costume designer is a multi-award winning theatre designer of national and international repute. The respondent has 30 years’ experience in South African theatre and is with diverse and extensive skills in the field of costume design. Since the mid-1980s She has been widely involved in designing new South African performances in a wide range of styles, working with directors including the late Barney Simon at the Market Theatre, Mbongeni Ngema, Welcome Msomi, Gcina Mhlope, John Kani and Janice Honeyman.</td>
</tr>
<tr>
<td>Professional theatre costume designer 2</td>
<td>This respondent underwent professional training at the Camberwell School of Art and Reading University. He has lectured at the University of Durban Westville and the Natal Technikon until 1976. He is currently a full-time painter, a writer of short stories, articles and radio plays. He designed the sets and costumes for Opera Africa’s Faust, Princess Magogo, and La Traviata and Rigoletto, and for the American production Princess Magogo.</td>
</tr>
</tbody>
</table>
This respondent received formal training in costuming with Tshwane University of Technology in the Entertainment Technology Department where she obtained her B.Tech degree in Performing Arts Technology. She has since then been practising the trade of costuming in the theatre industry.

Selection criteria given for the different participants ensured that all the relevant people with valuable information were reached to provide adequate data for this study.

### 3.5 DATA COLLECTION METHODS

In this study, participant’s experiences were captured using semi-structured interviews (refer to addendum A) so that respondents’ own words explaining their experiences could be mapped. Qualitative data tell a story, and the experiences gathered from the fieldwork are the central activity of inquiry. The researcher went into the field and had direct and personal contact with the selected participants while in their own environments (Patton 2002). The research made use of semi-structured interviews to obtain data from the different groups (Zulu cultural activists, The Zulu Indlamu dance traditional apparel makers and the professional theatre costume designers). Kvale & Brinkmann (2009: xvii) observe that it is better to talk to people if you want to know how people understand their world and their lives. Conversation is a basic mode of human interaction - human beings talk with each other; they interact, pose questions, and answer questions (Ibid.). Through conversations the researcher got to know the participants, and learnt about their experiences, feelings, attitudes, and the world in which they lived. In the interview conversations, the participants were asked how the Zulu Indlamu
dance traditional costume has evolved into a theatrical stage dance costume. All interviews were guided in a form of a semi-structured questionnaire with open-ended questions. This enabled the participants to have the freedom to express their views using their own words. Field notes were taken during the interviews to ensure that the participants’ data were recorded word by word. The tape-recorder was utilized to capture accurate data from the different participants. The use of a tape recorder was introduced with the permission of the participants. The interviews conducted with the Zulu cultural activists, Zulu Indlamu dance traditional costume makers and the professional theatre costume designers lasted a period of eight weeks. Participating in the trade practices and developing a good rapport with the participants, the study became more interesting and there was ease of communication between the researcher and the participants. This brought closeness in the social sense of shared experience, empathy, and confidentiality as suggested by Patton (2002). As part of fieldwork, the researcher also spent time with cultural costume makers who manufacture the Zulu Indlamu dance costume. His visit allowed him to observe and document the process of making the traditional Zulu Indlamu dance costume.

3.6 DATA ANALYSIS

According to Flick (2009:303), the documentation of data is not just a step in the research process it also influences the quality of the interpreted data. Therefore, the documentation has to be as accurate as possible to reveal structures in those materials and to permit approaches from different perspectives. The organization of the data has the main aim of documenting the case in its specificity and structure (Flick 2009:303). Qualitative data, as stated by Ritchie and Lewis (2003),
are usually voluminous, messy and unwieldy. Data reduction is a central task in qualitative analysis (Ritchie and Lewis 2003:202). In this study, the data obtained were cleaned by removing information that are not immediately relevant to this study before organizing the extensive field notes, transcripts from individual interviews, documents, photographs and videos. Qualitative data was broken down and placed under relevant topics/headings. Information addressing technical aspects such as costuming the Zulu Indlamu costume was dealt with separately from other different data. Interviews, comments such as inputs from Zulu cultural experts, traditional Zulu indlamu dance costume makers and professional theatre costume designers were reduced to important facts before being placed under relevant headings to address such issues. Interview notes were assessed and analyzed. The notes helped immensely identify speakers and recall comments that were not noted or recorded properly during the fieldwork; unclear aspects were confirmed by listening to tape recorded responses.

3.7 QUALITY OF THE STUDY

In addressing the quality of the study, terminologies applicable are: trustworthiness, triangulation, and thick description. The basic issue of trustworthiness is to ensure that an inquirer persuades his or her audiences including self. It is to confirm that the findings of an inquiry are worth paying attention to or worth taking account of (Babbie: 2007:276). Some of the key concepts that address the study have been identified from the literature review, while some concepts emerged from the data. A good qualitative study design is realistic and can explore unanticipated issues as they emerge. The following
measures were applied in this study to ensure trustworthiness and dependability of this dissertation.

3.7.1 Prolonged Observation

The researcher also took part in the fieldwork process, working closely with the study participants for long hours so as to understand the situation thoroughly. Prolonged participation helped in understanding the whole process and concepts of constructing and designing Zulu Indlamu dance costume together for traditional use and theatrical dance stage.

3.7.2 Peer Debriefing

Costume designers in the industry with general understanding of the nature of the study were consulted for their expert opinions and inputs particularly with the uses of the Zulu Indlamu costume on a theatrical stage. These people reviewed the interview questions before fieldwork commenced and were able to provide their perceptions, insights, and analyses.

3.7.3 Dependability

Babbie and Mouton (2001:278) argue that an inquiry must also provide its audience with evidence that if it were to be repeated with same (or similar) context, its findings would be similar. References from recognized books dealing with the Zulu tradition (Indlamu dance in particular), theatrical dance costume books and also respected cultural representatives/elders were also used in the
research work. It was moreover noticed that cultural activists, theatre costume
designers and traditional costume makers will use similar sources and references
when exploring the origins and construction methods of the Zulu Indlamu dance
costumes.

3.7.4 Triangulation

Triangulation refers to the attempt to get a ‘true’ fix on a situation by combining
different ways of looking at it or different findings (Silverman, 2005: 212). Different
methods such interviews, use of tape-recorders, videos and pictures were used to
collect raw data in this study. Babbie and Mouton (2001:275) explain that
triangulation, or use of multiple methods, is a plan of action that will raise sociologists (and other social science researchers) above the personal biases that stem from single methodologies. By combining methods and investigations in this study, observers can partially overcome the deficiencies that flow from one investigator or method.

3.7.5 Member Checks

Analyzed text was taken back to the respondents to check with them whether what
the researcher has compiled from the data is actually what they said.

3.7.6 Audit Trial

Raw data were given to an independent examiner (professional expert in the field) for evaluation and professional guidance.
3.7.7 Thick Description

Transferability in a qualitative study depends on similarities between sending and receiving contexts (Babbie and Mouton, 2001:277). In this study, sufficient data in form of interview scripts and field notes were collected and reported in a detailed and precise way to increase reliability and allow judgment on transferability to be made by the reader. These reflections became data on their own right forming part of the interpretation and all these became documented in the study (Flick 2009: 16). However, the findings reflect opinions of only the participants of this study.

3.8 ETHICS

Flick (2009:37) explains that, codes of ethics are formulated to regulate the relations of researchers to the people and fields they intend to study. Principles of research ethics ask that researchers avoid harming participants involved in the process by respecting and taking into account their needs and interests (Flick 2009: 37). In the compilation of the semi-structured interview questionnaire, there were no issues with serious ethical implications. It was ensured that all ethical issues were addressed and precaution was taken in order to protect the participants’ privacy. Letters of consent, which clearly indicated all the data-collecting instruments that were going to be used and that stated that participants must agree to their use before commencement of the fieldwork, were sent to all the involved participants to seek approval of any interviews or contributions towards this study. In his book, Flick (2009) quoted the GSA (German Sociological Association) code of ethics, which states that:
“Persons, who are observed, questioned or who are involved in some other way in investigations, for example, in connection with the analysis of personal documents shall not be subjective to any disadvantages or damages as a result of the research. All risks that exceed what is normal in everyday life must be explained to the parties concerned. The anonymity of interviews or informants must be protected (Ethik-kodex 1993: I Bs).”

Each time before an interview, the purpose of this study was explained to the study participants to make sure that they have a clear understanding of what the whole process entails. A letter (cover) stating who the researcher is, what his intentions are and that the information provided by the participants are confidential and purely for research purposes was also issued to all the participants. All the signed letters of consent are available with the researcher. A copy of letter of consent is attached on the study (refer to addendum B).

3.9 CHAPTER SUMMARY

This chapter addressed the research methodology used in this study. The qualitative research method was employed to address the study aims. The study applied judgmental techniques within a non-probability approach to identify participants. This chapter also discussed data-collecting methods, the study adopted unstructured interview questionnaire with open-ended questions for the purpose of collecting data from the participants. The chapter further discussed data analysis and quality of the study to illustrate how the study ensured trustworthiness and dependability of the findings. Lastly, the chapter discussed ethical considerations followed observed in this study.

The research findings and discussions are given in the two chapters (chapter 4 & 5) that follow.
CHAPTER 4
FINDINGS AND DISCUSSIONS
FINDINGS AND DISCUSSIONS OF AIM 1 OF RESEARCH STUDY

4.1. INTRODUCTION

This chapter analyses the findings and discussions of aim one of the study as indicated in Chapter 3 section 3.2.1. Aim one states that the study intends to explore the evolution of the Zulu Indlamu dance costume. In an attempt to achieve this, it discusses the evolutionary journey of Zulu Indlamu dance costume from military attire to traditional costume - worn for both traditional and state ceremonies, for theatre stage performances; and including the entertainment of tourists. Over the years, traditional dances have become a major component of tourism business.

Hanna (1965:18) mentions that the costumes of traditional African dances generally reflect modernity in contemporary Africa. African traditional costumes for traditional dances and theatre purposes today presented at the international theatre circuits are as a result of series of adaptations and development on the costumes done locally and internationally. This chapter explains the historical and cultural transformation of the Zulu Indlamu costume at various stages of traditional and cultural development of Zulu people.
4.2 ZULU CULTURAL EXPERT PARTICIPANTS

To provide understanding and analysing aim one of the study, four Zulu cultural experts were selected based on their experiences of the Zulu culture and traditions and academic expertise on African cultural evolution. The expert participants were interviewed on various Zulu cultural and traditional practices with focus on evolutionary development and adaptation of Zulu Indlamu dance costume. All the experts hail from or were born in Kwa-Zulu Natal Province where majority of Zulu people live.

4.2.1 Zulu Cultural Experts (CEXPs)

The selected Zulu cultural experts are people with diverse knowledge on the Zulu culture and traditions. Four Zulu cultural experts, who are knowledgeable about the origins of the Indlamu dance costume and its historical adaptations and development, were consulted. Their names are withheld for ethical reason. These expert participants gave a clear theoretical background on the origins and the development of the Zulu Indlamu dance costume. The selection of experts for this study was based on their experiences in the field of study and deeper understanding of Zulu culture and traditions. The backgrounds of the cultural experts are provided in chapter 3 on table 3.1. The section that follows provides a brief justification of expert participants in the study.
4.2.2 Justification for Selection of Expert Participants.

This section highlights the experiences and expertise of the participants to justify the selection criteria used in this study.

**Cultural Expert 1 (CEXP1):** This cultural expert comes from a long line of diviners, including his great grandfather, his grandmother and his mother. In 1996, he received his BTech Degree in Fine Arts at Durban University of Technology where he now teaches Sculpture, Ceramics and Drawing at Foundation and First Year level while completing his Masters. He was the Volkskas Atelier Award winner in 1996, a nominee for the FNB Vita Art Prize in 1999 and the recent recipient of a coveted Commonwealth Art and Craft Award. He has also begun to develop an international profile for himself. Exhibiting in France, Germany, Australia, Holland and the US, he remains faithful to his roots, preferring to reside in the Umlazi township of Durban.

**Cultural Expert 2 (CEXP2):** This expert is a South African writer, lyricist, composer and director born in Verulam, KwaZulu-Natal (near Durban). He started his career as a theatre-backing guitarist. He is best-known for his play, Sarafina (1988), which earned him critical-acclaim and 4 prestigious Tony Award nominations. His other well-received productions include: Asinamali, Woza Albert and House of Shaka. He is the Director of Committed Artists.

**Zulu Cultural Expert 3 (ZCEXP3):** This expert is based in KwaZulu Natal province, the home of the Zulu people. He is a Sangoma with an in-depth knowledge of the Zulu culture and tribal wear. Some of the warrior attire pieces are featured on the clothing he wears when practicing as a Sangoma.
**Cultural Expert 4 (CEXP4):** This activist is a choreographer, performer, composer and a dance teacher in the field of indigenous dances. He has traveled to most African countries to perform and give talks on most South African cultural dances.

### 4.3 EVOLUTION OF ZULU INDLAMU COSTUME

Cultural costumes in Southern Africa are many and different. Each tribal group or community has oral or recorded history of different costumes (Elliott 1986). The history of Zulu Indlamu costume is old as the Zulu Nation. According to the four cultural experts that participated in the study, the Zulu Indlamu costume adaptations have been informed by various changes in the Zulu society, cultural reforms and urbanization. When asked to define the Zulu Indlamu dance costume, participants CEXP1 and CEXP2 reported that the modern Zulu traditional costume is an adaptation of the original Zulu men’s traditional costume used for cultural ceremonies in the early 1990s. Hanna (1965:18) observes that traditional African dance costumes are generally modified to reflect modernity of times.

A number of studies have been conducted on the Zulu tribal wear\(^3\), but none focused on the development of the Zulu indlamu dance costume. This chapter firstly focuses on the evolution of Zulu indlamu dance costume. Studying the origins and evolution Zulu Indlamu dance costume goes beyond what is normally seen in local and international stage performances. This study interviewed four cultural experts (CEXP1, CEXP2, CEXP3 and CEXP4) to provide insights into

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\(^3\) The Zulu men’s tribal wear is the authentic basic traditional Zulu man’s clothing that was used by the Zulu men for daily purposes in the olden days. (respondent ca3)
origins and evolution of Zulu Indlamu dance costume. When asked about the origins of Zulu Indlamu dance costume, the cultural experts were in agreement that Zulu Indlamu dance costume evolved from the military and traditional clothing worn by Zulu men in the olden days for different cultural and traditional occasions. What is presented today on the South African and international theatre stages as the Zulu indlamu dance costume is a result of series adaptations and development accumulated over the years. Other researchers such as Brussell (1983) have also confirmed evolution of African costumes. According to the four cultural experts, adaptations and incremental developments of the costumes were informed by a number of aspects such as daily activities, military activities, cultural ceremonies and urbanisation.

4.4 CULTURAL EXPERTS’ VIEWS ON EVOLUTION OF THE INDLAMU DANCE COSTUME

When asked to define the Zulu Indlamu dance attire, Cultural experts CEXP1 and CEXP2 explained that the current Zulu Indlamu dance costume is a representation of the Zulu men’s traditional attire used for entertainment purposes. To Hanna (1965:18), the costumes of traditional African dance generally reflect modernity. The authentic Zulu warrior attire was adapted and transformed into spectacular regalia in the earlier parts of 19th Century according to cultural expert CEXP2. The animal skins were retained but are now used together with additional modern or western materials according to cultural expert CEXP2. Cultural expert CEXP1 stated that “for spectators to appreciate part of the Zulu culture on display – the costumes were to be upgraded to create ceremonial flamboyancy and
excitements. Most of these adaptations and developments can be associated with factors that include functionality and urbanisation according to cultural expert CEXP2. In order to understand what constitutes the Zulu Indlamu dance traditional costume, it was necessary to discuss the pieces that make up the costume (see table 4.2). Cultural expert CEXP3 described the basic authentic Zulu Indlamu dance costume as an attire comprising pieces such as: a headpiece called *insinyane*; an animal hide piece that covers the chest and the upper back called *imbatha*; upper arm dressings called *amavolo*; the loin skirt which consists of a front piece called *isinene* and a back piece called *ibeshu*. To cover the shins, they used the same dressing as the upper arm one also called *amavolo*. The Zulu people would go barefooted or wear animal hide sandals called *imbadada*.

The description and discussion of each costume piece are given in table 4.1.

**Table 4.1: Presentation and the Description of the Zulu Indlamu Dance Costume Pieces**

<table>
<thead>
<tr>
<th>Item No:</th>
<th>Picture/Name of piece</th>
<th>Description</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Insinyane</td>
<td>The headpiece called <em>Insinyane</em> is usually a stuffed strip of springbok hide tied at the back with a string.</td>
<td>The head-dresses vary according to the role of the dancer. If the dancer is representing a member of the royal house, leopard skin is used for the headpiece.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Cow hide piece that covers the chest and the upper back called <em>imbatha</em>.</td>
<td><em>Amambatha</em> also varies in sizes. Older men can be seen with wider cut cow hide pieces. The use of leopard hide for <em>imbatha</em> is strictly reserved for royalty.</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Imbatha</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Arm coverings called <em>Amavolo</em> are usually made from goat skin.</td>
<td><em>Amavolo</em> vary in sizes and forms as well. They are sometimes bold and extravagant depending on the role played by the dancer. Cow tails are often used to create a more elaborate impression. The elaborate <em>amavolo</em> are often worn by the king and the high Generals within the regiment.</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Amavolo</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>The front section of the loin skirt called <em>“isinene”</em> is either made from strips of cow hide or monkey tails.</td>
<td>The straps at times incorporate leopard skin straps for members of the royal family.</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Isinene</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The back section of the loin skirt called *ibeshu* is cut from either Nguni cow hide, red duiker or springbok skin. The length of *amabeshu* varies based on the practicality required by the wearer. The length of *amabeshu* started to grow longer and older. Men can often be seen in an *ibeshu* that reaches to the ankle, while younger dancers wear a shorter *ibheshu* to accommodate acrobatic moves.

"Amavolo" are also worn just below the knees to cover the shins, similar to the ones on the arms. *Amavolo* vary in sizes and forms as well. They are sometimes bold and extravagant depending on the role played by the dancer. Cow tails are often used to create a more elaborate impression, the elaborate amavolo are often worn by the king and the high Generals within the regiment.

The shoes are made from animal hide and tyre rubber is usually used for the sole. Wire covered with animal skin is at times used. Other men go barefoot while others wear "*imbadada*"
It is important to note that each of the costume pieces given in Table 4.1 had specific functions and also that they were all worn together to form a complete Zulu Indlamu dance costume ensemble. Figure 4.1 shows the full Indlamu attire as worn by Zulu men. The dressed model is shown wearing the costume and carrying accessories such as shield and a fighting stick/knobkerrie.

![Full front view of the traditional Zulu Indlamu dance costume](image)

**FIGURE 4.1: Full front view of the traditional Zulu Indlamu dance costume**

*Manyeneng, 2013*

It was stated by all the cultural experts (CEXP1, CEXP2, CEXP3, CEXP4) that the Zulu Indlamu costume always goes together with the weapons. Harpe and Roger (1998:20) confirmed that traditional weapons remained an important part of a Zulu
man’s attire. The weapons that Zulu men carried when wearing the Indlamu costume, included the shield, the spear and the knobkerries as presented in table 4.2. A Zulu man dresses up in his Zulu Indlamu costume and carries the Zulu weapons to social gatherings and ceremonies especially to weddings. The Zulu weapons (table 4.2) are explained based on the responses provided by the cultural experts.

Table 4.2: Presentation and description of the Zulu Indlamu dance costume accessories

<table>
<thead>
<tr>
<th>Item Number</th>
<th>Picture/Name of piece</th>
<th>Description</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ihawu/Shield</td>
<td>The Zulu shield is an oval-shaped shield made out of animal hide. Different cow hide patterns are used for making the shields. Cowhide colour patterns played a role of assisting with identifying different troops during the battle.</td>
<td>Shields are all made from cowhide. Although you can find shields made from other hides such as Zebra and Kudu, these shields would not be considered authentic Zulu shields.</td>
</tr>
</tbody>
</table>
The spear weapon had a blade some eighteen inches long and one to one-and-a-half (1” to 1.5”) wide mounted on a stout that is haft two-and-a-half feet long (Knight 1995:17).

Spears have long been used by the Zulu and early foundries. An open hearth with a rock anvil was used to forge spearheads. Today, traditional spear makers are becoming increasingly rare, although they are still found in remote rural areas. Great care is taken in the making of spearheads and blades, and as the blades are considered purely utilitarian, no decorative finish is attempted. However, the shaft of the spear is decorated near the head at times (Harpe, 1998:20).

A hand-carved wooden Zulu Knob-Kerrie used by Zulu tribesmen as an attacking tool.

This tool is used by Zulu tribesmen as an attacking tool to hit their enemy on the head while in battle, with a Zulu shield on one hand to protect themselves and the Knob-Kerrie in the other while charging forward. A spear is often used with this tool and would be thrown just before attack and then charge with the Knob-Kerrie.

According to cultural expert CEXP3, the Zulu Indlamu traditional dance costume and accessories (as presented in table 4.1 and 4.2) originate from the costume that was worn by Zulu tribal men for daily purposes in the olden days.
The section below explores the origins of the Zulu Indlamu dance costume.

### 4.5. Origins of the Zulu Indlamu Dance Costume

All participants indicated that the Zulu Indlamu dance attire originates from the authentic Zulu tribal wear that is as old as the Zulu nation itself (cultural expert CEXP1). To carry on with their daily lives, Zulu men had to execute several cultural duties such as hunting and farming while dressing appropriately for all the activities. Zulu men also had to dress accordingly for protection against harsh weathers (cultural expert CEXP2). Hanna (1965:18) comments that, “before extensive European contact, Africans commonly used dance costume for comfort and aesthetic reasons. Hanna (1965:18) further confirms that the daily costumes were kept simple to allow ease of movement. The cultural expert CEXP3 further mentioned that in addition to wearing costumes for traditional tasks, the Zulu men attended social gatherings such as weddings and traditional celebrations with enhanced traditional costumes and weapons. According to cultural expert CEXP4, when going to these ceremonies, Zulu men would add accessories onto their basic costumes to make them aesthetically flamboyant to match the traditional importance of the occasion. These accessories and other elements are already discussed in table 4.2, including the elaborate amavolo and ceremonial headpieces. Hanna (1965:18) noted that aesthetic composition of ceremonial costumes worn by chiefs or Kings were different from ceremonial clothing of the ordinary villagers (cultural expert CEXP3). Laband (1995:36) endorsed this by stating that the king and important men such as high Generals and members of the royal family wore the same style of festival dress as ordinary amabutho (army),
but the differences in status and ranks were marked by the costliness or profusion of the materials used (Laband, 1995:36).

Leopard skin was reserved for members of the royal family (cultural expert CEXP3). The Zulu Indlamu attire got most exposure during the *Shaka* regime in the 1800s. All the four cultural experts agreed that there is a strong link between the Zulu Indlamu dance costume and the Zulu warrior attire. The Zulus are often referred to as a warrior nation which has a very rich history of warrior culture. The Zulu culture still places great emphasis on physical courage and fighting ability (De La Harpe P & R, 1998). It was explained in Chapter 1 that the Zulu Indlamu dance originates from the drill dance exercises that were performed by the members of the Zulu regiment when preparing for war. The Indlamu dance attire is often presented against the war backdrop according to cultural expert CEXP2. All the cultural experts were in agreement that the strong warrior culture embedded in the history of the Zulu nation by the military and organizational capabilities of *Shaka* played a major role in the evolution and development of the Zulu Indlamu costume. It is evident from the statements made by the cultural experts who participated in this study that the war culture of Zulu people has played a major role in the evolution of Zulu’s traditional costumes, including Zulu Indlamu dance costume.

Cultural experts interviewed for this study, state that the war culture of Zulu people forced Zulu men to adapt their daily costumes into war costumes. In his offering, Laband (1995:36) also asserted that the military attire of Zulu men were basically simpler adaptation of traditional Zulu costumes. The four cultural experts
interviewed corroborated the claim that Zulu war attires were simplified version of Zulu tradition costumes. It is these adaptations that inform the various modifications that have influenced the design of the modern Zulu Indlamu dance costume in the local and international theatre stage. The findings of this research clearly indicate that the basic Zulu men’s traditional costumes have been adapted for occasions such as war, traditional ceremonies, cultural duties and general day-to-day tasks. As a result of historical adaptations, all the cultural experts stated that three different kinds of costumes emerged as presented in table 4.4. The following section explores the components given by respondents as factors that were linked to the evolution and development of the Zulu Indlamu dance costume. As already stated above, the links, namely daily activities, war, ceremonies and urbanisation, are observed and discussed in detail in the next section of the study.

4.5.1 Factors Influencing the Development of the Zulu Indlamu Dance Costume According to the Cultural Experts.

From the cultural experts interacted with, it was established that there were several factors which influenced evolution and development of Zulu Indlamu dance costume. It was also gathered that there were attires worn for daily activities, and then there were modified versions of the daily attires that were used for war and ceremonial purposes. Their responses also indicate that urbanisation has strongly influenced the development of the Zulu Indlamu dance costume, including the design and construction of costumes. In the section below, the factors are discussed respectively for easy presentation and understanding. Table 4.3 is an illustration of how the participants described the three above-mentioned attires.
Attributes of the attires are placed under relevant sections to address the significant differences between these attires.

Table 4.3: Supporting attributes to the development of the Zulu indlamu dance costume

<table>
<thead>
<tr>
<th>Sub-themes Costumes</th>
<th>Functions</th>
<th>Characteristics</th>
<th>Practicality</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily attire</td>
<td>Hunting</td>
<td>Simple</td>
<td>Practical</td>
</tr>
<tr>
<td></td>
<td>Domestic activities</td>
<td>Minimalistic</td>
<td>Comfortable</td>
</tr>
<tr>
<td></td>
<td>Farming, Courting</td>
<td>less intricate attire pieces</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Protection against harsh weathers</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Clan identification</td>
<td></td>
<td></td>
</tr>
<tr>
<td>War costume</td>
<td>Fighting</td>
<td>Minimalistic</td>
<td>Accommodates agility</td>
</tr>
<tr>
<td></td>
<td>Protection</td>
<td>Protective (large shields)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Troop identification</td>
<td>Small attire pieces</td>
<td></td>
</tr>
<tr>
<td>Ceremonial dance costume</td>
<td>Rituals</td>
<td>Very elaborate attire pieces</td>
<td>Accommodates acrobatic moves</td>
</tr>
<tr>
<td></td>
<td>Traditional ceremonies (weddings)</td>
<td>Additional attire pieces for enhancement</td>
<td>Accentuates the dance moves</td>
</tr>
<tr>
<td></td>
<td>Social status identification</td>
<td></td>
<td>creates great aesthetic</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>impression</td>
</tr>
</tbody>
</table>

Table 4.3 presents a clear indication on the characteristics of the influencing design and constructions consideration in the evolution and development of Zulu Indlamu dance costume. Functions that different attires serve are also tabled and aligned with the practicality of the particular costume. Images of the various Zulu men’s traditional attires are given to provide a visual presentation.
(i) Daily attire (table 4.4)

The daily attire was kept to the minimum. As reflected on table 4.3, practical utility played a major role in determining the size of the costume pieces and accessories on the daily costume. Daily costume purposes such as hunting, farming, traditional and courting, are designed and constructed with focus on simplicity, flexibility and functionality. When observing image 1 on table 4.4, it shows a Zulu man dressed in a short *isinene* (front piece of loin skirt) combined with a short *ibeshu* (back part of the loin skirt) which was also made from monkey tails (as seen on figure 4.2), However when studying the second image on table 4.4, the Zulu men are shown in an oblong animal hide piece that forms the back part of the loin skirt called *Ibeshu*. This indicates a development in the form of the attire pieces on the daily attire. This development could easily be associated with issues pertaining either to modesty in dress or personal preference.
Figure 4.2 shows different types of the *isinene* and *ibeshu* loin skirt. These costume accessories now come in different sizes to meet different body size requirements.
Table 4.4: Presentation of the Zulu men’s daily costume

<table>
<thead>
<tr>
<th>Item Number</th>
<th>Picture/Name of piece</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><img src="image" alt="Illustration of Zulu tribal wear showing the short version of the isinene and ibeshu" /></td>
<td>An illustration of Zulu tribal wear showing the short version of the <em>isinene</em> and <em>ibeshu</em>. Early presentation of Zulu men’s daily tribal wear</td>
</tr>
<tr>
<td>2</td>
<td><img src="image" alt="Presentations of Zulu men tribal wear now show an oblong piece of animal hide called ibeshu as part of the loin skirt back section." /></td>
<td>Presentations of Zulu men tribal wear now show an oblong piece of animal hide called <em>ibeshu</em> as part of the loin skirt back section. Late presentation of Zulu men’s daily tribal wear</td>
</tr>
</tbody>
</table>

Respondent CEXP4 explained that *ibeshu* (back part of loin skirt) can be cut in different lengths, some were short for younger men and some were cut longer for older men. It would also depend on the purpose they were meant to serve. See figure 4.3, which shows various examples of *ibeshu and Isinene*. 
An illustration of an earlier small *isinene* and *ibeshu*

A more elaborate *isinene* with longer and thicker animal tails.

A combination of *isinene* with a long *ibeshu*.

---

**FIGURE 4.3: Presentation of various Zulu indlamu costume loin skirts (Laband, 1995)**

On the daily attire, the use of *amavolo* (the woolen arm and cuff dressings) is optional. *Amavolo* would at times be added when going down to the river to court a girl or to do any outdoor activity. *Amabeshu* (plural of *ibeshu*) also varied in length; they were sometimes kept short not to hamper their movement as explained by cultural expert CEXP4.

(ii) War costume (table 4.5)

The war attire was also described as minimalistic or moderate as depicted on table 4.4. The war attire was moderate for agility so that the warriors could move easily in it when engaged in warfare (cultural expert CEXP4).
Table 4.5: Presentation of the Zulu men's war costume

<table>
<thead>
<tr>
<th>Item Number</th>
<th>Picture/Name of piece</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><img src="image1" alt="Early presentation of Zulu men's war attire" /></td>
<td>duminy &amp; guest (1989: 198) present a zulu warrior in what appears as a small isinene and small ibeshu loin skirt. This is an early presentation of the warrior attire. The loin skirt presented below on the second image illustrates a more elaborate loin skirt, longer and wider isinene.</td>
</tr>
<tr>
<td>2</td>
<td><img src="image2" alt="Late presentation of Zulu men's war attire" /></td>
<td>Warriors displayed in a more elaborate isinene. The warriors are seen here without amavolo/elaborate headdresses with feathers. It was explained earlier in the study that only an abbreviated form of the attire would be worn when going to war.</td>
</tr>
</tbody>
</table>
It clearly shows that the restrictions that practicality gave on the war costume resulted in the war attire being kept to the bare minimum, which then supports the statement cultural expert CEXP1 made when he indicated that the war attire was kept to the minimum. Cultural expert CEXP2 explained that each regiment had to have its own colour on the attire and different designs on the shields for identification purposes. As it is common among warrior/army attires, the Zulu attire had elements that were used to identify the ranks and factions of the members of the regime. The attire also aided in pointing out the difference between the military groups (cultural expert CEXP1).

The attire also aided in identification of the age of the members of the regiment. According to CEXP3, younger men in the regiment were not allowed to get married before the age 40. Married and high ranked men wore head rings (Ungiyane) to signify both their regimental rank and marital status. There were other significant elements that were also used for identification purposes (cultural expert CEXP2), such as the patterns and colours on the war shields (cultural expert CEXP1). The King’s attire and that of high ranking generals would differ from that of the ordinary members of the regime. For Example; The King would wear Imbatha, which is different from the rest of the people, that imbatha was known as Isilo (cultural expert CEXP3). As stated by cultural expert CEXP2, other forms of identification were the white skin that was worn on their heads so that they could identify each other when they were engaged in war. The king would wear different and more elaborate attire from the generals and the ordinary warriors (cultural expert CEXP1). Figure 4.4 shows the elaborate attire worn by the king among his members of the regiment as explained earlier in the study.
All the four cultural experts described the war attire as practical and functional. They further indicated that the attire was mainly used as uniform that the troops used to identify each other with when engaged in warfare. All the cultural experts also stated that umkhonto (weapons) played a vital role when it came to the war costume design and functionality.

The next section discusses the attributes of the ceremonial costumes.

(iii) Ceremonial costumes (table 4.6)

The general evidence that can be derived from the responses of the cultural experts is that the attires worn by the warriors on battlefields have served as a reference base for the development of ceremonial attire. Cultural expert CEXP4 referred to the warrior ceremonial attires as the origin of the traditional Zulu
Indlamu dance costume. Both cultural experts CEXP1 and CEXP4 are of the opinion that the costumes used for rituals and celebrations were specifically designed and constructed to be flamboyant and culturally colourful.

Cultural expert CEXP3 mentioned that that there were special decorative accessories added onto the warrior attire to make it applicable for ceremonial purposes. Beads, ostrich feathers, decorated shields and spears were some of the items named by all cultural experts as some additional materials. There were several amendments that were applied onto the warrior costume to make it aesthetically appealing for ceremonial purposes. In support of this, Laband (1995:36) states that, the festival costume consisted of various basic elements, with particular details differentiating the various amabutho.

The ceremonial attire of the amabutho that distinguished them from one another was lavish and intricate, and contained many rare and fragile items that were supplied through the kings’s favour (Laband, 1995:35). Table 4.7 shows some of Zulu men’s ceremonial costumes.
Table 4.6: Presentations of the Zulu men’s ceremonial costume

<table>
<thead>
<tr>
<th>Item Number</th>
<th>Picture/Name of piece</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Early presentation of Zulu men’s ceremonial attire</td>
<td>A warrior dressed in a representation of the ceremonial attire. This presentation displays the more elaborate amavolo and an elaborate headdress with ostrich feathers as discussed earlier in the study.</td>
</tr>
<tr>
<td>2</td>
<td>Late presentation of Zulu men’s ceremonial attire</td>
<td>There seems to be a similar visual impression maintained on the ceremonial attire. The early presentation bears similar elaborate amavolo. This late presentation offers a less elaborate headdress, however emphasis is highlighted with the white detail on the head band to contribute to the aesthetics of the attire. Also, the presentation of the small ceremonial shield is shown on the late presentation</td>
</tr>
</tbody>
</table>
It is explained that the older men wore the costume that covers the entire body as well as what they call *isinene* and *injobe*; a round and long piece that covers the whole body. The older men did not find this inhibiting in any way, as their movements were moderate and not too acrobatic. However, the younger men kept the attire minimalistic owing to the fact that they should be able to move freely in the costume and not be inhibited by the costume (cultural expert CEXP2). The headdresses became bolder and more prominent; they consisted of a ring of hide, sometimes embellished with feathers and quills as shown on figure 4.5 (De La Harpe P & R, 1998:21). The shield used for dancing is smaller in size compared to the shield used for fighting. According to cultural expert CEXP1, decorations are added onto the shield and the costume to make it more appealing for ceremonial purposes.

![Zulu King ceremonial headdress and elaborate shoulder piece](Amatola, 2014)
More elaborate skins would be added to indicate status, wealth, and dominance. Cultural expert CEXP4 explains that, the culture of wearing the costume for traditional ceremonies, rituals, and feasts has continued to the present day. At present, we get to see *Umkhosi ka Shaka*, the ceremony that happens annually in the heritage month, September. During the ceremony, a variety of ceremonial costumes are worn by Zulu men. The Usilo (Zulu king) and political leaders are still seen wearing more elaborate costumes with leopard skins, cow hides, very colourful *ibeshu*, *injobe* and all other attire pieces that form part of the ceremonial attire as shown in figure 4.5 & 4.6 (cultural expert CEXP2).

![FIGURE 4.6: The king's elaborate upper back piece and Zulu royals wearing ceremonial attire with elaborate skins (Manyeneng, 2012 & Amatola 2014)](image)

The Zulu men are still seen carrying the weapons when wearing the attire at this ceremony. Cultural expert CEXP2 further said that the ceremonial Indlamu dance attire always goes together with *umkhonto* (the shield, the stick, and the spear). It is a tradition that a Zulu man must always be prepared to fight at any given moment when wearing the attire. It is common to see traditional healers also wearing the Zulu Indlamu dance traditional costume at their ritual/ceremonies as
shown in figure 4.7. Cultural expert CEXP3 explained that the traditional healers/izangoma use certain pieces of the attire combined with the beads and cloths with prints that display ancestry symbols. The costume in this case gives the healers a sense of connection to their Zulu ancestors according to cultural expert CEXP3. Costume provides a visual demonstration of simultaneous and contrasted effective ideas, more generally perceived to be present in mythology and cosmology which have comparable but not identical counterparts in the world of man, and the world of animals (Kuper, 1973:629). The costume also connects the wearer to nature and the ancestors according to cultural expert CEXP1.

FIGURE 4.7: Traditional healers dressed in some of the warrior attire pieces

(Manyeneng, 2012)

The connection between the wearer, the animal that the skin belongs to and the connection the attire has to nature creates a complete cosmological cycle. Men
formulate cosmologies, like all ideologies, only partly in their own social image, round net social groups and persons (Kuper, 1973: 629).

(iv) Urbanisation

According to cultural expert CEXP2, everything in life evolves. Though the Zulu Indlamu attire still keeps the traditional authentic features, it has developed throughout the ages. The development of the attire is purely based on the influences of time and lifestyle. Hanna (1965) asserted that because of the emulation of Europeans, occasional enforcement of European clothing standards, and (to a lesser extent) the relative costs and accessibility of traditional and European materials, few African peoples including the Zulu people have completely retained the dress used before the coming of the white man. Cultural expert CEXP2 remarked that what started as basic warrior costume went through a number of transitions and adaptations to become the present-day Zulu Indlamu dance costume. According to Hanna (1965), the present-day costumes reflect change and the “civilised” status, but they seldom provide the comfort or stimulate and accent traditional movements in the way that the freer and more functional aboriginal costume did (Hanna 1965). Cultural expert CEXP1 stated that, due to European influence and human relocation from rural to urban areas, Zulu people have their way of practising culture (see figure 4.8). *Ukubutha Kwa mabhutho* (The recruitment of the warriors) also got lost in that process. “Even if you were to go to different hostels in Johannesburg or different residential areas around the country, you will find people in their different costumes of what represents the Zulu”, stated cultural expert CEXP1.
The costume started evolving as early as the battle of isandlwana in January 1879. After the Zulus defeated the Scottish at the battle of isandlwana, they took the weapons and the skirts belonging to the Scottish. According to expert participant CEXP2, during the days of Dinizulu 1880 – 1900, Impi ya ka Banbatha, the Zulus started wearing pants. They put colourful patches on the pants to give it the Zulu identity. Hanna (1965) stated that even when wearing “traditional” dress, Africans such as the Zulus can often be seen with long trousers beneath an animal skin swaying to and fro. Cultural expert CEXP2 further said that the Zulu pants were called umblaselo.
Zulu costumes at the Dalton Bridge are still made more or less the same way as they were made back in 1920s (see figure 4.9 and 10). It is the process of accessing the animal skins and other materials that might be different as compared to the olden days, stated cultural expert CEXP1. Cultural expert CEXP1 also added that up to the present day, whenever a costume is bought for cultural or traditional purposes, a special ceremony/ritual is done to cleanse the costume. This is to purely remove any bad energies or spirits.
4.6 CHAPTER SUMMARY

Chapter 4 presented findings and discussions on evolution of the Zulu Indlamu dance costume regarding the first aim of the study. The results from the cultural experts interviewed have been analyzed and presented. The findings in this chapter are an attempt to realize Aim 1 of the study by tracing the origins, evolution, development and historical adaptations of the Zulu Indlamu dance costume over the years. The results provide historical and cultural evidences on what has influenced the development and adaptations of the Zulu Indlamu dance costume.

4.6.1 Selection of Zulu Cultural Experts (Cultural Practitioners)

The selection of Zulu cultural experts (cultural practitioners) for data collection for the study was based on expert knowledge and academic exposure to African culture studies, and Zulu cultural and traditional practices. As cultural practitioners, they have several years of experience in evolution and development of cultural items, including traditional and dance costumes. Above all, they have practical understanding of the cultural and traditional practices of the Zulu people. The views of the cultural experts on evolution and development of the Zulu Indlamu dance costume were historical, factual and supported by other independent studies and culturally insightful because they take into account the urbanization of Zulu people and modernization of Indlamu costume to meet the requirements for stage performance.
4.6.2 Evolution and Development of the Zulu Indlamu Dance Costume

The Zulu cultural experts (cultural practitioners) competently provided historical overview of the evolution and development of the Zulu Indlamu dance costume. All the four cultural experts (cultural practitioners) concurred that the Zulu Indlamu costume originated from the battlefronts. They also agreed that, through generation-to-generation, Indlamu costume evolved into cultural and traditional costumes, and thereafter went through commercial adaptation into Indlamu dance costume for stage performance. The cultural experts noted that the development and transformation of Indlamu dance costume has blended Zulu people well in their military-like culture and traditions.
CHAPTER 5
FINDINGS AND DISCUSSIONS OF AIMS 2 AND 3

5.1. INTRODUCTION

This chapter provides the findings and discussions of aim 2 of the study, which tried to identify construction processes of the traditional costume makers and the construction process applied by the professional costume designers so as to understand their differences (5.3). Section 5.4 outlines the differences applied by the traditional costume makers and the professional costume makers. Section 5.5 addresses aim 3 of the study which intended to identify and describe adaptations applied by the professional theatre stage costume designers to make it applicable for theatre stage use. Section 5.6 concludes the chapter.

5.2. THE PROCESS OF MAKING THE ZULU TRADITIONAL INDLAMU DANCE COSTUME AS EXPLAINED BY TRADITIONAL COSTUME MAKERS

The processes followed by the Zulu Indlamu traditional costume makers when constructing the Indlamu dance costume are presented as observed during data collection and as reported by the Zulu traditional costume makers during interview sessions with them. The discussions will be presented according to participants’ demographics, participants’ skills in the making of the costume, how the traditional costume makers sourced their materials, what type of materials they used, and how they prepared the materials before using them.
NB: For the purposes of ensuring privacy of the participants, they will be referred to as TCM (Traditional Costume Maker) 1-4 respectively.

5.2.1. Participants’ Demographics

It was important to understand the age, gender and the location of the traditional costume makers so as to understand the link between the practice, the Zulu culture and the region of the practice. These demographic characteristics are presented in Table 5.1

<table>
<thead>
<tr>
<th>PARTICIPANTS</th>
<th>GENDER</th>
<th>AGE-GROUP</th>
<th>AREA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Respondent TCM1</td>
<td>Male</td>
<td>20 - 48</td>
<td>Dalton bridge Kwa Zulu Natal</td>
</tr>
<tr>
<td>Respondent TCM2</td>
<td>Male</td>
<td>48 - 65</td>
<td>Mae-Mae Hostel Gauteng</td>
</tr>
<tr>
<td>Respondent TCM3</td>
<td>Male</td>
<td>20 - 48</td>
<td>Dalton Bridge Kwa Zulu Natal</td>
</tr>
<tr>
<td>Respondent TCM4</td>
<td>Male</td>
<td>48 - 65</td>
<td>Mae-Mae Hostel Gauteng</td>
</tr>
</tbody>
</table>

Two respondents were identified in Kwa Zulu Natal Dalton Bridge Durban and the other two were identified in Gauteng Mae-Mae hostel Johannesburg. Although they were located in two places that are far apart, the two traditional costume makers situated in Johannesburg belong to the Zulu culture. They migrated from Kwa-Zulu Natal, therefore ensuring that they practised a craft well-known to them. There is a clear indication on the table that most practitioners are male. All the four respondents explained that the trade was popular among men, because handling the skin was labour-intensive. “Skin preparation involves cutting, stretching and scrubbing of meat pieces out of the inside part of the skin which by nature requires a lot of hard labour” (TCM1). It is therefore the reason that most of the work is done by men. Women only assist when necessary or out of their own free-will.
“For example, my wife sometimes assists when she is not busy with the kids; she holds the skin when I cut at times”, said respondent TCM3. Respondent TCM1 explained that in his family this practice was a process that involved all the family members, though females would assist with the minor chores such as soaking the skin and preparing surfaces that were used for cutting, while the males would do the cutting and the softening of the skin.

5.2.2. Participant’s Skills in the Making of the Traditional Indlamu Costumes

It was important to understand if the traditional costume makers had received any kind of formal training relating to the making of the Zulu Indlamu dance costume. All participants indicated that they actually learnt the trade either through their parents or through a close attachment to some experts that practised the trade. Traditional costume makers learnt the craft through tacit knowledge processes.

The traditional costume makers were further asked whether they actually made or bought the Zulu Indlamu attire pieces in their studios. All the four participants indicated that they actually made the costumes from inception to the finished product, not that they were only selling them on behalf of other people. These findings highlight that these traditional costume makers have tacit knowledge, which has been gained through close attachment with relatives practising the trade. All the respondents acquired the skill through observations, understudying the older crafters and practitioners. Respondents TCM 1 and 4 grew up in the families where the craft-making of the Zulu Indlamu costume was practised; they learnt from their fathers, relatives and older siblings. Respondents TCM2 and

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4 Tacit knowledge or know-how knowledge is a knowledge that is deeply rooted in context, experience, practice and values. It is hard to communicate; it resides in the mind of the practitioner (Frost, 2013).
TCM3 both stated that they observed people practising the craft of making the Zulu traditional Indlamu dance costume and learnt it as the makers applied various methods to come up with the costumes. The skill was acquired consciously and unconsciously as the participants had prolonged close contacts with the practitioners. Unfortunately, these traditional costume makers have no records of the processes they apply, they practise through recollection. It may be argued that the details of the processes may not be captured exhaustively through narrative and observations and therefore documenting the processes will preserve and provide a point of reference for future generations.

5.2.3. How the Traditional Zulu Indlamu Dance Costume Makers Sourced their Materials

When asked about the materials used for the production of the costumes, all the four participants reported that both wild and domestic animal skins played a major role in the construction of the skirt, the shield and smaller pieces used as accessories. The animal skins used included those from the springbok, goat, monkey, leopard, cow, and red duiker as according to participants TCM3 and TCM2. Regarding where they obtained these materials, all the participants said that they individually sourced and prepared the animal skins before putting them into use. The domestic animals are reared by the Zulu people and the wild animals are found in the surrounding wilderness. The traditional costume makers mentioned that they often go hunting for other wild animals, although South African law forbids them from doing so according to respondents TCM1 and TCM2.
Participant TCM3 reported that he sometimes obtained the skins from hunters, butcher houses or members of the community who slaughtered these animals for rituals or traditional ceremonies. *Insinyane* is a small piece used as a headband was in the past decorated with feathers of *isakabula* (blue-crane bird). Respondent TCM3 testified that due to the current stringent laws and ethical campaigns on protecting animals and birds, ostrich feathers are now used in place of blue-crane's beautiful feathers.

### 5.3.2.1. Uses of Wild Animal Skins

Table 5.2 given on the next page, shows different types of wild animals whose skins played a major role in the construction of the Zulu Indlamu dance costume. Springbok skin is used for the headband called *insinyane*. This piece will eventually be replaced by other materials because of ethics law. The skin of a springbok is also used for the back of the loin skirt called *Ibeshu*. Leopard skin is strictly used on costume pieces for the King and members of the royal family. These pieces are worn around the head and as a collar.

The skin of a red duiker is used for the back of the loin skirt called *Ibeshu*. Monkey tails are used on the front part of the loin skirt called *isinene*. Although these skins hold deeper meaning to the Zulu culture, unfortunately, they will eventually be replaced by synthetics because of animal’s rights and ethical issues. The government should continue to sensitize the different cultures on the importance of preserving cultures alongside preserving the wild animals that make a society complete and promotes heritage.
Table 5.2: Wild animals’ skins used for the production of the Zulu traditional Indlamu dance costume pieces

<table>
<thead>
<tr>
<th>NAME OF THE ANIMAL</th>
<th>ANIMAL</th>
<th>USE OF THE SKIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPRINGBOK</td>
<td><img src="image" alt="Springbok" /></td>
<td><img src="image" alt="Springbok Skin" /></td>
</tr>
<tr>
<td>LEOPARD</td>
<td><img src="image" alt="Leopard" /></td>
<td><img src="image" alt="Leopard Skin" /></td>
</tr>
<tr>
<td>RED DUIKER</td>
<td><img src="image" alt="Red Duiker" /></td>
<td><img src="image" alt="Red Duiker Skin" /></td>
</tr>
</tbody>
</table>
### 5.3.2.2. Uses of Domestic Animal Skins

Presented on Table 5.3 are different domestic animals whose skins are used for the making of the traditional Zulu Indlamu costume.

**Table 5.3: Domestic animals’ skins used for the production of the Traditional Zulu Indlamu dance costume**

<table>
<thead>
<tr>
<th>NAME OF THE ANIMAL</th>
<th>ANIMAL</th>
<th>USE OF THE SKIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>NGUNI COWS</td>
<td>![NGUNI COWS Image]</td>
<td>![NGUNI COWS Image]</td>
</tr>
</tbody>
</table>
Cow tails are used for amavolo (arm and shin straps). Cowhide is used mainly for shield manufacture and the amambatha, which are worn over the shoulder. This piece is worn mostly by the older men. Sheepskin is commonly used for amavolo (arm and shin straps); in fact, sheepskin is more favoured for this purpose than cow tails. It appears that, in the long run, uses of Nguni cow skins may increase because the wild animal's skins continue to be scarce.

5.3.2.2. Uses of Bird’s Feathers

Presented on Table 5.4 are different birds whose feathers are used for decorating the traditional Zulu Indlamu costume pieces.
Table 5.4: Birds’ feathers used for decorating the traditional Zulu Indlamu dance costume pieces

<table>
<thead>
<tr>
<th>NAME OF THE BIRD</th>
<th>BIRD</th>
<th>USE OF THE FEATHERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>OSTRICH</td>
<td>![Ostrich Image]</td>
<td>![Ostrich Feathers Image]</td>
</tr>
<tr>
<td>SAKABULA/BLUE CRANE BIRD</td>
<td>![Blue Crane Image]</td>
<td>![Blue Crane Feathers Image]</td>
</tr>
</tbody>
</table>

Ostrich feathers are mainly used on ceremonial headdresses combined with chicken feathers. The blue crane bird feather is reserved for the king’s headdress. It is placed in the centre and used in combination with other bird feathers. As in the case of wild animal’s skin, feathers of the endangered birds are now replaced by either artificial feathers or chicken feathers, which are painted to resemble the blue crane’s feathers.
Tables 5.2, 5.3 and 5.4 have outlined various materials used for the Zulu Indlamu dance costume. As already stated above, the skins are sourced in the wild and others domestically. All the participants indicated that rituals and traditional ceremonies of the Zulu people provide supplies of the domestic animal skins. This however poses a threat to their business as most of these events are seasonal and mostly happen during the spring-summer period as reported by respondent TCM3. The synthetic fabrics serve as substitute to the real leather. As already seen, the current animal ethics campaigns have made it very difficult to get monkey and leopard skins as well as the blue crane’s feathers. Respondent TCM1 stressed that, “there are certain animal’s skins that the traditional costume makers are not allowed to use because those animals fall under the category of endangered species.

This therefore makes it illegal to use the skins belonging to those species in South Africa”. The South African National Environmental Management: Biodiversity Act (No. 10 of 2004), (NEMBA) was signed into law in mid-2004 and entered into effect on 1 September, 2004. Chapter 4, Part 2 of the Act provides a list of species as threatened or protected of which leopard and blue crane are listed. Species listed as threatened, are further classified as critically endangered or vulnerable (Government gazette, 2004). Respondent TCM1 indicated that, even in the olden days, there were rules and regulations set out for hunters to control excessive hunting. “Wild animals were not slaughtered any how unless it was really necessary to do so”. The Zulu people valued nature as in the wild animals as well as their livestock. The leopard could only be hunted when the king or the tribal council ordered that the animal be killed. “An individual would not just go out to the
forest and do as he pleases”, commented respondent TCM1. The people also knew which animals to target during a particular season. For instance, people had to wait for a peak season for celebrations at homesteads such as traditional weddings, ceremonies and rituals to get the skins of the domestic animal to use them for making the costume. All the four participants disclosed that sometimes they are pressurised to go out of their way to obtain some particular animals’ skins by the rich and politically powerful clients. The pressure is more on the leopard skins as the clients are ready to pay whatever cost demanded or incurred. The pressure and temptation of securing such business deals forces the traditional makers to look beyond the borders and source the skins from the neighbouring countries such as Zimbabwe, Mozambique and Swaziland even when it is illegal to do so (respondent TCM2). This disclosure highlights the dangers posed by the costume on the endangered species. Therefore, the government needs to sensitise the practitioners and the Zulu people on adapting different materials to help safeguard the wild animals that are getting extinct.

5.2.4. The Process of Preparing the Materials (Animal Skins)

It was necessary to find out how the skins are prepared before the costumes are made. According to all the four respondents, skin preparation is the most important part when it comes to the construction of the traditional Zulu Indlamu costume. It is a time and energy process according to responded TCM4. It was highlighted by respondent TCM2 that at times the process of preparing the skin is often delayed by unfavourable weathers because the skin needs to be specially stretched out and sundried and then softened before being cut into costume parts as shown in
Figure 5.1. All the respondents stated that they prefer using the skin of a calf for *ibeshu* as it is supple and pliable to get the desired effect when worn by the client. The condition of the animal skin also plays a major role when it comes to the preparation process. Respondent TCM3 explained that, at other times, the skin needs thorough cleaning such as removal of leftover meat on the wrong (inner) side of the skin that was left during slaughtering. Some respondents said that some skins get damaged during slaughtering time and it may force one to mend the skin and fix unwanted holes before drying it (TCM3 and TCM2).

Respondents TCM1 and TCM4 outlined the process of preparing the animal skin as follows:

- Soaking the animal’s skin in water for a certain period of time to make it soft;
- Washing the skin by hands to make it softer;
- The skin is then stretched and nailed onto a wooden surface or frame while stretched on a sunny day to dry and to remove unnecessary creases that could make the skin uneven when dried as shown in Figure 5.1;
- When the skin is dry, a metal scrap is used to remove dirt, fats and pieces of meat remaining on the skin;
- After the inner part has been scraped and smoothened, the skin is soaked again in soapy water to make it clean;
- The skin is once again dried;
- Then some oil is poured on the inner side of the skin to soften it;
- Once the skin is soft, grounded maize powder is poured and rubbed on the inner side to dry and absorb excess oil. It is then ready for use.
Once the skin is soft and fully dry, it can then be cut into various costume pieces and assembled according to desired style/design, although the skin does not become as soft as when the skin undergoes tanning process.

5.2.5. The Cutting and Assembling Process of the Traditional Zulu *Indlamu* Dance Costume

Once the skin is soft and fully dry, it can easily be cut into various pieces. According to respondent TCM4, costume pieces vary in shapes and designs and to obtain the desired shape, the traditional costume makers make use of a master pattern or working pattern\(^5\) that has existed since the inception of the trade. Respondent TCM1 explained that the methods of producing the entire Indlamu costume have remained constant over time. All costume pieces namely: *insinyane* (head band), *amavolo* (arms and shin covers), *amambatha* (shoulder coverings), *isinene* (front section of loin skirt), and *ibeshu* (back section of the loin skirt),

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\(^5\) Master pattern: A master pattern is also known as working or production pattern, it is any pattern used as a base for manipulation when generating design patterns (Armstrong, 1995:9)
including the weapons, make a complete Indlamu costume. Also, the method of producing all the pieces have remained unchanged over time, although materials used may have changed as already seen in section 5.2.3. The only development in the craft is the use of modern tools and additional modern materials such as bicycle lights and beads that are often used as decorative materials onto the costume and introduction of synthetic leather/fabrics used in place of animal skins. Respondent TCM1 stated that, “there is also a use of rubber materials that are incorporated onto the costume to make it more appealing to modern people”. However, all the respondents argued that nothing has changed in the methods of making the traditional costume. From the discussions with the four participants, it came out clearly that the demands of the clients play a major role in how the traditional makers finish off the costume pieces nowadays.

The following section describes the cutting process applied by traditional costume makers when making the Zulu Indlamu dance costume.

As already mentioned above, the traditional costume makers make use of the master patterns to re-produce the Indlamu traditional costume. Once the skin has been prepared and ready for use, master patterns are placed onto the skin and the skin is cut according to the shape of the free-hand drawn master pattern. The traditional costume makers make use of free-hand historic pattern construction method where the outline of the pattern required is drawn directly onto a cardboard (forming master pattern) and then traced later on the fabric as guided by measurements needed. Watkins (2011:245) alludes that historical pattern construction was developed to accommodate diverse body sizes and movements.
of the participants during the dance. Although the formula of drawing the outline of the pattern was not recorded, the costume maker is assumed to have memorised the technique and has no point of reference qualifying it as tacit knowledge. Dancer’s movements play a major role in the process of constructing the Zulu Indlamu traditional dance costume; the dancers are required to make acrobatic movements while dressed in the costume and the costume is supposed to enhance the movements. The use of monkey tails at the front of the skirt are meant to enhance these movements. The Zulu Indlamu traditional costume makers use strings to put the pieces together. In the past, before the sewing machines were invented, the traditional costume makers made needles out of slivers of animal bones, which were sharpened to a point at one end and had an eye on the other end. Strings made from the leather were then used to join pieces together. In recent times, they use sewing machines to join and attach pieces together. In other instances, holes are punched onto the costume pieces to create slots for the leather strings.

The leather strings are interlaced through the holes to serve as a support structure and to bring two pieces together as in the case of stitching a garment. They used strings as means of fastenings, particularly on the waistlines of the skirts to be adjusted to fit a wider size variation. Adjustable fastenings accommodate for any kind of movements and allow comfort without restrictions, according to respondent TCM4. When the skirt and smaller pieces have been assembled, the traditional costume makers fit the costumes onto their assistants for purposes of checking on fit issues. If the costume shows any problematic areas, then the costume maker is able to adjust accordingly and in line with the perceived virtual fit. In the modern
way of custom-making a garment, there are several “try on” attempts before the actual garment is completed. The various fitting sessions help the pattern maker understand the relationship between the 2-dimensional patterns with the 3-D body of the performing artists.

5.2.6. Challenges Experienced with the Assembling Process of the Traditional Zulu Indlamu Dance Costume and Its Maintenance

The traditional costume makers were asked to explain any challenges experienced in the process of making and handling the costumes on day-to-day basis. All the respondents remarked that it was sometimes very difficult to obtain certain materials such as the wild animal’s skins and feathers from the wild birds. All the participants also indicated that although the skins have undergone traditional method of softening, it remains rigid sometimes and continues to give some funny smell. All the participants also reported that it was very difficult to clean leather materials and as well very expensive to dry-clean them. When asked if they really have any knowledge on how to care for such materials, they replied they had no formal training on how leather behaves and how it is cared for. They claimed they did sell the items to the consumers without advising them on how to take care of the items after use. This points out that although the traditional makers have a long history of making the costumes, they are not able to care for the materials. All of the respondents admitted that the costume was used for a long time and was hardly washed.
5.3. THE PROCESS OF MAKING THE ZULU TRADITIONAL *INDLAMU* DANCE ATTIRE AS EXPLAINED BY PROFESSIONAL THEATRE COSTUME DESIGNERS

In this section of the study, the researcher explores the manufacturing process of Zulu Indlamu dance costume under the theatrical stage perspective. Three participants were identified to take part in the study to specifically give account of how they design and execute the Zulu warrior Indlamu costume for theatre purposes. For the purpose of protecting their privacy, the respondents are represented as professional theatre costume designers PTCDs 1, 2 and 3. The three professional costume designers had at one point in time designed the Zulu Indlamu dance costume for theatre purposes. So, it was their experiences that qualified them to take part in this study.

5.3.1 Participants’ Skills in the Making of the Zulu Indlamu Theatrical Costume

The professional theatre designers have to be skilled costume designers who apply all the creative and design skills on paper before cutting and assembling the costume. The participants were selected based on their experiences and expertise:

**Professional theatre costume designer 1 (PTCD1):** This professional theatre costume designer is a multi-award winning theatre designer of national and international repute. The respondent has 30 years’ experience in South African theatre and is with diverse and extensive skills in the field of costume design.
Since the mid 1980’s she has been widely involved in designing new South African performances in a wide range of styles, working with directors including the late Barney Simon at the Market Theatre, Mbongeni Ngema, Welcome Msomi, Gcina Mhlope, John Kani and Janice honey man.

Professional theatre costume designer 2 (PTCD2): This respondent underwent professional training at the Camberwell School of Art and Reading University. He has lectured at the University of Durban Westville (then University College, Durban) and the Natal Technikon until 1976. He is currently a full-time painter, a writer of short stories, articles and radio plays. He designed the sets and costumes for Opera Africa’s Faust, Princess Magogo, and La Traviata and Rigoletto, and designed for the American production of Princess Magogo, 2004 among the rest.

Professional theatre costume designer 3 (PTCD3): This respondent received formal training in costuming with Tshwane University of Technology in the Entertainment Technology Department where she obtained her B.Tech degree in Performing Arts Technology. She has since then been practising the trade of costuming in the theatre industry.

5.3.2 Process applied by professional theatre costume designers when designing the theatre Zulu Indlamu dance costume

The actual making of the theatrical Zulu Indlamu dance costume involves an extensive pre-planning procedure that entails thorough research and observation.
According to all the participants, research on the Zulu culture form a strong basis of their conceptualization plan.

Respondent PTCD3 stated that guidelines from books on African tribal wear provided clear guidelines with images offering descriptions and visual impressions that fit the verbal descriptions of the traditional costume. The procedure is usually to compile an idea board with presentations of all characters and present to the director. The director would then indicate if they want to adapt the original costume or add a few additional items to enhance the costume (Respondent PTCD2). Areas of compromise are part of the process. The theatre specialist compiled rough sketches and guidelines of how materials may work. All these were presented crudely in pencil (rather than full colour) and as an indication of shape, line and proportion, which are central to the process of building the concepts.

According to respondent PTCD1, this way of presenting the concepts allowed a measure of flexibility and space to refine and develop details in response to the use and malleability of available and selected materials. When exploring methods of costuming a tribal wear inspired production within the South African context, he further explained, there is a variety of concepts to take into consideration. The distinction between costume design and coordination is an important factor when it comes to designing for a tribal wear inspired theatre production in South Africa. It is inappropriate to conflate the two terms. Costume design generally means text analysis, conceptualizing, research, supplying sketches and briefing a small team of individuals who are specialists in executing the designs. Co-ordination has a different sense and applies to cases of research, buying and supplying the
costumes. Increasingly, in South African theatre practice, the two functions are overlapping, concluded respondent PTCD1.

From the data gathered, the common approach among the respondents when putting together the theatrical Zulu Indlamu dance costumes for their productions was a combination of design and co-ordination methods.

There were costume items such as sandals, spears and shields that the theatre costumers prefer to purchase ready-made and use on stage. Other costume pieces that have specific requirements that are aligned with the production concept are made from scratch by the theatre costume designers (Respondent PTCD3). Budget and time play a major role in informing the decisions made by the theatre practitioners during the planning process. Once the director has approved of all the designs, it is then that the sourcing and construction process begins (Respondent PTCD3). Mastamet-Mason (2008: 27) explains that design plays an important role in the aesthetics of apparel.

The Zulu Indlamu dance costumes have to be sturdy, particularly for a performance involving a great deal of movement such as a Zulu Indlamu dance piece. Performers are constantly extending their arms and legs in all directions; so, there has to be room in the making and in the design to accommodate this, often, vigorous, action (Respondent PTCD2). This, as observed by Mastemat-Mason (2008:27) requires both design and functional ease to create a specific style and to allow for body movements. Underwear had to be carefully chosen as well: performers would request underwear that fully covers to ensure that they are
comfortable during the performance (Respondent PTCD3). The professional costume designers were asked to report on how they came up with the costumes they designed. According to all the three professional theatre costume designers, the Zulu Indlamu dance theatrical costume is a theatre stage representation of the traditional Zulu Indlamu men’s dance costume. “I as a professional designer should reproduce the theatrical Indlamu dance costume that fits the stage environment based on the research that I conducted throughout the process of conceptualization” (Respondent PTCD3). The process of conceptualization in this context refers to thorough research carried out on the Zulu culture and the usage of the information gathered for the sketching and presentation of concepts to the director and the production team of the performance (Respondent PTCD3).

All the three respondents confirmed that the theatrical Zulu Indlamu costume consists of the same pieces as the traditional Indlamu costume. As confirmed, the costume comprised different pieces such as: a headpiece that varies according to the characters, shoulder-covering collar, arm bands, a loin skirt that consists of a front piece (isinene) and a back piece (ibeshu). ‘Bands are worn on the calves and on the arms’, all the three respondents said. Feet are either bare or sandals are worn as confirmed by all the three participants. A full representation of the theatrical Zulu Indlamu dance costume is given in figure 5.2.
Figure 5.2 illustrates full front and back views of a theatrical Zulu Indlamu warrior costume made from synthetic fabrics. Fabrics will be discussed in detail in section 5.3.2. According to all the respondents, they have to be skilled in design processes and apply the skills in conducting a thorough research on the Zulu culture and the history of the Indlamu dance. The research data was gathered from various sources such as: the museums, textbooks, pictures, the internet, and sometimes through interviewing Zulu elders. The referencing materials are both visual and verbal. Illustrations are complemented by written texts and there is space to negotiate the gap that is sometimes evident between an image and what

| Theatre Zulu Indlamu costume front view | Theatre Zulu Indlamu costume back view |

**FIGURE 5.2: Full theatre Zulu Indlamu dance costume (Manyeneng, 2014)**
accompanies it verbally (All the three respondents). Respondent PTCD1 confirmed that it was particularly crucial with pre-colonial images of the peoples in South Africa that pre-date cameras. Based on their research skills, the research process used by theatre costume designers aid them in understanding the Zulu history, culture, traditional costume and the artefacts. This then inspires their design ideas that lead to designing a replica of the traditional Zulu men's costume, but with the theme of the performance in mind. The Zulu Indlamu dance theatre costume is designed according to specific production requirements, which must reflect the theme and personalities required in the performance (Respondent PTCD3).

Respondent PTCD2 indicated that it is often the director who determines the tone and style of the production, but the translation of the whole process lies in the skills of the designer. “There are cases when the director requests for costumes that are historically accurate”, commented respondent PTCD2. In such cases, the designer has to use his training and experience to source or look for substitute materials that accurately represent the history and the theme. According to respondent PTCD1, the issues of historical accuracy, reproduction and accurate copying is not always a constant factor since there are limitations governing sourcing materials such as the leopard's skin.

Theatrical conditions frequently require some sense of modification. These modifications in the case of the Zulu Indlamu dance theatrical costume involves making the costume applicable for theatre, yet capturing the significant symbols and conventions attached to the aesthetic impression of the traditional costume.
(Respondents PTCD 1, 2 and 3). Theatre costume designers attempt to capture all the relevant Zulu traditional specifications such as the use of leopard skin to signify royalty, amambatha for the elderly men and various lengths in amabeshu to suggest the use of the costume as it was explained in chapter 4 of the study under the Zulu Indlamu dance traditional costume. Figures 5.3, 5.4, 5.5 and 5.6 provide representations of all the various aspects of theatrical costume pieces that represent the traditional Zulu Indlamu dance costume.

5.3.2.1 Variations of Head and Collar Pieces

Varied styles of the head gear/bands are available for different people. The styles range from plain bands to more elaborate types with volumes of feather decorations. The collar pieces also vary in with depth and texture. Some collars are short, while others extend beyond the shoulders and down the chest. Others extend down to the waistline covering the upper torso.
<table>
<thead>
<tr>
<th>Variations of Headpieces</th>
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<tbody>
<tr>
<td><img src="image1" alt="Image of headpieces" /></td>
</tr>
<tr>
<td><img src="image2" alt="Image of headpieces" /></td>
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<tr>
<td><img src="image3" alt="Image of headpieces" /></td>
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</tbody>
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<table>
<thead>
<tr>
<th>Variations of Shoulder Coverings</th>
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<tbody>
<tr>
<td><img src="image4" alt="Image of shoulder coverings" /></td>
</tr>
<tr>
<td><img src="image5" alt="Image of shoulder coverings" /></td>
</tr>
<tr>
<td><img src="image6" alt="Image of shoulder coverings" /></td>
</tr>
</tbody>
</table>

**FIGURE 5.3: Variations of head and collar pieces (Manyeneng, 2014)**
5.3.2.2 Variations of Skirt Pieces

The skirts vary in lengths; the back and front of the skirts also differ in styles. They either made up of a plain skin at the back and monkey strings at the front or made up of monkey strings all around as shown in Figure 5.4.

FIGURE 5.4: Varied Theatre Zulu Indlamu costume skirt pieces (Manyeneng, 2014)

Variations as presented in Figures 5.2 and 5.3 are in length, width, texture and volume. The costume pieces serve the same purpose although they communicate different aspects of characters such as age, status and functions according to all the respondents. It is the knowledgeable costume designers that adapt different
materials for the production of the Zulu Indlamu theatrical costume so as to address expectations of the audience and logistical issues such as budgets (Respondent PTCD1). The emphasis is to produce a practical costume that is as close as possible to the authentic traditional Indlamu dance costume. Figure 5.5 shows the Zulu Indlamu dance costume as worn on a theatre stage.

FIGURE 5.5: A Zulu Indlamu theatre costume on stage (Magazine Concerts and Festivals, 2008)

Accordingly, the theatre costume designers do not isolate any particular kind of costume pieces from the broader context of the designs for the entire production and its presentation according to all the three respondents. The Zulu Indlamu stage costume pieces are not isolated items, but are integrated into an entire concept that forms part of a larger whole and functions accordingly (Respondents PTCD1 and 2). The adaptations applied by theatre costume designers such as
substitution of real animal skins with synthetic leather and fur, among the rest, may compromise the traditional authenticity on the theatrical representation of the traditional costume to a certain extent (Respondents PTCD1 and 2). However, there are layers of mediation and translations that occur during the process of adapting the traditional costume to be applicable for theatre purposes. Aspects such as wash ability of the materials for example are taken into consideration alongside the total cost of maintaining the costume in the long run. Factors detailed in those layers cannot be overlooked in the process of striving towards defining a style and overall feel for a historically based play (Respondent PTCD1). Unlike the traditional costume makers, the professional designers are skilled in research issues and fabric characteristics. They are also able to creatively adapt any fabric for theatrical performance and they do not have to wait for skins from ceremonies or wild animal’s skins.

The following section of the study examines the sourcing methods employed by theatre costume designers during the process of making the theatrical Zulu Indlamu dance costume.

5.3.3 How the Professional Theatrical Zulu Indlamu Dance Costume Designers Source their Materials

All the three respondents indicated that they get their materials from various sources such as: fabric stores, art galleries, cultural markets, and sometimes they import certain materials if they are not found locally. According to Respondent PTCD1, there is no standard response to the question of making/buying/hiring.
Most productions may be an integration of all the three methods namely making, buying and hiring. The method of costume sourcing chosen by the costume designer usually depends on the most rational use of available resources, time and funds. The cost of labour is weighed against the cost of the costume or hiring of the costume (Respondent PTCD3). In the words of respondent (PTCD2), variable costume sourcing methods are determined by the nature of the production. “For a production that consists of a long season of 6 weeks, hiring is not really a viable option as costs escalate and the items might not be available for a possible repeat season”. Manufacturing the required costume is advantageous because one is able to achieve an exact look with the finish and fit as required (Respondent PTCD2). The option of purchasing is advantageous when it comes to minor costume items or basics in cases where the details can be supplemented by ready-made accessories (Respondent PTCD1).

The process of sourcing for materials applied by the three respondents was mainly informed by an in-depth research they did on the Indlamu traditional costume. When sourcing for materials, respondent PTCD1 stated that the cost-effectiveness of particular materials had to be weighed against the visual impact and the comfort required by the wearers. Some play directors prefer going for the authentic look thereby buying some of the additional costume pieces from different markets such as Dalton hostel in Durban and Mae-Mae hostel in Johannesburg. Respondent PTCD2 believed in buying all his fabrics, mostly from Grey Street shops where one would find a variety of fabrics applicable for this nature of productions. These markets are constantly booming with buyers looking for either accessories or the actual Indlamu dance costume. Respondent PTCD1 explained that at both Dalton
and Mae-Mae hostel markets are among the many places where you find the traditional costume and those with urban modifications readily available for purchasing at relatively cheaper cost. They sometimes do incorporate contemporary materials such as bicycle reflectors and modern details depending on the requirements. Alternatively, one can also go to Matubatuba market; where one can also find readily made Indlamu dance costumes on display (Respondent PTCD3). The Indlamu dance costumes at these markets are expensive, but “authentic” (Respondent PTCD1).

The three respondents indicated using synthetic fabrics and artificial furs as well as vinyl or treated synthetic leather together with cheaper animal hides (such as that of a springbok) instead of using extraordinarily expensive leopard skins. They also claimed that ethical reasons informed their decisions in selecting fabrics. The issue around the use of leopard hides and their availability/poaching and the cost involved is an issue being addressed currently by the government. It would then be unethical to go against government laws and regulations. The three respondents agreed that the use of feathers from particular birds also requires to be substituted with artificial feathers because getting feathers easily from the Sakabula and the blue crane would not be possible. Cockerel and ostrich feathers serve as a perfect substitution for these feathers. Table 5.5 on page 115 is a presentation of fabric choices made by theatre costume designers. For the purpose of making amavolo, flokati carpeting is used in the place of real sheepskin.
The flokati carpet has the same texture as the sheepskin and gives off an impression of real sheepskin when worn on stage. Synthetic leathers made from polyester Vinyl are used for ibeshu in place of real leather fabric. These vinyl pieces are used in the place of real Nguni hides. Although the artificial leather does not contain the characteristics of leather, it is lighter in weight, more pliable than leather and breaks easily. Synthetic furs are used in the place of real leopard skins. This is to signify royalty and for identifying the high generals among members of the regiment. The same fabrics are used in theatrical costume to represent and signify authority. Fabric substitutions that are shown on table 5.4 were mainly informed by suitability, durability and maintenance of the costumes during performance and after the production. Respondent PTCD1 explained that there are cases where the theatre costume designers find themselves unsure of which fabrics could make perfect substitutes.

Table 5.5: Fabric substitutes used by the professional theatre costume designers

<table>
<thead>
<tr>
<th>NUMBER</th>
<th>REAL ANIMAL SKIN</th>
<th>SUBSTITUTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sheepskin</td>
<td>Flokati carpeting</td>
</tr>
</tbody>
</table>
Costume items such as “monkey tails” and “otter hides” are hard to replace and it forces one to include original pieces at times. One other area in which there is no effective substitute is in the use of Nguni hides; the suppleness and the way in which they move is not easy to replicate by using synthetic materials. All theatre costume designers reported that they supplemented most of the real animal skins with a range of treated synthetic furs, wool and leathers. Treatment referred to here is ensuring that the synthetic fabrics were treated to behave like the real materials such as leather. It is observed that the combination of non-expensive real skins and synthetic fabrics usually gets the theatre costume designers close to the desired look.
5.3.4 The Actual Assembling of the Costume Pieces and Application of Finishing’s onto the Theatrical Zulu Indlamu Dance Costume

According to respondent TCD1, the combinations of construction methods that one would anticipate of a props maker, armurer, milliner, sculptor and orthodox cutter and seamstress are required when making the Zulu Indlamu dance costume. Draping\(^6\) is the method that was preferred by all the participants. All the respondents agreed that the usefulness of a dressmaker’s dummy\(^7\) couldn’t be overstated. Respondent PTCD1 further explained that each costume took shape on the dressmaker’s dummy and the desired layered look developed through the process of draping. The unstructured draped/tied nature of the garments resulted in sizing becoming relatively less important. Garments could be adjusted without loss of shape and proportion (Respondent PTCD3).

According to respondent PTCD3 the construction of the theatrical Zulu Indlamu dance costume did not involve any form of intense pattern drafting methods. Close observation was done on how the reference material presented the costume pieces and the costume pieces would then be cut to resemble what has been depicted on the picture (Respondent PTCD3). Respondent PTCD2 explained that most of the draping happened on the tailor’s dummies, on which he draped the sample fabric, pinning the cloth to make mock sample that looked exactly like a costume. Once finished, the draped design on the dummy, were photographed all

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\(^6\) Pattern Draping refers to a two-dimensional piece of fabric (muslin/calico) draped around a form or figure conforming to its shape (or arranged artistically in folds for a specific design), creating a three-dimensional fabric pattern. The draped muslin/calico pattern is then transferred to paper to be used for corrections and creating a final pattern (Armstrong HJ, 1995: 9).

\(^7\) Dressmaker’s dummy is fitting equipment used for pattern draping and fitting. It comes in male and female shapes in a number of different sizes and is sometimes adjustable. A typical dressmaker’s dummy consists of only the torso, but there are pants forms and full body dummies that include arms and legs (Strans-Evans, 1999:13).
the way round. These pictures served as guidelines to the team of seamstresses that the participants worked closely with. Respondent PTCD2 went the route of presenting the sewing team with the ideas personally to ensure that the final costume looks exactly as the presented draped concept. All the participants worked closely with the sewing team while monitoring the process of assembling these theatrical Zulu Indlamu costumes. Responded PTCD1 stated that the process of assembling the Zulu Indlamu dance costumes requires techniques of a multi-skilled theatre practitioner. Once the desired fit is achieved on the mock sample, costume pieces would then be cut into desired shapes using mock samples as guidelines. Figure 5.6 shows a desired shape of an *ibheshu* after it is cut into shape.

![Back section of the loin skirt ibeshu (Manyeneng, 2014)](image)

**FIGURE 5.6: Back section of the loin skirt ibeshu (Manyeneng, 2014)**

Attaching the costume pieces together required various types of fastenings. Respondent PTCD3 explained that Velcro fastening worked very effectively; it accommodated movement and also worked quite well for quick changes (Figure
Finishing techniques required a few experimentations with the costume. During the costume fittings and rehearsals, there were instances whereby the moment the performer started moving, either costume pieces fell off or the loin skirt and the collar moved out of place. This required serious adaptation in a form of reinforcement on the joints (Respondent PTCD3).

**FIGURE 5.7: Use of Velcro fastening (Manyeneng, 2014)**

Velcro is used by theatre costume designers to keep the costume pieces intact. The use of elastic also helped in giving an additional grip to keep costume pieces in place (Figure 5.7). The use of elastic on various joints of costume pieces also aids in allowing the garment to be worn by various people with different sizes. This means, fit is not a major issue in such costumes as explained by respondent PTCD1.
The use of elastic was preferred by all the participants to ensure that costume pieces remain in place and do not fall off during performances. To ensure neat finishing, the edges of the *ibeshu* were finished off with a string of cotton tape stitched with a sewing machine. The use of a sewing machine provided a more reinforced neat finish as shown on figure 5.9 (Respondent PTCD). The use of string is also incorporated on costume pieces that are not used for or on quick changes (Figure 5.8).
Headdresses (Figure 5.9) proved to be quite a challenge, especially the elaborate ceremonial headdresses worn by the king and the high generals. A support structure of buckram\(^8\) was used to form a base and a piece of elastic was attached onto it to keep it in place during performance (Respondent PTCD3).

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\(^8\) Buckram refers to a coarsely woven cotton fabric impregnated with a glue sizing. Used extensively in millinery and mask making (Strand-Evans, 1999)
Other additional accessories such as shields, spears and sandals were not made, but bought at the cultural markets where Zulu traditional costume makers produce and sell these costumes. Additional decorations would be applied on the accessories where necessary and as required by the production. Minor adjustments would also be done on the shoes such as adding additional strings and scrapping the sole to ensure that they are comfortably safe to dance with on stage (Respondent PTCD3).

5.3.5 Challenges Experienced with the Making and Maintenance of the Professionally Designed Costume.

According to respondent PTCD 3 there are ethical concerns that the theatre practitioners have to be aware of during the planning process. The cultural frame of reference positioned the non-Zulu theatre specialists as outsiders. The theatre costume designers have to be sensitive to the distance established between them, the narrative and identities with which they were required to engage with as people of a different race and culture. The discrepancies in period referencing and sourcing of materials is the hardest area of work as theatre practitioners strive to come up with a culturally accepted costume that still serves the purpose it is required to serve on a theatrical stage (Respondents PTCD 1 and 3).

Other major concerns raised by all the participants are in the maintenance of the Zulu Indlamu dance costume particularly those that are made of pure skins. Respondent PTCD3 explained that after a run of many performances, each costume requires to be thoroughly cleaned before storing. All the three participants
agreed that it was a challenge washing and cleaning the theatrical Zulu Indlamu dance costume during and after the shows particularly those that are made of natural materials such as skins and feathers. Laundry proved to be quite a challenge on all leather fabrics because they are very expensive to dry-clean or maintained properly according to all the three participants. The important thing as explained by respondent PTCD2 is to use fabrics that can be washed and drip-dried or fabrics that can easily be maintained without incurring excessive laundering costs.

Respondent PTCD2 is quoted saying “I learnt the hard way when it came to selecting the ideal fabrics, fabrics that are functional in all aspects”. This highlights the need for a proper wardrobe laundry plan for a show of this nature (Respondent PTCD2). It is important for the professional costume designer to be skilled in fibre content of the selected fabrics so as to administer appropriate maintenance according to different fibre characteristics and to prolong the use of the costumes.

All the participants suggested that specific guidelines be put in place when working with the theatrical Zulu Indlamu dance costume, before execution, during and after production. According to respondent PTCD1, the greatest challenges were related to very practical considerations such as the ensemble having to make very quick changes into multiple small components that the costume comprises in a series of quick changes in the wings. Ensuring that all the bits that form the costume could be put on quickly and firmly, without becoming dislodged during the performance sequences meant re-thinking, some details/ties were replaced by small stretches of elastic as already mentioned earlier in this chapter. The materials used must be
clearly marked or indicated to allow proper means of cleaning them. The design knowledge needs to be synchronized with textile knowledge. As Potter and Corbman (1960:v) observes, a complete knowledge of textiles aids in developing the ability to distinguish quality in fabrics and how to care for such fabrics. The understanding of fibre content helps the designer identify and apply appropriate maintenance methods needed for the costumes. By purposefully selecting fabrics for the theatre Zulu Indlamu dance costumes that are easy to clean and maintain, professional costume designers can eliminate the challenges they face with maintaining the costume.

Table 5.6 outlines fibre characteristics of selected materials used in the production of the Zulu Indlamu dance costume. The fabrics selected by theatre costume designers when constructing the Zulu Indlamu dance costume for western form of theatre purposes had to be functional in terms of weight, durability and wash ability.

### Table 5.6: Fabric characteristics of selected materials used for theatre Zulu Indlamu dance costume

<table>
<thead>
<tr>
<th>FIBRE</th>
<th>TARDE NAME</th>
<th>CHARACTERISTICS</th>
<th>MAINTENANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACRYLIC</td>
<td>Synthetic fur</td>
<td>Strong, poor absorbency, wrinkle-resistant, dyes well, pills, resists mildew, and imitates wool.</td>
<td>Washable</td>
</tr>
<tr>
<td>MOD-ACRYLIC</td>
<td>Synthetic fur</td>
<td>Strong, poor absorbency, wrinkle-resistant, heat-sensitive, flame-resistant.</td>
<td>Wash in cool water or dry-clean without heat.</td>
</tr>
<tr>
<td>NATURAL ANIMAL SKIN</td>
<td>Leather, suede and sheepskin</td>
<td>Strong, does not fray, might stretch if treated carelessly.</td>
<td>Washable</td>
</tr>
</tbody>
</table>

There are incidences whereby theatre costume designers use a combination of synthetic and real animal skins to obtain a close resemblance to the real leather or
desired look. In such cases, laundering procedures would be needed for such costumes. Figure 5.11 is a presentation of an *ibeshu* with both synthetic and real animal skin.

![Figure 5.11](image)

**FIGURE 5.11**: A combination of real springbok skin and the synthetic leather for the creation of an ibeshu (Manyeneng, 2014)

5.4 IDENTIFYING SIMILARITIES AND DIFFERENCES BETWEEN TRADITIONAL AND MODERN DESIGN METHODS OF CONSTRUCTING ZULU INDLAMU DANCE COSTUME

In order to understand whether or not the professional theatrical costume designers are able to capture accurately all the elements necessary to make the Zulu Indlamu costume, the following factors will be critically analysed and compared between the traditional costume makers and the professional costume designers.
5.4.1 Idea Formulation

Regarding idea formulation, there is a clear difference between the two groups. The traditional costume makers have standards already in place based on their connections to the Zulu traditions and close links with relatives practising the trade. This means that the traditional costume makers are limited in creativity, since the guiding principles are already set and passed down from generations to generations. Contrary to the standard way of doing things, the professional costume makers are challenged to be creative in terms of research to understand the culture of the Zulu people, to consider ethical issues and regulations governing the culture. Further, they are governed by the theme of the theatrical performance. The mind of the professional costume designer is constantly being influenced by various factors that must translate to a successful costume in the end.

5.4.2 Material sourcing

Although there have been a shift lately to adapt different materials for the costume, the traditional costume makers usually limit their sources to the traditional materials such as animal skins and accessories like authentic spear and other materials. The professional costume designers are more knowledgeable and versatile in the choice of substitutes that work almost as the original materials. That way, the professional costume designers are more economical in the production.
5.4.3 Assembling of the Costume

Traditional costume designers are limited to a master pattern that has been passed down from one generation to the other. Their knowledge is limited to two-dimensional pattern only. The professional costume designers are knowledgeable in body shapes and how the measurements relate to the three-dimensional body. They are able to draft a pattern from the measurements and to develop a well-fitting pattern from the three-dimensional dress forms, which are then converted to patterns. Furthermore, the professional costume designers make mock-up garments that are used to test the fit way in advance before the actual costume is produced. This way the professional costume designer is able to solve a problem in advance.

5.4.4 Maintenance of the Costume

The traditional costume makers have very minimal skills in fabric contents and they do not understand how the costume should be maintained after it has been constructed. On the contrary, the professional costume designers understand how fabrics behave and are hence able to develop care labels appropriate for the costume designed.
5.5 AIM 3: TO IDENTIFY AND DESCRIBE ADAPTATIONS APPLIED BY PROFESSIONAL THEATRE STAGE COSTUME DESIGNERS TO MAKE IT APPLICABLE FOR THEATRE STAGE USE

In order to understand whether or not the professional costume designers accurately interpreted the concept to produce an appropriate costume, they were asked to explain the role of the Zulu Indlamu dance costume in a performance (5.5.1). Then, section 5.5.2 highlights the strength of the professional designers’ skills often applied in sourcing of materials, designing and assembling of the costume.

5.5.1 The Role of the Zulu Indlamu Dance Costume in a Performance

All the three respondents were asked to explain the role of the Zulu Indlamu dance costume in a production. Both the responses of PTCD1 and PTCD3 are aligned with that of Emery (1981: 3) who alludes that, a stage costume is a vital element created to enhance the particular characteristic qualities of the play and of the character that is dressed in it. According to respondent PTCD3, the Zulu Indlamu dance costume is a very integral element of the storyline. The Zulu Indlamu dance costume plays a very important role in giving the production a Zulu identity and also assists in positioning the performance against a Zulu culture backdrop (Respondent PTCD3). The Zulu Indlamu dance costume clearly pronounces and conveys a clear sense of a very particular Zulu tribe identity: the extent to which all the nuances of that identity are communicated is less easy to assert (Respondent PTCD1).
According to Hanna (1965), tribal wear has gained a very pivotal role within the African theatre. With shows such as *Umoja, Ipi Ntombi, Touring the World* and more theatrical shows featuring the Zulu Indlamu dance such as *Princess Magogo* and *Shaka Zulu* the musical being showcased, the Zulu Indlamu dance began to find its way through the doors of the western form of theatre (Hatford House, 2008). With it, Indlamu dance brought the magnificent Zulu tribal men’s costume to the western theatre stage. What was once a form of cultural dance used by a people to celebrate weddings, the inauguration of a King, war victories, childbirths and more, is fast becoming an artistic dance expression that has crowds mesmerised the world over. Over the years, Zulu Indlamu dance has evolved into a stage phenomenon, and so has the Zulu Indlamu dance costume (Hatford House, 2008).

Hanna (1965:18) explains that tribal dance costumes often served as an extension of parts of the body to emphasize and accentuate movement; as such, it is an important part of the dance. The Zulu Indlamu dance costume is quite minimal; it therefore aids the dancers to dance in great comfort with no restrictions (Respondent PTCD3). As Hanna (1965:18) observes, tribal wear throughout the years has created a very strong statement behind the movement on various African dance forms. According to Respondent PTCD1, one area in which there is no effective substitute is in the use of *Nguni* hides: “the suppleness and the way in which they move is, in my view, not re-producible”. This statement made by Respondent PTCD1 is in line with Hanna’s observation; it clearly shows that the theatre specialists have studied the traditional costume closely to see the purposes it serves in enhancing the dance performance.
Emphasis must be put on the fact that the Zulu Indlamu dance costume is a theatrical representation of the traditional Zulu Indlamu dance costume. There is tension in the process of adapting the traditional costume to make it applicable for theatre. The tension is between reinforcing a sense of exotic stereotype and perpetuating the notion that identities are fixed and not subject to modernisation and adaptation (Respondent PTCD1). A stage costume must express a quality that is larger than life and be organically in tune with the script and the production (Emery, 1981: 3) The Zulu Indlamu dance costume adds to the spectacle, helps define each particular character and evokes the particular period (Respondent PTCD2). The different colours of the different regiments and the symbolism of the *Nguni* colours attached to each is arguably less readily appreciated today than it would have been in the past and would also depend on a particular “insider cultural status”.

Wilson's (1988: 359) functions of stage costumes are used against the participants' responses on how they view the contributions of Zulu Indlamu theatrical dance to a production.
Table 5.7: Participants’ views on functions of the theatrical Zulu Indlamu costume in a performance

<table>
<thead>
<tr>
<th>FUNCTIONS OF STAGE COSTUME ACCORDING TO WILSON, 1988:359</th>
<th>RESPONDENTS’ STATEMENTS CONFIRMING THE FUNCTIONS OF THE ZULU INDLAMU DANCE COSTUME IN A THEATRICAL PERFORMANCE</th>
</tr>
</thead>
</table>
| To help establish the tone and style of a production     | “…The Zulu Indlamu costume adds to the spectacle…”  
|                                                          | “The different colours of the different regiments and the symbolism of the Nguni colours attached to each group of regiment is arguably less readily appreciated today than it would have been in the past and would also depend on a particular “insider cultural status” |
| To indicate the nature of individual characters or groups in a play: their stations, their occupations, their personalities; | “The Zulu Indlamu dance costume helps define each particular character, evoke the particular period and much more..” |
| To show the relationships among characters: separating major characters from minor ones, contrasting one group with another; | “The Zulu Indlamu costumes have to be sturdy, particularly for a performance involving a great deal of movement – such as a dance piece.” |
| Where appropriate, to symbolically convey the significance of individual characters or of the play; | “The different colours of the different regiments and the symbolism of the Nguni colours attached to each regiment” |
| To meet the needs of individual performers, making it possible for an actor or actress to move freely in a costume, perhaps to dance or engage in a sword fight, and when required, to change quickly from one costume to another. | “…And of course one has to remember that the performer will be extending their arms and legs in all directions. So, there has to be room in the making and in the design to accommodate this, often, vigorous, action….” |
| Also to be consistent with the production as a whole, especially other visual elements (Wilson, 1988: 359-360). | “Clearly the Indlamu costume pronounces and conveys a clear sense of a very particular identity; the extent to which all the nuances of that identity are communicated is less easy to assert.” |

Table 5.7 shows that the participants’ views on the functions that the theatrical Zulu Indlamu dance costume contributes, are aligned with what Wilson stipulated as functions of a stage costume. It has emerged from the findings that the adapted theatrical Zulu Indlamu dance costume successfully communicates and serves all the required elements a theatre costume serves in a performance.
5.5.2. Skills Applied by the Professional Theatre Costume Designers in Designing the Costume

Although the professional designers are not culturally inclined to the Zulu culture, their research skills enable them to carry out research at grassroot level. This means that they are able to visit Zululand and ask questions regarding the history of the Indlamu dance and the dance costume. During research visits, they are able to see the actual garments and the dance, which helps them to understand the event, the costumes and any meanings attached to various items. They are also able to take pictures of the materials and the costume. The designers can verify their research findings from the secondary data available such as: pictures, videos, texts and illustrations in the library and museums. With enough data at hand, the professional designers are able to create sketches and illustrations to inspire the creation of the costume. As they proceed with the sketches, they also factor in the dance movements and the comfort required by the dances on stage.

5.5.3. Skills Applied by the Professional Theatre Costume Designers in Fabric Selection

It is the functional aspect of the costume that determines the materials to be used. The money available and time required also determine the materials needed. Based on these facts, the costume designers select the appropriate materials in terms of colour, fabric contents and regulations governing sourcing of the materials. Hides and skins are obtained where they are readily available. The hides chosen are well-processed and better than the traditionally processed hides. This means that they are more user-friendly, flexible and absorbent. If these
materials are not readily available, then artificial imitations are used in place of leathers. The substitutes are usually visually similar to the original fabrics, but are easy to handle and more comfortable to wear, though they may not be as absorbent as the real leather.

5.5.4. Skills Applied by the Professional Threate Costume Designers in Pattern Development

Professional costume designers are able to take measurements of the performing team and are also able to create patterns from the measurements. They are also able to use three-dimensional dummies to drape and create patterns that will fit appropriately. Additionally, they make mock garments to check on fit and other functional aspects before constructing a final costume. Any mistakes seen with the mock garments are rectified before mass-producing the costumes. The use of mock garments on life models also helps identify any problems with fabrics, fastenings and any other problem, which are then rectified before the actual costumes are made.

5.5.5. Skills Applied by the Professional Threate Costume Designers in Assembling the Costume

Costume designer and the production team worked very closely with the sewing team while monitoring the process of assembling the costume. The team monitors every step of the costume ensuring that the desired fit is achieved on the mock sample. Appropriate fastenings and stitches are applied and closely monitored. Besides, the mock garment is tested under similar conditions in which the final costume will be used. It is worth noting that the participants’ understanding of the
the functions that the theatrical Zulu Indlamu dance costume performs (5.5.1), the skills applied in the designing (5.5.2), selecting materials (5.5.3) and assembling the costume (5.5.4) highlights the success attained by the professional costume designers in designing the Zulu Indlamu dance costume for theatre performance.

5.6. CHAPTER SUMMARY

This chapter has addressed aim 2 of the study, which is to identify construction processes of the traditional costume makers and the construction process applied by the professional costume designers so as to understand their differences. It also identified and described adaptations applied by professional theatre stage costume designers to make it applicable for theatre use (aim 3). Deductions drawn from this chapter are given below.

5.6.1. Demographics of the Participants

Traditional costume makers were appropriately chosen for the study since all of the practitioners hail from the Zulu culture and have had long experience working with family members who practised the trade or have been in very close contacts with people with long history of making the costume. Therefore, their costume-making process is authentic. The professional costume designers were also chosen based on their previous experience and success in designing Zulu Indlamu costume for theatrical purposes.
5.6.2. Similarities and Differences of the Traditional Costume-making Process and Professional Costume Designing.

5.6.2.1. Theme of the Costume

The theme of the costume is similar with the two groups in the sense that the traditional costume makers’ concept theme is a standard procedure used continuously without having to carry out research. As for the professional costume designers, the theme serves as a research guide to facilitate identifying correct secondary data to consult and the appropriate participants to interview.

5.6.2.2. Skills of the Zulu Indlamu Costume Makers/Designers

The traditional costume makers obtained their skills through prolonged engagement with family members that practised the craft. Their knowledge is tacit knowledge that has no laid-down rules except that they have developed a pattern template over time. Professional costume designers have formal training that enables them carry out research, sketch and identify appropriate fabrics for the costume.

5.6.2.3. Material Sourcing

Traditional costume makers source their materials from hunting, traditional and ritual events, fabric shops as well as from cultural markets. Professional costume designers, on the other hand, source from cultural markets and fabric stores.
traditional costume makers have limited choices while choosing the materials because they limit their sourcing to the traditional types. The Professional costume designers being equipped with textile knowledge are able to get substitute of materials that are very expensive or are hard to find.

5.6.2.4. Costume Assembling

The traditional costume makers have standardised way of assembling the costume. They have a readily available template used for the skirt and do not produce a mock-up sample for fit test before assembling the actual costume. The professional costume designers draft patterns and develop them for suitable designs. They also use three-dimensional dress forms to come up with a well-fitting pattern. Additionally, professional costume designers create a mock-up garment to test costume fit before the actual costume is made. Fit testing is also applied on live models to ensure that the costume is comfortable to the wearer before the actual costume is produced.

5.6.2.5. Costume Maintenance

The traditional costume makers have more challenges handling the skin and other fabrics since they have minimal knowledge on fabric characteristics and how they behave when being used or cleaned. The professional costume designers have some knowledge of fabric handling and hence have better ways of protecting the costumes. It is however important for the professional theatre costume designers to be skilled in fibre content of the selected fabrics so as to administer appropriate
maintenance according to different fibre characteristics and to prolong the use of the theatre Zulu Indlamu dance costume.

5.6.3. Summary of the Adaptations Applied by the Professional Theatre Stage Costume Designers to Make It Applicable for Theatre Stage Use (Aim 3)

All the professional costume makers demonstrate a good understanding on the functions that the theatrical Zulu Indlamu dance costume performs. They also exhibit adequate skills applied in the designing, selecting materials and assembling and maintenance of the costume. All these factors contribute to the success attained by the professional costume designers in designing the Zulu Indlamu dance costume for theatre performance.

The next chapter will discuss conclusions and recommendations of the study.
CHAPTER 6
CONCLUSIONS AND RECOMMENDATIONS

6.1 INTRODUCTION

This chapter provides conclusions of the study according to the aims outlined in Chapters 1 and 3 (6.2). Recommendations (6.3) of the study as well as reflections on the methodology (6.4) used are also accounted for in this chapter.

6.2. CONCLUSIONS ACCORDING TO THE AIMS

There were three aims for the study as presented in 6.2.1, 6.2.2 and 6.2.3.

6.2.1. Aim 1: To explore the evolution of the Zulu Indlamu dance costume.

The Zulu cultural experts/practitioners competently provided historical overview, evolution and development of the Zulu Indlamu dance costume. All the four cultural experts concurred that the Zulu Indlamu costume originated from the battlefronts. They also agreed that, through generation to generation, the Zulu Indlamu costume evolved into variation of Zulu cultural and traditional costumes; and thereafter went through commercial adaptations into the Zulu Indlamu dance costume for stage performances. The cultural experts noted that the development and transformation of Indlamu dance costume has blended well with the Zulu people because of their military-like culture and traditions.
6.2.2. Aim 2: To identify the differences between traditional costume construction process and modern costume design processes.

In order to achieve the second aim, the construction processes of the traditional costume makers and the professional costume designers were carefully identified and discussed. Conscious efforts were as well made to understand their differences. Conclusions from the discussions are provided under the themes below.

6.2.2.1. Theme of the Costume

The theme of the costume is similar with the two groups in the sense that the traditional costume makers’ concept theme is a standard procedure used continuously without having to carry out research. As for the professional costume designers, the theme serves as a research guide to facilitate identifying correct secondary data to consult and the appropriate participants to interview. Fundamental differences between the two groups are based on processes leading to the full development of the costume rather than the concepts of design or making of the costume.
6.2.2.2. **Skills of the Costume Makers/Designers**

The traditional costume makers obtained their skills and expertise through prolonged apprenticeship under traditional costume-making masters. Their knowledge is tacit knowledge that has no laid-down rules except that they have developed a pattern template over time. Professional costume designers have formal training that enables them to carry out research, sketch, develop patterns and identify appropriate fabrics for the costume.

6.2.2.3. **Material Sourcing**

Traditional costume makers source their materials from hunting, traditional and ritual events, fabric shops as well as from cultural markets. Professional costume designers, on the other hand, source materials from cultural markets and fabric stores. The traditional costume makers have limited choices while choosing the materials because they limit their sourcing to the traditional types and sources. The professional costume designers being equipped with textile knowledge are able to get the substitutes of materials that are very expensive or hard to find. The use of real animal skins holds a deeper meaning to the Zulu culture and its people. Unfortunately, this practice will eventually be replaced by use of synthetic fabrics because of animal rights and ethical issues.
6.2.2.4. **Costume Assembling**

The traditional costume makers develop costume-assembling expertise during apprenticeship and experiential training. They have standardised methods of assembling the costume. They have a readily available template used for the skirt and do not produce prototype for fit test before assembling the actual costume. The professional costume designers draft patterns and develop them for suitable designs. They also use three-dimensional dress forms to come up with a well-fitting pattern. Additionally, professional costume designers create a mock-up garment to test costume fit before the actual costume is made. Fit testing is also applied on live models to ensure that the costume is comfortable to the wearer before the actual costume is produced.

6.2.2.5. **Costume Maintenance**

The traditional costume makers do costume maintenance only by experience, not education. They are rather disadvantaged when it comes to handling the skin and other fabrics since they have minimal knowledge on fabric characteristics and how they behave when using or cleaning them. The professional costume designers have some knowledge of fabric handling and hence have better ways of protecting the costumes. Professional costume designers’ knowledge needs to be synchronised with textile knowledge. The understanding of fibre content on the selected fabrics will help them identify and apply appropriate maintenance methods for the theatrical Zulu Indlamu dance costume.
6.2.3. Aim 3: To identify and describe adaptations applied by western professional theatre stage costume designers to make it applicable for western professional theatre stage use.

Aim 3 discussed the identification and adaptation processes applied by professional theatre stage costume designers to make it applicable for theatre use locally and internationally. Deductions drawn from the discussion are given below.

6.2.3.1. Theatre Zulu indlamu Dance Stage Costume Adaptations

Stage costume adaptations are based on professional understanding of 3-D visual connection of costume – stage – audience. All the professional costume makers demonstrated a good understanding on the functions that the theatrical Zulu Indlamu dance costume performs. They also demonstrate adequate skills applied in the designing, selecting materials and assembling and maintenance of the costume. All these factors highlight the success attained by the professional costume designers in designing the Zulu Indlamu dance costume for theatre performance.

6.3 RECOMMENDATIONS

Recommendations were drafted according to the aims of the study and are presented as follows:
Aim 1: To explore the evolution of the Zulu Indlamu dance costume

The Zulu cultural experts acknowledged that the Zulu Indlamu dance costume has developed and transformed through generation to generation. It is therefore imperative that this transformation including the origins of the Zulu Indlamu dance costume be given a prolonged research and time to capture more accurate data as this study was taken in a short time. This will facilitate indepth documentation of the history and evolution of the Zulu Indlamu costume. By this, it can be recognised by the United Nations Organisation for Education, Science and Culture (UNESCO) and be listed among the tangible heritage artefacts that fit into the safeguarding needs.

Aim 2: To identify differences between traditional costume construction process and modern costume design.

As seen in section 6.2.2.1, the two selected groups of costume makers produce similar concepts when it comes to the theme of the costume. It is evident that professional costume designers rely on research such as interviewing cultural experts and identifying secondary data to capture the correct theme. This study recommends that traditional costume makers need to be trained in order to document the standard procedures used when constructing the Zulu Indlamu dance costume. The documentation of these standard procedures will assist with guiding the future generation and providing reliable guidelines to professional costume designers. The South African government, through its different departments such as the Department of Arts and Culture and organisations such
as the South African National Environmental Management (NEMBA), should continue to sensitisise the people on the importance of preserving their different cultures, promoting heritage and particularly on preserving the wild animals that make a society complete. This could be achieved by engaging the Department of Arts and Culture South Africa to sensitisise traditional costume makers on issues such as applying eco-friendly methods when constructing the costume and drafting policies that govern their trade.

Training for traditional costume makers in fabric characteristics, pattern design/adaptation and fit is also recommended under this aim of the study. This form of training may be adopted as one of Department of Arts and Culture South Africa initiatives to facilitate and develop this craft to become more sustainable and marketable. This study and other related studies on African dance costumes may also serve as guidelines for re-curriculating and Africanising the theory and practice of costume component in South African institutions of higher learning.

**Aim 3:** To identify and describe adaptations applied by western professional theatre stage costume designers to make it applicable for western professional theatre stage use.

This study has highlighted the success attained by the professional costume designers in designing the Zulu Indlamu dance costume for theatre performance as explained in chapter 5. The study recommends that thorough training on fabric characteristics and behaviour should be undertaken to facilitate proper wardrobe maintenance plan for theatre productions that involves the use of theatre Zulu
Indlamu dance costumes. The cleaning and caring for theatre Zulu Indlamu dance costume for theatrical use is the ideal point of departure to make better ecological friendly choices that can have significant impact on a theatre’s environmental footprint.

The study also recommends that professional costume designers explore possibilities of strictly producing an eco-friendly Zulu Indlamu dance costume that will be suitable for post-production storing and travelling abroad, should productions be required to go on tour across South African borders.

6.4 REFLECTIONS ON THE RESEARCH METHODOLOGY

The qualitative methodology employed by this study enabled the study to clearly define its purpose. The overall aim of the study was to document and preserve the evolution of the Zulu Indlamu dance costume including its origins, construction processes and adaptations applied by western professional theatre stage costume designers onto the Zulu Indlamu dance costume to make it applicable for Western professional theatre stage use. Efforts were made to understand the origins of the Zulu Indlamu dance costume before exploring its evolution. The qualitative method allowed the study to ask the “how” and “why” questions in matters concerning the evolution, construction processes and adaptations applied by professional costume designers onto the Zulu Indlamu dance costume, which occurred during the interview sessions with the study participants. Interview schedules assigned to each of the selected groups (see Addendum A) were structured in a manner that managed to effectively address the study questions. The main aim of the study
addressed three key factors namely: origins and evolution of the costume, construction processes and adaptations applied by professional costume designers onto the Zulu Indlamu dance costume. The study population was on a smaller scale; however, the non-probability selection criteria used in this study ensured that participants were chosen and placed in groups that address concepts that they were conversant with.

Prolonged participation helped in understanding the whole process and concepts of constructing and designing the Zulu Indlamu dance costume together for traditional use and theatrical dance stage. The fieldwork was carried out with traditional costume makers over a period of four weeks (two weeks in Durban and two weeks in Johannesburg) which may be considered a short period of time. The process provided a comprehensive understanding of the construction methods applied by traditional costume makers, though a detailed sequence of the entire manufacturing process could not be seen due to participants being engaged with client orders since business had to carry on as usual. In the case of professional theatre costume designers, it was more in report-based conversations as most of the work was done during pre-production phases of the shows they worked upon. This, however, added more quality to the data as most of their responses were based on tried and tested methods that occurred during the process of construction.

It was moreover noticed that cultural activists, professional costume designers and traditional costume makers will always use similar techniques and processes while making the Zulu Indlamu dance costumes although with different approaches. By
combining methods and investigations such as interviews, use of tape-recorders, videos and pictures used for data collection in this study, the deficiencies that usually flow from one investigator or method was partially overcome.
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ADDENDUM A:

INFORMATION LEAFLET AND CONSENT LETTER

TITLE: ZULU INDLAMU DANCE COSTUME: THE THEATRICAL PERSPECTIVE

Researcher: Motshidisi Manyeneng
Supervisor: Prof P.J. Ebewo
Co-supervisor: Prof A. Mason

ZULU CULTURAL INDLAMU ATTIRE MAKERS AND THEATRE COSTUME DESIGNERS

I am seeking approval to conduct an interview with you. Your responses will be used as data that will form part of my M.tech study. Please make time to read through this information leaflet. Please ensure that before you agree to participate that you fully understand what the study entails and also what is required of you. Please do not allow yourself to take part unless you are completely satisfied with all that is required of you.

What is the study about?

This study is about exploring and documenting the uses of Zulu Indlamu costume on a theatrical stage. The aim is to explore and compare the differences between
Zulu indlamu dance stage costume and the indigenous costume that was used by the warriors for war.

**What are you going to be required to do in the study?**

You will be required to act as a respondent in a semi-structured interview that is going to be conducted at a place that is suitable and convenient for you. Your role will be to share in detail the process of conceptualizing and manufacturing of your designs/products with the researcher. Supporting material such as sketches, drafted designs, patterns, visuals, etc will be highly appreciated.

You will also be asked to together with the researcher compile your profile. (The will be no need for this if the designer/maker already has an existing professional profile)

**The time commitment required from the participants**

The interview session will include 10 minutes of reading through the questions and preparation, 45 min of interview time and 5 minutes of wrap up time. Total time required is 1 hour.

- **Theatre designers**

A maximum of 48 hours will also be spent with the each participant during the field work. This is for the purpose of enabling the researcher to document the process of conceptualisation and the approach that the designers undertook while costuming the productions.

- **Traditional Indlamu attire makers**

A maximum of 48 hours will also be spent with each participant during the fieldwork. This is for the purpose of enabling the researcher to document the process of making the Zulu Indlamu traditional attire.

**Expenses that the participants will be expected to incur**

None
Are they any conditions that may exclude you from the study?

None

What are the risks involved in this study? Can any of study procedures result in personal discomfort or inconvenience?

No. The interviews will be scheduled at a place, date and time that is convenient for the participants. In the compilation of the interview questions no issues will be addressed that will have serious ethical implications, however the researcher assures that all ethical issues will be sensitively dealt with and precaution will be taken in order to protect the participants.

What are the potential benefits that may come from the study?

– **Personal benefits for the research participants**

All participants will be acknowledged and listed as participants on the list of references in the study.

– **Benefits for the theater community**

This study will contribute towards categorising and placing the Zulu *indlamu* dance costume in the history of South African theatre costumes.

– **Benefits for academic institutions, community and society in general**

The students interested in this topic will benefit by having referral material in this subjects available in their libraries. The society will also benefit by having referral material once this study get published and made available to the general public.
Will the participants receive any financial compensation or incentive for participating in the study?

No.

What are your rights as a participant in the study?

The participants will take part in the study on voluntary basis. They have the right to withdraw at any stage.

Confidentiality and anonymity

The researcher assures confidential handling of the information and anonymity to all participants and also wants to emphasize that no names will be linked to the data.

Has the study received ethical approval?

Ethical approval for the proposed study will be sought from the Tshwane University of Technology Research Ethics Committee.

Please tick next to the data collection instrument to indicate which instrument may be used for your interview.

- Tape recorder
- Pen and note pads
- Video recorder

Is the researcher qualified to carry out the study?

The researcher has already conducted a study of this nature when he did his B.Tech studies based on Setswana wedding dresses. The researcher therefore has already some experience in community research and participatory practice that has benefited Tshwane University of technology and the community at large. The fieldwork and the compilation of the study/research will be done under close supervision of two qualified researchers, Prof P. Ebewo and Prof A. Mason.
Who can you contact for additional information regarding the study?

The primary investigator Mr. Motshidisi Manyeneng can be contacted on 083 546 7696. The study leader Prof P.J Ebewo can also be contacted during office hours on the following number: (012) 382 6150 or via email ebewop@tut.ac.za Any ethics related questions should be directed to Prof A. Mason Tel: (012) 382 6074 email: masona@tut.ac.za

Declaration: Conflict of interest

No conflict of interest will influence the study procedures, data collection, data analysis and publication of results.

Final word

Your participation in this regard is highly appreciated and hopefully this project will be of benefit to you. Please sign the informed consent if you agree and grant permission for the study to be carried out by the researcher.

Kind regards

Motshidisi Shawn Manyeneng

Informed consent

I hereby confirm that the researcher has adequately informed about the nature, conduct, benefits and risks of the study. I have also received, read and understood the above written information. I am aware that the results of the report or other research outputs. I understand that my participation is voluntary and that I may, at any stage, without prejudice, withdraw my consent and participation in the study. I
had sufficient opportunity to ask questions and of my own free will decided to agree to participate in this study.

Participator’s name: ......................................................... (Please print)

Participators signature: ................................................

Date: .................................................................

Researcher’s name: ...................................................... (Please print)

Researcher’s signature: ..............................................

Date: .................................................................
ADDENDUM B:

INTERVIEW SCHEDULES

Zulu cultural activists’ interview schedules

1. Could you explain to me the origin of the Zulu warrior costume?

   Probing
   - Battle field attire/costume
   - Everyday clothing for men
   - Festivity purposes

2. Could you kindly tell me historical significance of Zulu warrior costume?

   Probing
   - Status
   - Zulu cultural pride
   - Hierarchy
   - tribal and roles
   - Power and dominance

3. How would you describe a Zulu warrior costume?
4. How did Zulu indlamu dance attire come about? Or What are the origins of the Zulu indlamu dance attire?

Probing
- Ceremonial
- War/dance (Military exercise and Shaka’s influence)
- Everyday clothing for men

5. How did the Zulu indlamu dance attire develop through the years?

Probing points:
- In terms of fabrics.
- Symbolic elements.

6. How would you describe a Zulu indlamu dance costume generally?

Probing
7. Could you highlight differences between the Zulu warrior costume and the Zulu indlamu dance costume? Or what is the significant difference between the Zulu warrior costume and the Zulu indlamu dance costume?

Probing

- Utility/functionality
- Aesthetic appeal
- Relevance

8. What is the meaning/significance of the Zulu indlamu dance costume?

Probing

- Entertainment
- Cultural restoration (Heritage and warrior history)
- Educational purposes

9. What is the importance of Zulu indlamu dance costume in South Africa?
Zulu *indlamu* stage costume designers’ interview schedules

1. Do you make or buy all your costume pieces? Or do you usually make, hire or buy all your costume pieces

Probing

- If you buy or hire, where do you source them?
- If you make them, what inspires your production process?

2. Could you please describe your design process?

Probing

- Concepts and inspirations

3. What construction methods do you use? Or do you use

Probing

- Subcontract to CMT
- Patterning
- Hand stitching
- Sewing machine stitching
4. What kind of materials did you use when making the Zulu indlamu dance costume?

Probing
- Real animal skins
- Mock skins
- Stretch fabrics for flexibility
- Other

5. What challenges did you encounter when making Zulu indlamu dance costumes?

Probing
- Access to fabrics
- Cultural restrictions

6. Have you ever designed Zulu indlamu dance costumes for different functions/occasions? (If your answer is yes, please kindly explain to me whether you applied similar production process. Please highlight differences between the productions you undertook and please let me know the reason for the different production processes.

Discrepancy

7. In your opinion, what is the importance of Zulu indlamu dance?
Zulu indlamu traditional attire makers’ interview schedules

Demographic

Mark with an x next to the correct answer

Male ............
Female ............

Age

30-48 ............
48-65 ............
65-85 ............

1. How long have you been practicing on the making of Zulu warrior attire?

2. Whom/where did you inherit/learn the practice of making the Zulu warrior costume?

3. How has the practice of making the Zulu warrior apparel changed from what it used to be in the past?

..........................
4. Did you make or buy all your costume pieces? Or do you usually make, hire or buy all your costume pieces

Probing

- If you buy or hire, where do you source them?
- If you make them, what inspires your production process?

5. Could you please describe your manufacturing process?

6. What construction methods do you use?

Probing

- Patterning
- Hand stitching
- Sewing machine stitching

7. What kind of materials did you use?

Probing

- Real animal skins
- Mock skins
- Stretch fabrics for flexibility
8. What challenges do you encounter now when making Zulu warrior apparel costumes?

Probing
- Access to fabrics
- Cultural restrictions

9. In your opinion, what is the importance of Zulu warrior apparel?