

**GENDER, TRADITION AND CHANGE: THE ROLE OF RURAL
WOMEN IN THE COMMODITIZATION OF ZULU CULTURE AT
SELECTED TOURIST ATTRACTIONS IN ZULULAND**

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Smangele Clearah Buyisiwe Xulu

30 November 2005

DECLARATION

The whole of this work is a product of my original thoughts and research. Where the contrary is found, this will be always acknowledged in full.

.....
Smangele Clerah Buyisiwe Xulu

DEDICATION

This work is dedicated to my husband Musa, my daughters Nontuthuko and Sibahle and my sons Sakhile and Ndumiso.

You are a very supportive family. Keep things this way, please!

ABSTRACT

The commoditization of Zulu culture has become commonplace in the tourism industry in South Africa. Zulu culture and cultural products like music; dance, crafts, landscapes and others are often packaged and consumed in the tourism attractions in Zululand and elsewhere.

This thesis examines culture and gender issues related to the commoditization process of Zulu culture and cultural products. Focusing on specific case studies in selected tourist attractions in Zululand, the thesis concludes that rural Zulu women play minor roles as dancers, crafters, cooks, and waiters in the tourist attractions in Zululand. Their junior roles make them to play no role in decision making, neither do they own any assets in their work places, and may not, therefore, influence the commoditization and product authentication process of their own culture.

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CHAPTER 1

INTRODUCTORY CHAPTER

1. INTRODUCTION

Tourism, and especially cultural and heritage tourism, is currently being promoted as a new major area of focus for economic and social development in South Africa. Towards achieving this goal the month of September in each year has been set aside by government as the tourism-promoting month. The various government-sponsored events culminate on the twenty-fourth of each September, which is a public holiday called Heritage Day. Around the same day the death of King Shaka, on 22 September 1828 is commemorated at Kwa-Dukuza, the palace where he died, as well as in various other venues throughout the province of KwaZulu-Natal.

In KwaZulu-Natal and particularly in the geographical area called Zululand, cultural and heritage tourism is particularly becoming important commodities, which attract foreign tourists. This is true to the adage that the tourist seems to be uniquely interested in the traditional cultures and heritage of their destinations. In Zululand which is the geographical area just North of uThukela River in KwaZulu-Natal, Zulu culture, traditions and heritage all form a major part of the commoditization of culture in the emerging tourism industry there. This study will show how the issues of gender, that is, the power relations between male and female Zulus and other race groups come to play as Zulus, an apparent subject of keen tourist interest, slowly partake of tourism attraction.

The study will also focus on tradition and change, that is, the role played by tradition in the limitation and delimitation of change in Zulu society.

The successful commoditization of Zulu culture depends very much on the successful sustenance of Zulu traditions in a world that is changing quickly in the face of modernization and globalization. Zulu traditions are sustained through such cultural artifacts and activities as crafts, art, music, dance, storytelling, healing and religion and so on. The sustenance may be of its own for the benefit of the tourist and even more so, for the mutual benefit of the tourist and culture bearer.

Lastly this study will focus on the role of Zulu women, active or passive in the commoditization of Zulu culture in the tourist markets in Zululand. Zulu women, through their active participation in the crafts, art, music, dance, cooking, story telling, fashion, healing and religion and so on are becoming cultural tourism role players. The focus on Zulu women is for the sake of creating a focus group of study and more so as stated earlier to pay particular attention to the issues of gender as they affect Zulu women as a less advantaged group in tourism.

1.1 AIMS AND OBJECTIVES OF THE STUDY

Women play a major role in the commoditization of tourist products in many parts of the world (Sinclair et al.1997). Zulu women are no exception to this norm. The study will, however, not venture into extreme forms of women involvement in tourism that is observable in other parts of the world. For example, sex or prostitution tourism (Sinclair: Ibid) due to the lack of prima face evidence to the existing of this practice in Zululand will not be considered in this thesis.

Tourism in Zululand expresses itself in such destinations as theme hotels, for example, Shakaland and Simunye Zulu Lodge, Wildlife conservation, for example, Imfolozi Game Reserve; Environmental conservation, for example, Greater St Lucia Wetlands Park, and Heritage Conservation site, for example eMakhosini Valley and KwaZulu Cultural Museum.

The travel section of the Sunday Tribune of June 22, 2003 states as follows about a typical tourist resort with a Zulu cultural theme:

The resort is situated near Hluhluwe Game Reserve, Zululand, on the North Coast. Their guests can watch and learn about Zulu tradition including basket weaving, spear and shield making, beadwork, pot making, sangoma bone throwing and spectacular Zulu dancing.

Now, at least some of these activities are generally attributable to the craftsmanship of Zulu women. Examples of such craftsmanship are beadwork and pot making. This study will determine the actual role played by Zulu women in each case study as contained in chapter four and will lead to the drawing of informed conclusions about the issues of

gender empowerment, sustainability and the marketing of Zulu culture in the markets in Zululand.

1.2 DEFINITIONS, DELIMITATION AND MAPPING

The following major terms shall be used throughout most of the thesis, and shall, therefore, be defined.

1.2.1 GENDER

Gender is the study and practice of power relations between the male and female human species. Kinnaird, et al. (1994:5) says that there is a relationship between tourism and gender. Often in life enterprises, men and women compete for scarce resources, status and recognition along gender lines. In the process of this social, economic and cultural interaction one or the other group gains what it wants on the basis of its sex. Kinnaird et al. (1994:16) state, for example, that in the case of tourism employment:

These areas of 'tourism work' both reinforce and often transform gender division of labour. Women work as counter, and kitchen staff, domestic and cleaners, while men work as porters and stewards.

This gender or cultural identity is learnt or is enforced at times as a form of stereotype. Gender becomes pervasive in situations of local economic development because whoever has the advantage may control the local economy, facilities and resources. As stated earlier, roles also become defined according to some gender specific stereotypes, either for real or for the benefit to tourism and the tourist. It might be said, for example, that Zulu men want women, meat and

beer, while Zulu women cook and please the men. A statement like this, while it reflects gender bias, may be perpetuated through tourism. Gender, therefore, in the context of this thesis is about roles; power relations and the role Zulu women play in tourism development and promotion in Zululand.

1.2.2 TRADITION

Tradition is the sum total of customs, practices, performances and ways of doing things, which have evolved slowly over a period of time and is recognized by a group of people, as being expression of their identity.

Tradition, while it changes from time to time, is also mistaken to be static. Traditions evolve over periods of time. In the process they mix with a variety of new ideas and influences.

1.2.3 CHANGE

Change refers to the evolutionary and even revolutionary movement of socio-cultural practices by human beings as they face new life challenges to which they must respond. Change also refers to infrastructural, social, cultural and intellectual look at the persisting world of existence, as seen by the bearer who experiences it from time to time.

1.2.4 COMMODITIZATION

Commoditization or commodification is the packaging and presentation of a product, artifact or idea with the aim of making money out of it. This commoditization may lead to or emanate from the specifications, real or imaginary of the customer. In tourism such products like destinations, culture and heritage are commoditized words to suit the taste of the tourist. A tourism commodity would thus consist of a full package or its parts, which is marketed as the experience that the tourist will enjoy and prove value for his or her money. The terms commoditization and co modification are, at times, used interchangeably in this thesis, because of the proximity of meaning in the two terms.

1.2.5 CULTURE

Culture is the dynamic way in which people go about performing their daily tasks and responding to the demands and challenges of life. It also consists of the way in which communities formulate their ideas of the universe. Peter M. Burns and Andrew Holder (1995) state that there is a relationship between culture and tourism because (ibid: 112):

First, tourism producers see culture especially unique or unusual culture as a commercial resource, an attraction. Secondly, such comprehension might help deflect or ameliorate unwanted change to a host culture occurring through the act of receiving tourists.

Thus tourism, especially cultural tourism leads to social interaction between the tourists and destination cultures which in turn influences both the destination peoples and the visiting tourist.

According to Burns and Holder (1995: 113) and after citing the classic definitions of culture as offered by Sir Edward Burnett Taylor in his famous book "Primitive Culture," culture is about the interaction of people as observed through social relations and material artifacts. It consists of behavioral patterns, knowledge and values that have been acquired and transmitted through generations. The essence of culture is contained in the value attached to traditional ideas.

In its nature culture is dynamic, interactive and at best, promotes continuous change and maintenance of tradition. Culture is part of its natural environment.

According to Ritchie and Zirs (1978:257) as quoted in Burns and Holder (1995:114) the following are the twelve elements of culture that are attractive to the tourists:

1. Hand Crafts
2. Language
3. Traditions
4. Gastronomy
5. Art and Music, including concerts, painting and sculpture
6. The history of the region including its visual reminders
7. The type of work engaged in by residents and the technology that is used
8. Architecture giving the area a distinctive appearance

9. Religion, including its visible manifestation
10. Educational systems
11. Dress
12. Leisure activities.

In the commoditization or commodification of a culture some or all of these elements may be adapted and offered to the tourists for consumption as part of the tourism package. The extent of their success may be evidenced by the growing number of tourists wanting to consume the cultured products.

Thus, each of the destinations presented as case studies in chapter four of this thesis, namely; Shakaland, Simunye Zulu Lodge, KwaBhekithunga Zulu Cultural Village, eMakhosini Valley, KwaZulu Cultural Museum, Umfolozi Game Reserve and Greater St Lucia Wetlands Park, is a tourist attraction in one or the other way.

They have built within themselves, those elements of culture and environment that make tourists from all over the world to be attracted to them.

1.3 DELIMITATIONS

The thesis will focus on the role of the Zulu women in the commoditization of Zulu culture in selected tourist attractions in Zululand. The women to be studied will be those who are already associated with each selected tourist attraction at the time of carrying out the study. It is expected that the women to be studied will be those who are involved in the tourism sector as, inter alia, employees,

residents in the neighboring rural reserves and even traders of such artifacts as crafts, or dancers.

A determination of the extent of their involvement in the decision-making and or product formulation will be undertaken. In each case study the critical journalistic questions of what is the product, why is the product formulated; where does the product become presentable; who plays what role in the commoditization of Zulu culture, why is the role played in that way or other product presented in a particular form and, which critical elements determine the role of the Zulu women will be presented.

Ultimately, it should be possible to form a basis for future studies that will contribute towards the development and sustenance of the role of Zulu women in the tourism industry in Zululand. Rural Zulu women are involved through the crafts, cultural performances, employment and other forms of roles in the tourist attractions.

The selected tourist attractions are in what is today referred to as Zululand. Zululand itself became a geographic entity around 1843, when the British took over Port Natal and declared the uThukela River a border between Port Natal, that is the KwaZulu- Natal area to the South of uThukela River, and Zululand, that is the KwaZulu-Natal area to the North of uThukela River. The Zulu king would have jurisdiction over Zululand. As a political entity Zululand disintegrated after the 1879 Anglo-Zulu War (Knight, 1995).

industry in Zululand. Zululand itself is an international brand and icon that fits in with the gaze of the tourist. There is an international attraction and fascination with Zulu culture that is observable. Tourism agents market the big five wild animals like elephants, lions, rhino, leopard and buffalo of the Umfolozi and Hluhluwe Game Reserves, and with the same breath market Zulu culture, Zulu heritage and Zulu history to complete the tourism product.

Leisure destinations like Shakaland, Simunye Zulu Lodge and KwaZulu Cultural Museum, have put a lot of emphasis on Zulu culture as their tourism development commodity. Zulu music, dance, crafts, heritage, artifacts and history are packaged into one multifaceted commodity.

Rural Zulu women are playing a major role as dancers, crafters, storytellers, musicians, employees, as well as through transferring their domestic roles of cooking and serving food and beer into the public domain in these tourist attractions. The role of Zulu women in shaping and developing tourism in Zululand needs further research and investigation through this thesis.

1.5 SUMMARY AND CONCLUSION

This chapter has been an introductory chapter. It outlines most of the issues that will form the core of the thesis. The present writer has been able to create a conceptual and practical framework for the rest of the thesis. Cultural tourism is a dynamic emerging field of practice and study that will leave local cultures influenced in one or the other way. Cultural tourism will have the same effect as colonization,

missionization and industrialization, albeit at a faster pace, due to its mobility.

Some key terms that will be used in the balance of the thesis have also been defined. The definition and contextualization of these terms has been key and critical in the creation of a contextual framework for this thesis. Delimitation of the thesis and outlining of those of the issues that will feature prominently has been done. A thesis of this nature cannot deal with all the issues that are probable in similar studies. That explains why the forms of this study had to be explained. Lastly, a hypothesis is offered. The hypothesis is a point of departure, which informs the conceptualization of the study.

CHAPTER 2

RESEARCH METHODOLOGY

2. INTRODUCTION

Research and research methodology are two interrelated activities that *determine the ultimate result of a research discourse*. It is important to understand what each of research and research methodology are, so that the elements that constitute a research project can be brought to bear on this thesis.

Finn et al. (2000:2) looks at research as an activity that will produce something new:

In many of the definitions of research there is also an implication assumption that research will discover something new or make an original contribution to the development of knowledge.

Although many researchers seem to share this view (Pierce, 1984, Sekaran, 1992, among others), this should not necessarily be so. Research may have to be done with a view to developing a perspective for something which is already there or known in the body of knowledge. The research in this thesis, for example, is aimed at investigating the role that rural Zulu women play in the commoditization of Zulu culture for tourist taste and purposes. It is a research that departs from the angle that there is already a lot of

commoditization of Zulu culture that is taking place in the tourism circles in Zululand. That shall be demonstrable in the case studies. The research, however, brings about a perspective, which asks the question: do rural Zulu women play any role at all in this commoditization of Zulu culture? The role, if any will be analyzed and presented as research findings.

2.1. TYPES OF RESEARCH AND THEIR IMPACT ON THIS THESIS

Research methodology, which is the method used to conduct a research study, springs from two types of research. On one hand of the research interface is pure research, which is research for its own sake. On the other hand is applied research also known as action research, which is, as Finn et al. (2000:3) puts it:

Conducted to analyze and find a solution to a problem that has direct relevance to the recreation and travel industry, for example.

There is, however, interrelatedness between the two types of research. Research methodology itself is definable in terms of the techniques, procedures, and verification of data, examination of facts and systems, as well as epistemology that is a determination of what can pass on as knowledge. Research findings may be published or unpublished. Published research findings belong to the public domain.

Various academic disciplines, of course, tend to put an emphasis on one or the other type of research. In the nature and pattern of things the research for this thesis tends to be more on the applied than on the pure research side.

Ethnography has to do with a type of research where the researcher observes the culture in its natural setting. Although the case studies in chapter four will show that some of the tourist attractions show some tendency towards being artificially designed for the tourist, others are in their natural settings. However, the act of commoditization of Zulu culture for tourist taste is an exercise in tradition, change and economic development.

It is a discourse that needs a combination of the knowledge of the issues of Zulu tradition, culture, and heritage, change and packaging them in a way that will appeal to the tourist. The tourist must consequently be in a position to demonstrate his or her interest in the products by purchasing them, or staying at the venue where the products are presented, and thus contributing to the economic development of the place. Ethnographic information, therefore, as solicited for this thesis, is sensitive to these realities and avoids any discourse of staticity.

A good research project shows its aims, objectives, as well as the methods to be used, thus methodology. Research and research traditions have their own different types of approaches, which are also governed by the rules and standards. The research community agrees on the methods and likely knowledge and paradigms that can be produced in a research project. It is, therefore, not easy to jump to research conclusions without showing the methodology used.

The present writer has, therefore, been very carefully able to balance between the various methods in order arrive at the conclusions that are drawn later in the thesis.

Quantitative and qualitative researches are probably the most obvious methods that are used in research design. In a nutshell quantitative research works well where the data is in the form of numbers. A lot of measurement using numbers is evident. Clearly this is rare in a research like this where there is live interaction between the research and the research target group.

Qualitative research is more appropriate here because the researcher is conducting research at a more person-to-person level. There were instances, for example, where quantitative answers on such issues as prices were raised with the research group. But this is rare. However, it should be stated that in the nature of practical research, different methods were combined from time to time. Methods also facilitate each other.

Lastly, through the combination of various research methods, this thesis will be able to emerge with recommendations for rural women empowerment programmes in cultural tourism.

2.2 LITERATURE REVIEW

Literature review is a major component of research. Through literature review the researcher is able to get an insight into what other scholars or researchers before have written and documented on the subject. In the case of this thesis literature review has been done in order to align

the present writer's thoughts on the subject and field discoveries with what researchers elsewhere have discovered in related issues. This makes the research product in this thesis to be aligned with the body of knowledge in cultural tourism and economic development as well as in the general studies of cultural commoditization.

The literature that I am reviewing can easily be classified into three sections, namely:

- (i) The literature that relates to the general issues of tourism in various perspectives.
- (ii) The literature that relates to culture, cultural commoditization gender and cultural tourism.
- (iii) The literature that relates to the specific venues and tourist attractions that have been cited as case studies. This includes the literature that relates to Zulu culture, Zulu heritage and its presentation to the tourists by the Zulus and non-Zulus. The latter type of literature is the other type cited in (i) and (ii) above in order to present the complete picture of the research project.

There is no undertaking that suggests that the literature reviewed hereunder is exhaustive of the body of literature that relates to the subject being researched. However, it is the present writer's undertaking that the selected literature that has been reviewed represents broadly the body of knowledge adequate to allow the writer to draw the conclusions that have been drawn at the end of the thesis.

Anna Leask and Ian Yonmen (1999) have edited and published a book entitled "Heritage Visitor Attractions: An Operations Management Perspective". In this book various perspectives are presented from a modern management point of view. It is from reading the various papers that the management of heritage visitor attractions is a discipline of its own.

It is also management perspective that lands to the key issues of gender and equality highlighting power relations to the extent of determining the nature of various inputs to the commoditized product.

To this end Zulu woman, for example, would have to have some managerial skills and influence in order to make a meaningful contribution to the elements that make up a complete Zulu commoditized cultural product that appeals to the tourist and the culture bearer alike. This book lands itself into the category of literature that address cultural and tourism issues from a management perspective.

Vivian Kinnard and Derek Hall (1994) have edited and published a book entitled: "Tourism: A Gender Analysis". In this book various contributors look into how the issues of gender and power relations play themselves out in the various aspects of tourism. The participating women in various parts of the world are examined through various case studies. The role of women in the decision-making, the commoditization and determination of the elements of the product is examined. Tourism is a form of local economic development. The other related issues of identity, nationhood and representation are also examined.

Women enter the tourism market with a view to moving the traditional domestic roles such as cooking, garment decoration, dress-making, beer making, serving food and so on, to the public economic domain. This perspective of entry into a market wanting to anchor oneself around culture and cultural products is important because through it, tourism may be an economic enterprise that thrives on the perpetuation of cultural stereotypes.

Nigel Morgan and Annette Pritchard (1999) published a book called: "Tourism Promotion and Power: Creating Images, Creating Identities." In this outstanding work the issues of tourism that are often shaped by social, economic and cultural forces, particularly history and colonialism are discussed. From this perspective it could be argued, for example, that as an industry current forces do not only shape tourism. History and the past are an intricate part of the tourism product of today. Thus, today's tourist's interest in, say, Isandlwana or eMakhosini Valley may have little to do with what these places present today, but more with what they stood for in the past.

In the book "Tourism and Sustainability: New Tourism in the Third World" (1998), Martin Mowfort and Ian Hurt scan the issues of local participation in tourism development. The issues of experiencing local cultures, the roles of tribal people in tourism development and so on are also examined. These issues are critical to drawing conclusions about the meaningfulness of the role of rural Zulu women in the commoditization of Zulu culture for presentation in the tourist attractions.

the critical issues that should be expected in the thesis. Cultural and heritage tourism are key factors underlying the contents of this thesis. In this case focus has been on Zulu cultural and heritage tourism, where in, the commoditization of Zulu culture and heritage for the tourism markets is a factor.

Focus has been on the geographical area called Zululand, which is a geographical area along the KwaZulu Natal coast, north of the uThukela River and approximately some two hundred kilometers inland. The study narrows down to the role played by rural Zulu women in the commoditization of Zulu culture in some tourist attractions in Zululand.

Urban tourism as discussed by Christopher M. Law (2002), in his book "Urban Tourism: The Visitor Economy and the Growth of Large Cities", provides a platform for various aspects of tourist attractions to reinforce the urban-rural dichotomy. While tourism has been largely associated with the movement of urban people to rural tourist attractions, the last twenty years have seen urban tourism emerging as a major field of study.

The world Tourism Authority (WTA) describes the tourist as (Law 2000:2):

Someone who moves away from home on a temporary or short-term basis for at least 24 hours, whether traveling on their own country (domestic tourism) or going to another country (International Tourism).

The book further covers the primary and secondary elements of tourism. These are classified in terms of the cultural facilities, leisure

setting, sports facilities, amusement facilities, non-cultural facilities, physical characteristics (p12), which are all primary elements, while items like hotels, calving facilities, shopping districts and so on are regarded as secondary elements. Additional elements are also discussed.

A more attractive aspect of the book is the clarification of what a visitor or tourist attraction would be. The 1991 Scottish Tourist Board definition that states that a visitor or tourist attraction is, (ibid: 74):

A permanently established excursion destination
a primary purpose of which is to allow public
access for entertainment, interest or education, rather
than being principally a retail outlet or venue for
sporting theatrical or film performance.

Various other scholars offer other versions of the tourist attraction, for example. Various case studies are discussed. Other forms of activities that provide the basis for tourists and the presentation of the tourist products for consumption, such as conferences and exhibition, culture, entertainment, festivals, sport and special events are also discussed in the book.

While this thesis focuses on rural tourist attractions in Zululand, it should be noted that there is a lot of mobility between the rural and urban areas, to such an extent that a product commoditized in rural attractions may end up in an urban tourist attraction and vice versa. This book is an excellent piece of scholarly work, which combines style and facts in a manner that expands the scope of the reader in terms of understanding the focus of this thesis.

Priscilla Boniface and Peter J. Fowler (1993) have published a book entitled: "Heritage and Tourism in the Global Village", which deals with topics such as globalization, the indigenous versus colonial dichotomy, the urban and rural scenes, the role of museums and profiles the typical global tourist who may be attracted to the heritage products in the tourist attractions, and so on. What becomes apparent from the point of view of the authors is that heritage and tourism are becoming globalized, although individual product combinations may be unique in their own right.

The book is relevant for the study of Makhosini Valley and KwaZulu Cultural Museum that represent a lot of Zulu heritage. Tom Baum (1993) has edited a book entitled: "Human Resource Issues in International Tourism", which looks into job and employment creation in the tourism industry. Various human resources issues, such as skills and recruitment are discussed.

The relevance of this book to this thesis relates to the power relations in the place of employment. It would be interesting, for example, when the case studies are discussed, to find out what kind of job opportunities do Zulu women occupy in the tourism industry in Zululand, and what power and authority do those jobs give the women in the determination of the Zulu cultural commoditization mix.

Politics plays a major role in the determination of the contents of the tourism product. Colin Michael Hall (1994) has published a book entitled: "Tourism and Politics: Policy, Power and Place". In the book Hall discusses such key issues as the politics of tourism in which he

identifies the political dimensions of tourism. Hall (1994:3) says about politics and tourism:

Decision affecting tourism policy, the nature of government involvement in tourism, the structure of tourist organizations and the nature of tourism development emerge from a political process. This process involves the values of actors, individuals, interest groups and public and private organizations in the struggle for power.

Thus, it is prudent that the issues of political power should be articulated in the thesis.

Other issues discussed include tourism planning, community involvement in tourism development, culture and social reality. Culture is viewed in this context as a commodity. Culture, once commoditized, becomes removed from its traditional social context. An example of Australian Aboriginal art forms such as bark painting is given. An important aspect of this trend is the resultant change in terms of the value associated with a cultural product once commoditized.

Mahmood Mamdani (2000) has edited a book titled "Beyond Rights Talk and Culture Talk: Comparative Essays on the Politics of Rights and Culture". The book looks at culture and religion in the context of such issues as Bills of Rights and makes comparative analyses of various experiences in such countries as Tanzania, India, the United States and South Africa. The relevance of this book is that while it is not about cultural tourism, the issues raised about culture do give some thoughts on how culture is manipulated in the context of power and politics. It can also be deduced equally from reading Martin Chanok's essay (ibid:

pp15-36) that culture is manipulatable in the advancement of economic interest.

Martin Chanok (2000:17-18) views culture as a commodity that becomes invoked or revoked at the behest of the controller.

Commenting about the nature of culture Chanok (ibid) says:

The primary problem is to identify what is meant by culture, the times at which the notion of culture is invoked and the uses to which this invocation is put...cultures are very complex conversations within any social formation. The concept of culture has become a prime way of describing groups and is displacing other primary labels like race, class, gender or nationality at a particular time and in particular circumstances.

In the context of the above, a view can be established that the commoditization of culture for tourist purposes is not without problems and agendas. In the context of this thesis it is therefore being viewed as a continuum that needs consistent evaluation around the journalistic questions of what, who, when, why, how, for whom, whenever it occurs.

The then government department of Arts, Culture, Science and Technology in Pretoria held a conference on cultural tourism in South Africa in 1997, and published a booklet entitled "Cultural Tourism in South Africa: Papers presented at a conference of the Department of Arts, Culture, Science and Technology" (1997).

Opening the conference the then Minister of Arts, Culture, Science and Technology, Lionel Mtshali (Ibid: 7) remarked:

The potential to earn foreign income to create jobs, generate wealth through tourism, is phenomenal. Our country certainly has many features, which make it attractive to international tourists - game reserves, good weather, geography and even recent political history, yet one of our abundant resources -our people and their diverse cultures - has only begun to be appreciated for its tourist potential.

Now, government Ministers often talk government policy when they make public utterances. From this can be deduced that the idea of commoditization of indigenous cultures and in this case Zulu culture for the foreign tourist market flows from government policy. This view by the Minister is an indication that the government of South Africa, by 1997, was adopting a policy that cultural tourism would lead to the development of local people in the affected tourism areas (ibid:8).

In the same conference Professor Andrew Hall, Director of the Victorian College of Arts, University of Melbourne, Australia, remarked about the effects of cultural tourism, on indigenous cultures, when he said: (ibid: 23):

Indigenous culture is particularly susceptible to commodification and exploitation, which varies according to the robustness of the culture and the degree of impact of tourism. Cultural tourism can have a positive effect on renewing ethnic identity and reviving traditional crafts but there is resentment against the production of an ersatz or co modified cultural experience for tourist.

From the above it can be deduced that if those in power are in favour of ethnic revival while at the same time having a view that cultural tourism will create jobs one may see vigorous statements advocating cultural tourism.

However, the resentment that Hall is talking about after flows from those, mainly cultural insiders and cultural purists who see the commoditization of cultural processes and products as a form of devaluing of their culture. This discourse should draw some interest in Zululand where all the tourist attractions being studied in this thesis fall under white management and ownership, while Zulu women are in forefront of their marketing strategies.

Other matters discussed include heritage tourism, eco-tourism the role of museums and other cultural institutions in the promotion of tourism, as well as the culture, arts and economics of tourism. The present writer is aware that, while this was one of the earliest conferences on cultural tourism in the post-apartheid South Africa, there have been several new ones in the recent years.

Tourism and recreation have been, for a long time, seen as escapist activities by the urban folk who want the change of scene from the urban area to the rural area. Butler, et al. (1999), has edited a book titled: "Tourism and Recreation in Rural Areas". Remarking about the historical nature of rural tourism, Butler et al. (1999:9) state:

Until the last two decades or so, recreational and tourist activities in rural areas were mostly related closely to the rural character the setting. The list of activities included walking gambling, pitching, fishing, sightseeing, both in visiting historical and cultural sites and festivals, horse riding and nature and farm based visits.

Therefore, while rural recreation has a history of lack of modernity and technology, it may as well be that this is changing. The role of rural

Zulu women in the commoditization of Zulu culture would, therefore, have to be more than just them being there as runners, in order for it to be meaningful.

Other issues discussed include, rural tourism and development planning, images of heritage in rural areas, rural festivals and community re-imaging, commoditizing the countryside, and others. In a case study of the rural countryside of Southwestern Ontario, Jeffrey Hopkins presents a critical interpretation of the format, content and signs used to present, commoditize and promote this rural area.

Concluding on the case study of South Western Ontario's countryside, Hopkins (ibid: 154) makes generic statements as follows:

Paradox. "How to keep the place-myths alive". The rural is imagined as a spatial and temporal retreat from the urban environs, a place close to nature, rich in community ties, where life is lived at a slower pace in settlements situated amidst pastoral, idyllic settings. Here, one can purchase memorable experiences, untouched by commercialism. Therein lies the ideological.

Thus, the cultural tourist visiting the rural area invokes the various myths that sustain the rural areas. To this end it will be interesting to note the cultural myths, if any which sustain the various tourist attractions discussed in chapter four, and how the rural Zulu women fit into the pattern of things as presented by these myths.

Discussing rural festival and community re-imaging in rural America Janiske and Drews (ibid: 157-65) note that:

Any rural community that takes stock of its heritage assets and decides that it can build a reputation as a heritage tourism destination is undertaking the task of recreationally packaging history.

It is therefore, prudent that, as stated in an earlier discussion, community festivals present some of the opportunities for the showcasing of cultural commodities.

Ian Knight (1995) has published a book entitled "Anatomy of the Zulu Army 1818-1879" The book discusses various aspects of Zulu cultural history, Zulu military history and the life of a Zulu warrior. The rest of the information is useful to bringing an insight into the contents of Zulu culture. It is also the kind of Zulu information that is utilized in the commoditization of Zulu culture in many tourist attractions.

Chris Ryan (2002) has edited a book entitled "The Tourist Experience", in which several well-known authors such as Chris Ryan, Andrew Cliff, Tom Baum, among others have made various philosophical contributions on the issues of the experience of the tourist influences the commoditization process while the commoditization process in turn shapes the tourist experience. Discussing the stages, gazes and construction of tourism, Chris Ryan (pp1-26) concludes that tourist experiences are individualistic.

In the same book Keith Hollinshead in his essay titled: "Playing with the past: Heritage tourism under the tyrannies of postmodern discourse". (p172-200) notes as follows (ibid: 182):

Historians around the world acknowledge that history and heritage are used by dominant institutions and groups in communities to re-affirm their power bases.

The various essays make an impressive philosophical contribution about the tourist experience and its impact on the commoditization process. Thus, the commoditization of a historical tourist attraction like Makhosini Valley is likely to be an attempt by a dominant group to re-affirm its power base. Makhosini Valley is possibly the most politicized and vulnerable of all the tourist sites done as case studies in this thesis.

In his book entitled "Tourism Geography" Steven Williams (2000), remarks that culture has become one of the most important elements that promote tourism. In his discussion on culture and communities where he traces the relationships between hosts and visitors, Williams (ibid: 150) states as follows:

Indeed within the increasingly globalized and uniform lifestyles of the developed nations that still generate most of the world's international tourist, the appeal of foreign local cultures, with their distinctive traditions, dress, languages, handicrafts, food, music, art and architecture has never been stronger. Culture and the societies that create culture, has become central objects of the tourist gaze.

Cultural tourism is, therefore, a well-recognized area of leisure activity. It leads to action and cross-influences between the tourist and their host. Williams further observes that local cultures can be sustained through the interests of the visitors. This may be through co-inciting with the image that the tourist has about the local culture, or through the reality.

In his book entitled: "Zululand Wilderness: Shadow and Soul", Ian Player (1997) authors the history of Imfolozi Game Reserve and his struggle in ensuring the growth of nature conservation in KwaZulu-Natal. His main informant and compatriot, Magqubu Ntombela, a local Induna, features prominently in the book. The relationship between Magqubu Ntombela and Ian Player as outlined in the book is an illustration of a classic situation where the nature conservator has access to the technical know-how and state apparatus, whereas the informant relies on his natural knowledge of the area. In this case, the two blend well, however.

Toney Pooley and Ian Player published yet another book entitled: "KwaZulu- Natal Wildlife Destinations: A guide to the game reserves, resorts, private nature reserves, ranches and wildlife areas of KwaZulu-Natal" (1995). It is a guide to the nature and wildlife in many nature conservation tourist destinations in KwaZulu-Natal. Included are Imfolozi Game Reserve and St. Lucia Wetlands Park, which form part of the portfolio of case studies in chapter four.

Mitch and Margot Reardon (1984), published a book titled: "Zululand: A wildlife heritage", in which they outline the history, nature, wildlife and cultures around such nature reserves as Imfolozi. It is a useful tourist guide, although somewhat outdated in some respects.

Charles Ballard (1988) published a book entitled: "The House of Shaka: The Zulu Monarchy Illustrated". The book is an illustrated history of the Zulus anchored around the biographies of the eight kings namely, Kings Shaka, Dingane, Mpande, Cetshwayo, Dinuzulu, Solomon,

Bhekuzulu and the present King Zwelithini. Remarking about the often biased literature against King Shaka, Ballard (ibid: 13) states:

Much of the litany on King Shaka's transgressions and perversions are either groundless or otherwise blatant distortions or exaggerations based on some of the most flimsy, sensational, biased and racist sources ever compiled on a major historical figure.

King Shaka has had many books, films, stage dramas and other forms of elevations written about him, perhaps more than any other Zulu King, although he reigned for only twelve years. As shall be seen in later chapters, his personality features very prominently in the commoditization efforts on Zulu culture.

M. Thea Sinclair (1997) has edited a book entitled: "Gender, Work and Tourism "On the issues of cultural commoditization, Sinclair (ibid: 2) note that:

The commoditization of culture constitutes a type of production and commercialization, which demonstrates ideological as well as material aspects of the transformation of traditional artifacts and practices into commodities that are sold to tourists.

The culture commoditization process is, therefore, a recognized discourse in cultural tourism literature and forms the core of this thesis. Various case studies involving women are discussed.

Martin Mowforth and Ian Hunt (1998) have published a book entitled: "Tourism and Sustainability: New Tourism in the Third World;" in which they discuss such critical issues as cultural sustainability which refers to the ability of people or a people to retain or adapt elements of their

culture which distinguish them from other people (p.109). The authors note that a culture of a people, once it comes into contact with foreign visitors who come with their customs and means of exchange, may be altered in some or the other way as it adapts. This is the price that indigenous communities have to pay for promoting cultural tourism.

The authors also discuss the key elements of Agenda 21, which is a global action plan endorsed in the 1992 Rio Summit in Brazil, followed by the 2002 World Summit on Sustainable Development in South Africa. *Agenda 21 in a nutshell encourages local participation and empowerment in the planning of tourism.*

The Master of Arts thesis by the present writer which was submitted and passed at the Department of IsiZulu Namagugu, University of Zululand is entitled: " Colour Coding and its meaning in Zulu Women's Beadwork: A study of Zulu women's Beadwork in fashion Design and Decoration". Although the present thesis is not a sequel to the Masters one, it is expected that the issues of raised in the Masters thesis will continue to be raised in this doctoral thesis, since fashion and dress form a major part of the process of commodification of culture for *tourist consumption.*

Among the literature that was reviewed then was, Lydia D. Sciama and Joanne B. Eicher (1998), Judith Perini and Norman H. Wolff (1999), Jean Morris (1994), Dawn Castello (1990), David Hammond Tooke and Anitra Nettleton (1998), Barbara la Vini (1998) and Lois Sherr Dubin (1987), who all look at beads and its history over a 30 000 year period. That literature also looks at the commercial value of beads, which has a direct link with cultural tourism

It also reviewed and analyzed the promotional material, brochures and write-ups in the media about the tourist attractions. It is, inter alia, from this sample of the body of literature that the topic and the field of study for this thesis falls with the parameters of the studies of culture and tourism as expressed in terms of gender analysis.

2.3 FIELD WORK AND EXPERIENTIAL RESEARCH

Very few research projects in the humanities and social sciences are complete without some form of fieldwork and experiential research. Each of the case study tourist destinations is unique and, therefore, needed a unique approach in order to be able to maximize the field research experience.

The field experience included observation, wherein the present would simply go and passively observe the role players in action. Alternately the writer would join a group of tourists, from say Germany or France and get an opportunity to get things explained as part of the group, without identifying her researcher status to the tour guide. In some instances, however, as the present writer became known, the tour guide would start to explain things with caution.

It can be concluded that tour guides use different expressions to various types of tourists, as they struggle to tell the tourist what they think the tourists want to hear. The researcher, who is a cultural insider, may pose a serious problem for some tour guides in that their presentation forms keeps changing.

A lot of direct and indirect questions were also posed to various informants who are involved with the various aspects of the tourism industry in Zululand. This was also more so with the Zulu women who worked in the identified tourist attractions. These interviews helped to create an understanding of the complexities of the commoditization of Zulu culture, its presentation to the tourists, the underlying gender and power issues and the feedback from the tourists, underlined by what seems to be a growing industry.

The present writer attended various events, live shows and promotional items aimed at giving the tourist what Chris Ryan (2002) have termed "The Tourist Experience".

Ultimately, the field experience was with the readings and the present writer's own experiences as a Zulu culture bearer. This led to the conclusions that have been drawn in the concluding chapter of this thesis.

2.4. SUMMARY AND CONCLUSION

This chapter has been about research and research methodology that has been applied in the thesis. Firstly, the present writer started by going through a wide and general definition of research methodology. The writer's views were aligned with relevant literature. I also drew The parameters of the thesis were drawn so that in aligning the study with current literature there is no pretence to be writing about everything that can be told about cultural tourism or the commoditization of the Zulu Culture.

Secondly, the present writer went through and defined various types of research methods such as ethnography, qualitative research, and quantitative research and related how these have been applied in the thesis.

Thirdly, the present writer then reviewed relevant literature as part of the book method. This was done so that this thesis can be aligned with a wide range of the literature that relate to this thesis. The present writer was able to draw the attention of the reader to the various types of literature that is up for review in this thesis.

Fourthly, the present writer related the field experience and field research that has been conducted in terms of observation questions and interviews, experiential methods and the writer's own knowledge of the subject.

Fifthly and lastly, the present writer related how the activities have been synthesized to allow the writer to draw the kind of conclusions and recommendations that have been done in chapter five of this thesis.

In summary, this thesis is supported by the present writer's views, the views of other scholars, the views of the informants and field teachers as well as by the writer's own experience and observation of the issues as they occur.

CHAPTER 3

GENDER, TRADITION AND CHANGE: TRENDS IN THE COMMODITIZATION OF ZULU CULTURE

3. INTRODUCTION

In this chapter the present writer is going to address the critical issues of gender, tradition and change as they occur in the commoditization process of Zulu culture. The highlighting of gender and gender issues is aimed at introducing the focus on rural Zulu women and the role that they play compared to other sexual and socio-cultural groups in the commoditization of Zulu culture.

In chapter one of this thesis all the three concepts and terms namely gender, tradition and change were defined. The present writer is, therefore, not going to re-engage their definition. This chapter is rather focusing in their applicability to the process of commoditization of Zulu culture. The commodification process itself shall be reviewed, as well as the resultant commodities, their consumption and the role that rural Zulu women play in these processes.

3.1 THE COMMODITIZATION OF ZULU CULTURE

When Zulu culture is being prepared for a market that is prepared to part with its money in order to consume it, it is commoditized into a commodity or commodities or products. Zulu culture becomes a branded product, which needs to be promoted, at a particular place,

and tagged with an applicable price. The process is called marketing mix (Cook and Farquharson, 1998).

A product is any commodity that is brought to the attention of the consumer, with a view to it satisfying the consumers' needs. A cultural product is an experience product. Tourists, therefore, or any other consumers for that matter, consume Zulu culture with a view to experiencing it. While aspects of culture are visual and tangible, others, like art, music is not tangible. The issues surrounding the tourist experience or the consumer experience become important. A Zulu cultural product as observed through this research can take any form; like music and dance, art and craft, architecture, food and beer, fashion and dress code, and so on.

Cook and Farquharson (1998:166) argue that the product is the basic element of business. Such a product is then promoted. The promotion of Zulu culture takes the form of marketing pamphlets compiled by the various tourist agencies and tourist destination or attractions, video documentaries, sponsored newspaper slots and others, all aimed at conscientizing the would be consumer or tourist about the availability of the Zulu cultural experience.

An advertisement publicizing KwaBhekithunga Zulu Kraal and Handcraft Centre (1999) describes this tourist attraction as follows:

Stewart Farm, Eshowe traditional Zulu Village where visitors are treated to a full Zulu cultural programme, and if they wish, dining on a traditional meal. There are also demonstrations of bead and craftwork, song and dance. Accommodation is available in Zulu beehive huts or Rondavels.

Now, KwaBhekithunga is a highly commercialized tourist attraction built for the purpose of marketing aspects of Zulu culture. Visits, by the present writer, have shown that KwaBhekithunga does not look like an authentic Zulu Kraal as described in Ballard (1988), for example. However, as Steven Williams (2000) observes, the sustenance of a tourist attraction like KwaBhekithunga has little to do with authenticity as it has much to do with what the tourists think about it.

It may as well be that KwaBhekithunga or even Shakaland satisfies the cathartic needs of the tourists and thus sustains local culture. Commoditized Zulu cultural products are placed in specific places where the targeted consumers will meet them. The various tourists' attractions, which form the case studies in this thesis, are the channels through which cultural products meet with the intended target audience or market, which is the tourist who visits these sites.

While the cultural carriers or bearers in this complex commodification process are mainly Zulus themselves, the management, promotion, brokering, and presentation decision are made by white owners and managers with an economic and financial muscle. These white owners and managers see Zulu culture as a niche product that will attract mainly overseas tourists to their tourist attractions. These tourists will in turn sleep, eat, drink and spend money in the side items themed around the Zulu cultural products.

Various commoditized Zulu cultural products like crafts and beadwork are priced randomly by the producers and the tourist attraction managers, in most cases according to what the buyers can afford. The commoditization process itself centers around the Zulu people, some of whom see the selling of Zulu cultural products as being just like any other job. This differs from place to place. Makhosini Valley, which is a historical site is marketed differently from, say, Imfolozi Game Reserve, which is a wildlife park famed for keeping the big five animals of lions, elephants, buffaloes, leopard and rhinoceros. Although this is the case all of them have the Zulu cultural or historical theme in one or the other form.

Such a theme will be found at each one of the case studies in chapter four, albeit expressed in different forms. In all of them rural Zulu women play roles ranging from being demonstrators of beads and crafts making, dancers, singers story tellers, sangomas, cooks, cleaners, brewers of traditional Zulu beer on one hand, which is active, to displayers of traditional Zulu attire which they wear on their own bodies on the other, for purposes of display.

The issues of commoditization of Zulu culture when viewed against the role that women play in it are of course confronted with the discourse of gender, the discourse of Zulu traditional stereotypes and discourse of the current social, political and economic changes that are taking place in South Africa. The role that women play becomes a gender issue if, as Kinnard and Hall (1994:122) says, it is determined by power relations. Cheryl Walker (1990:2), describes the suffering of

black women in South Africa as being an issue of gender, race and class.

Although this view was expressed in 1990 that is before the advent of today's democracy it would be preposterous to assume that black women today are not suffering the triple oppression. It would be preposterous still to assume that those rural Zulu women involved in the commoditization of Zulu culture are impressed entrepreneurs who, as Baum (1993) notes it, are powerful enough to determine the contents of the commoditized Zulu cultural product.

It should be noted that rural Zulu women of today, whether they are educated or not are a product of a Zulu cultural milieu with a pre-colonial history, a colonial history, and a history of missionization, christianization, urbanization, immigrant labour system and other changes that have impacted on Zulu traditions and have thus shaped our approach to Zulu gender issues. The past two hundred years have introduced rapid changes to the lives of Zulu women.

These changes cannot be ignored in the study of their role in the modernization and commoditization of Zulu culture. Modern Zulu women also live in a society that has graduated from its colonial history, its apartheid history, and has now emerged, since 1994, with democratic political systems, where majoritarian politics characterizes the new order. The post-colonial, post-apartheid Zululand is an economic and geographic region within South Africa, which is currently trying hard to find its niche in the growing industries.

From the manufacture industries at Richards Bay and Empangeni to the sugar cane industries in most of Southern Zululand, to timber plantations at Melmoth and Babanango, to mining at Vryheid and Ulundi, as well as tracts of wildlife parks, Zululand falls within what is now termed the Spatial Development Initiative – Maputo Corridor, an attempt by the new South African government to create infrastructure development like roads and highways in order to kick start economic growth.

This plethora of social, cultural and economic changes form the background to this study. Of course each case study will have its own unique set of characteristics within which rural Zulu women play a role in the commoditization of Zulu culture. The commoditization process itself is part of the changes. There is, however, an overlap between the old and the new, as the Zulu indigenous knowledge system continues to form a major part of the new Zulu society. Warren et al (1995:116) describes the indigenous knowledge as "the local knowledge that is unique to a given culture or society".

It is also important to note that all the case studies are rural based. This explains why the focus of study is on the role of rural Zulu women, in order to establish whether their supposed status as carriers of Zulu indigenous knowledge systems does surface or not in the apparent commoditization of Zulu culture. The issues of sustainability, that is whether there is any capacity given to rural Zulu women in each project or case study, make any of the project, the women or the culture to be sustainable. Butler and Hall (1999) state that sustainable development is a major policy issue in the world in the twenty first century.

The present writer's observation, which has emanated from the field fieldwork, has led the writer to conclude that there are emerging trends in the commoditization of Zulu culture. These trends can be categorized as follows: -

Trend one:

A rich white investor identifies the promotion and marketing of Zulu culture around tourism destinations also to be created from scratch as an investment opportunity. The investor builds a 'Zulu cultural village' or 'military kraal' and so on, and uses Zulu music, dance, craft, knowledge systems, language, the Zululand brand, history, heritage as marketing tools. The marketing tools, as much as possible Zulu culture, but also Zulu mysticism, are exploited to meet the expectations of the tourist. Some films like Zulu (1964), Zulu Dawn (1979), ShakaZulu (1984), as well as a host of TV and radio documentaries on Zulu culture; history and heritage have anchored this development trend.

In this case, the management decision-making and most of the inputs in the commoditization process lies in the hands of the investor or his/her appointed representative. KwaBhekithunga Zulu Cultural Village between Melmoth and eMpangeni, Shakaland between Eshowe and Melmoth and Simunye Zulu Lodge near Melmoth would arguably fall in this category of trends. The product is marketed in a romantic, exotic or even highly imaginative fashion, which may border on being unable to strike a balance between fiction and reality.

Trend Two:

A historical site exists. Zulu culture is used to anchor the marketing strategy. Zulu history, heritage, often presented by white tour guides, culminating in the performance of live music and dance, and the selling of craft products to the tourists is utilized to perpetuate the myths of Zulu conquest and nation-building during the 19th and previous centuries. A museum may be an added activity. Makhosini Valley and KwaZulu Cultural Museum fall within this category of trends.

Trend Three:

An existing wildlife park, nature conservation park or heritage site decides to bring itself to life. Zulu music, dance and crafts are availed to the tourists. These commodities, however, do not form part of the park or site it. The park or site is simply a geographic feature that has wild animals or wildlife. Culture and nature run parallel. Imfolozi Game Reserve and Greater St Lucia Wetlands Park fall very well within this category of trends. I shall examine the issues of local empowerment through participation in this trend.

It is clear from the above that the process of commoditizing Zulu culture has its own trends. It is also guarded by the issues of gender, tradition and change. These issues, when taken into account, are critical to the understanding of the growth of the tourism industry in Zululand. The present writer will classify and analyze the various types of Zulu cultural commodities found in the case study tourist attractions.

3.3 THE CLASSIFICATION AND ANALYSIS OF SOME SELECTED ZULU CULTURAL COMMODITIES IN ZULULAND

Zulu cultural commodities which are often packaged for the tourists in Zululand include the following: music, dance, poetry, praise singing, history, wildlife, heritage, language, architecture, indigenous knowledge systems, story telling, crafts, fashion and dress code, landscape, food, beer and others, all of which are supposed to project the traditional Zulu way of life of today, and mostly of the past. The packaging itself, although drawing from many localities in rural Zululand is centered in or on the tourist attractions.

As discussed earlier, the packaging is always an attempt to produce a marketable product that will meet with the expectations of the tourist while at the same time projecting it as being authentic.

The role-players are the local population, consisting of rural Zulu men, women and youth; whose only capital is their knowledge and practice of Zulu culture; the investor usually rich whites who have an interest in Zulu culture, while seeing it as an opportunity for economic development; government, which behaves and thinks like the rich white investor, in that as it was seen in a speech by then Minister of Arts, Culture, Science and Technology, Lionel Mtshali, government sees cultural tourism as an opportunity to address one of governments' major problems, that is, the shortage of jobs. At the time of writing unemployment rate in South Africa stands at between thirty and forty percent. Zululand is one of the hardest hit areas in the country. The fourth role players are the tourists, who come with their demands and expectations of Zulu culture.

3.3.1 MUSIC

Traditional Zulu music is a wide-ranging topic, which touches on various styles, classes and categories. Zulu music is related to a lot of other Sub-Saharan African music, especially in the Eastern parts of the continent. However, its salient features are language, which due to its tonal nature influences the melodic contours, the call- and response, as well as its relation to other aspects of culture. Different categories of traditional Zulu music can be analyzed in the context of the rituals they seek to fulfill.

From birth to death a traditional Zulu life is guided by the performance of music and dance to mark the various stages in the growth of an individual. When a child is born special rites like – ukukhunga, that is presentation wherein a goat is slaughtered to welcome the child as a present from the ancestors, are performed.

Other rites include performance of Eskimo- that the clan custom, where a special signal is cut in the body of the child. Some clans make a mark, or even cut the small finger of the child, so that the child is one of the clan members. Music is performed. Other music is performed for the performance of various tasks like fetching firewood, fetching water, working in the fields, tendering the cattle, courtship, war, marriage, drinking beer and death. Songs performed in ritual situations like the rites of passage are religious songs. These include, birth rites songs, wedding songs like amahubo, umgqigqo, umphendu, inkondlo, death songs like amahubo, and war –songs like amahubo empi.

Other songs like those which are performed outside of the rituals, are entertainment songs, which have no appeal to the ancestors, except as an expression of one's happiness, a laid back attitude or even as a background to something else. Dance, handclapping, and even sometimes instruments often accompany music. Traditional Zulu musical instruments include: - umakhwenyana that is the musical bow, umqangala, and also another type of a bow, igemfe or igekle that is the musical flute, and others.

Zulu music has undergone a lot of changes over the years, as a result of exposure to colonization, missionization, schooling, modernization, urbanization, apartheid and democracy. Zulus have adopted musical melodies, rhythmic pattern and harmony from mainly the Western Christian Hymn, and adapted them for local use. Zulus have also adopted Western musical instruments such as the guitar, the concertina, the flute and the other wind instruments and adapted them for local Zulu use. In addition, the Zulus have also adopted Western ways of religious practice, social practice, cultural practice and political practice. This has resulted in Zulu tradition being influenced by change and transformation.

As a result of the above several eclectic types of Zulu music have resulted. These include choral music, characterized by its imitation of the Western Baroque hymn and choral music of such western composers as Bach and Handel (Xulu 1992), isicathamiya music, a strictly male voice type of music which Thembela and Hadebe (1993:28) describe as follows:

The Zulu word 'isicathamiya' means 'to walk on one's toes tightly so as not to disturb the guards outside. It is built

on a call- and response style of singing practiced throughout Africa. It is based on rural rhythms of the countryside.

Isicathamiya is popular throughout most of KwaZulu Natal, Gauteng and Mpumalanga provinces.

Other resultant styles include maskandi, a Zulu guitar and voice musical style originally meant for courtship and assertion of confidence by young Zulu males, but nowadays highly commercialized (Xulu, 1995), wedding songs, a four-part hymnal musical style, performed in Zulu Christian weddings, (Xulu, 1992), mbhaqanga, which is Zulu popular music based on I, IV, V repetitive harmony and similar to such other African styles as marabi, khwela and music of the Bundu Boys of Zimbabwe (Xulu, 1992), Zionist music, which is religious music of the Zion Christian denominations, (Xulu, 1992), the music of the Shembe Nazareth Baptist Church, a Zulu religious movement started by Isaiah Shembe in 1911, and other which have been classified and analyzed by many ethno-musicologists

Each of the styles can, however, form a complete field of study under the supervision of the Department of IsiZulu Namagugu at the University of Zululand.

The Zulu Royal Household, led by Prince Gideon Zulu and other members of the Zulu Royal family recorded an album of Zulu traditional songs under the title "Ubuhle BukaZulu- Abantwana BakwaMinya" (REV 630, 1999). The album is a useful source for any keen listener or researcher.

Traditional Zulu music has been analyzed by inter alia, the following ethnomusicologists; Berglund (1960), John Blacking (1976, 1978, 1979), J.B. Brain (1982), A.T. Bryant (1949), H. Callaway (1870), N.A. Etherington (1971), E.J.Krige (1950) B.N. Mthethwa (1989), B. Sundkler (1961), M.K. Xulu (1988, 1992, 1995). These sources are an invaluable resource for a study of this nature, which while being not an ethno- musicological analysis of music, needs to borrow from the body of ethnomusicological knowledge.

Apart from the Zulu Royal house, various traditional and modern eclectic Zulu musical styles have their exponents, personalities and icons. The following are selected examples of exponents, personalities and icons, which the present writer has observed over some time: -

- (i) Choral Music -the late Professor Khabi Mngoma
 - The late academic Bongani Mthethwa
- (ii) Isicathamiya - Ladysmith Black Mambazo
 -Professor Joseph Shabalala
- (iii) Wedding songs - Various rural wedding choir conductors
 -Various presenters of the music
 in Radio Zulu - Ukhozi FM
- (iv) Umbhaqanga - The Soul Brothers- David Masondo
 -Various presenters of the music in Radio
 Zulu, Ukhozi FM
- (v) Zionist Music - Various Zionist Churches
- (vi) Nazareth Baptist Shembe Music -Nazareth Baptist Shembe Church
- (vii) Maskandi- the late Phuzushukela, Mfaz'omnyama,
 Hhash'elimhlophe

An elaborate study of each style would reveal a host of personalities, exponents and icons. Radio Zulu Ukhozi FM has played a major role over many years in the promotion of traditional and modern Zulu music. Early collectors like Kirby and Cope collected and recorded the music of Princess Magogo Buthelezi, who was an exponent singer and storyteller, being sister to Zulu King Solomon.

Technology has been part of the modern development of Zulu music, being evident in its being recorded in state of the art studios in many parts of the Western World. A major break through came in the 1980s when Ladysmith Black Mambazo teamed with Paul Simon and recorded the Dreamland album, resulting in the world wide Dreamland Tour. Zulu music and culture has never looked back. Zulu music is also taught at various tertiary institutions.

The commoditization of Zulu music takes the form of music and dance, such as at Shakaland. Traditional Zulu music is highly gender sensitive. There are songs, which are meant for men, and others, which are meant for women. Even within the same gender, there are issues of age, clan, and region, which come into play when the music is performed. Thus, generalization becomes a problematic discourse.

For example Zulu women's music includes:

- (i) All puberty songs
- (ii) All songs of coming of age or umemulo.
- (iii) Traditional wedding songs like inkondlo, that is the bridal song, and umgqigqo that a dance-song performed by female members of the

bridal party and umakhweyana, that is music accompanied by the musical bow.

Zulu male music includes: all war songs, all songs of courtship and others. While amahubo, which are deeply religious songs are performed by all sexes; newly married women may not participate in the performance of amahubo of their in-law clan.

Other forms of commoditization do include the imparting of knowledge about the music, to the tourists in the tourist attractions. In giving an overall summary about the overall body structure of Zulu music, Xulu (1995: 74) states:

There are songs for birth, maturity and death. There are songs also set aside for specialist practitioners, like diviners and doctors. Other songs, like amahubo in Zulu culture, are religious songs, facilitating communication between the living and their ancestors. There are also songs for pleasure and entertainment.

It is clear from the above that Zulu music is both a generic and a specific reference. The preceding information on 3.2.1 seeks to give an overall background by Zulu music as a commodity.

3.3.2 DANCE

Traditional Zulu dance often accompanies traditional music. However, in some occasions, traditional Zulu music does accompany traditional Zulu dance. In even more different occasions, traditional Zulu music and dance share the same status, with each completing the other.

Traditional Zulu dance takes the form of gender specific dances like (i) inkondlo, that is the bridal music and dance. Zulu people say 'Umakoti usina inkondlo', that is the bride dances the bridal song. (ii) Umgqigqo, and all other puberty dances (iii) all war songs as sung and danced by males, unless of course if some women pretend to be males as it often happens. Dance accompanying amahubo is performed by senior male and female members of the clan.

Other dances are recreational. The most popular forms of recreational dances are (i) umZansi, (ii) isiShameni, (iii) isiZingili, (iv) isiChunu, (v) isiBhaca, (vi) umgqonqo, (vii) isiZulu. The various dances are originated from various parts of KwaZulu -Natal, although they are now performed all over Zululand.

Recreational Zulu dance is often performed within the confines of organized competitions where trophies and other prizes are won. National, Provincial and Local Governments as well as non-governmental organizations, Parastatals, private sector organizations, community- based organizations, education institutions and even churches, like to organize traditional Zulu dance competitions. Tourism promotion organizations feature prominently in most traditional Zulu dance competitions.

Modern Zulu dance forms part of the performance of almost all modern eclectic Zulu musical styles, except for choral music. Thus, there is a specific form of dance, which is unique to each one of (i) Umbhaqanga, (ii) Isicathamiya, (iii) Zionist Church Music, (iv) Wedding Songs, (v) Umaskandi, (vi) Nazareth Baptist Shembe Church and (vii) Political songs.

The power of Zulu dance, traditional and modern is on the spectacular. Zulu dance is a visual art form. Its in-built war like aggression involves many images. A combination of the calculated human movement, dress, body structure, the pointing of sticks and other accessories completes the picture of the spectacle of all Zulu cultural commodities. Zulu dance is the most instantly recognized and appreciated art form, by all spectators, be they tourists or locals. It is also the easiest to commoditize and market. It is also the most illustrative of gender, tradition and change.

3.3.3 POETRY AND PRAISE –SINGING

Zulu poetry takes the form of lullabies, composed poetry such as that which is published by various modern day poets, and praise- poetry. Poetry is also found in every day and occasion speech in the form of proverbs. Ritual language such as the one to address the ancestors comes out as poetic if not creative.

Lullabies are sung and performed for babies and young children. Courtship language also comes out as poetic and creative. Modern day poets such as D.B.Z. Ntuli, Langalibalele Mathenjwa, B.W. Vilakazi and Themba Msimanga compose and publish poetry, which they also occasionally perform to audiences. Praise- poetry is offered to any successful person or recognizable place.

Zulu praise-poetry is characterized by imagery and symbolism (Mathenjwa, 1999). Turner (1999:33) asserts that Zulu praise- poetry or Izibongo can be classified into: -

- (a) Izibongo zamaKhosi– the praise of Kings and Chiefs that is the highest literary form of praise
- (b) Izibongo zabantu- the praises of ordinary people.
- (c) Izibongo zezilwane nezinyoni- the praises of animals and birds.
- (d) Izibongo zezinto ezingaphili- the praises of inanimate objects.

Turner continues to outline the role of the bard (imbongi) in the praises of the Kings, as well as to outline various other sub-themes in contemporary Zulu praise-singing such as courting praises, dancing praises, fighting praises, football praises, soccer praises, women's izibongo, praises in maskandi music, and others.

In a newspaper interview with 'Isolezwe' newspaper of 20 October 2003, Buzetsheni Mkhohliseni Mdletshe, praise singer to Zulu King Zwelithini, outlines the expected behaviour of both men and women during the recitation of izibongo, when he says that depending on the nature of the occasion, men must always stand still during praise singing, while women must sit quietly especially in a function like the commemoration of the death of King Shaka. No ululating is allowed.

Mdletshe, who comes from KwaCeza, has been bard for King Zwelithini for the past twenty years. A specific set of performance procedures is in place for praises of Zulu Kings. Mdletshe has travelled extensively with the King, which has allowed him to compose new praises often. The late Ntulizempi Dlamini was famed for being the main composer of

King Zwelithini's praises. He earned political rebuke for being critical of the King (Turner 1999).

Hlongwane (1999:83) states the following about the use of metaphor in Zulu proverbs and praise-poetry:

A proverb contains a metaphor, which distinguishes it from the ordinary daily use of language. Metaphorical use of words is more effective than language used non-metaphorically. Poets often turn to metaphor to convey their thoughts and feelings more vigorously and more effectively.

Thus, metaphor is to be expected in all forms of commoditized Zulu poetry. Commoditized Zulu poetry and praise singing takes the form of performance to an audience of listeners. As a form of performance the performance of Zulu poetry and praise poetry is often couched in dress, attire and is accompanied by appreciation and feelings of catharsis.

3.3.4 HISTORY, WILDLIFE, HERITAGE ARCHITECTURE AND LANDSCAPES

Zulu history tends to be told as part of oral traditions and oral history. While there is a sizeable amount of written Zulu history, a lot of Zulu history is also in the oral forms. Zulu history takes the form of the history of the Nguni people, who include Zulus, Xhosas, Swazis and Ndebeles as well as the history of the settlement patterns on the South Eastern parts of the African continent, dating back many thousands of years. The history of various clans is becoming a major point of interest among many Zulu clans. Thus, most of the clans are beginning, especially in the post apartheid democratic era, to re-

configure their own history with a view to identifying their role in human development.

Since the nineteenth century, especially with the emergence of King Shaka, Zulu history has tended to centre on the Zulu Royal household, the Zulu Kings, Zulu clans and men close to the Kings and the episodes like wars that characterized Zulu life in the nineteenth century (Knight, 1995). Stories about the birth, growth, ascendancy, ruling and fall of King Shaka are abound, both in print and oral forms. Writing about Shaka, Ballard (1988:18) states as follows: -

There is no name more revered in the Zulu pantheon than Shaka, the first Zulu King and founder of one of black Africa's most famous and powerful states.

Indeed a lot of Zulu history and legend centers on King Shaka. He is remembered once every year at KwaDukuza, and in many other parts of KwaZulu-Natal. He is attributed with founding the Zulu nation. He is a Zulu legend. Films, stage plays, books and a host of written and oral stories have been written or told about him. Ethnic Zulus eulogize him. The rest of Ballard (1988) text is about King Shaka's various conquests, his twelve years of rule and his death on 24 September 1828. It also outlines his first contact with the white traders in 1824.

King Dingane, who had participated in the assassination of King Shaka, succeeded King Shaka. Ballard (1988) states that King Dingane lived with the shadow of King Shaka for most of his ten-year rule. His most important episode was to fight with the Boers on the banks of Income River on 16 December 1838. This skirmish of a battle was later to be

raised to the heart of Afrikaner nationalism in the apartheid era. An Afrikaner monument known as Bloed Rivier is built near the Income River. A Zulu monument was built in 1998 on the eastern side of the river.

King Mpande, who was followed by King Cetshwayo, followed King Dingane. The most important episode in King Cetshwayo's life was fighting with his brother Mbuyazwe, whom he defeated at the battle of eNdondakusuka in 1856, as well as fighting with and defeating the English at Isandlwana Hill near Nquthu in 1879. These major episodes are contained in King Cetshwayo's praises. They also form a major part of the contemporary tourism development initiatives in KwaZulu Natal, namely, the Zulu Heritage trail and the Battlefields Route trail, both which are controlled mainly by white people.

The Zulu Kingdom is believed to have effectively come to an abrupt end with the defeat of the Zulus at Ulundi later in 1879. Colonial rule followed. However, Zulu Kings like Dinuzulu, who followed Cetshwayo, Solomon, Bhekuzulu and the current Zwelithini, continued to rule under colonial and apartheid restrictions, right up to the democratic and constitutional post-1994 period, wherein the King still has no constitutional or legislated role at the time of writing. The commoditization of Zulu history is often found in the promotional pamphlets, brochures, magazines and other forms of literature aimed at the tourists. Zulu history is often sensationalized.

It is not possible to talk about Zulu wildlife. However, wildlife and indigenous plants, trees and herbs found in the Zululand region form part of the Zulu way of life. Game parks like Imfolozi, Hluhluwe,

Ndumo and many other smaller ones have been built all over Zululand. They serve as major tourist attractions, either on their own or packaged together with other commodities like crafts music and dance. The big five animals are a major attraction. Some of the modern parks are in the hunting preserves designated by Zulu Kings like Shaka (Reardon and Reardon, 1984). The commoditization of wildlife found in Zululand is boosted by the availability of the big five animals, which is abundant.

Zulu heritage consist of mainly battle sites and the sites of prominent Zulu homesteads and palaces. Emakhosini Valley is famed for being the place where all Zulu Kings before King Shaka were buried according to appropriate traditions. It is also the site of King Dinganes big palace of eMgungundlovu. It is also a valley with short thorny shrubs where such historical episodes as the killing of Piet Reties, the Boer land poacher and the way-laying of the Boers to the Ophathe Gorge took place, around 1838 and 1839 respectively.

Other heritage sites found in Zululand include the Greater St Lucia Wetlands Park, which is a World Heritage Site, the tomb of Queen Nandi, King Shaka's mother, KwaZulu Cultural Museum, where the historical palaces of both Kings Mpande of Nodwengu Palace and Cetshwayo of Ondini Palace, were situated. Still in Zululand, the Nkandla Forest, eSandlwana Hill and Ncome Museum are major Zulu heritage sites. Nkambule, Hlobane, Mthashana, Tshaneni, KwaNyawo where King Dingane is buried, are even more of the Zulu heritage sites found in Zululand. The commoditization of Zulu heritage sites often takes direct promotion and marketing due to their association with, and of being careers of, Zulu history. Pamphlets, brochures and other

promotional materials bear a lot of Zulu history and heritage material. This includes the logo of Tourism KwaZulu Natal, a government agency responsible for promoting tourism in KwaZulu Natal.

Zulu landscape like all landscapes is unique to Zululand. Hilly in such places as Eshowe, Melmoth, Ulundi, Nongoma, but flat along the coast where vegetation is green throughout the year and high up in places like Vryheid.

The commoditization of both Zulu architecture and landscape take the form of pictures taken and forming part of the background to something else, like a young Zulu maiden or young man in traditional garb, posing for a photo aimed at tourist consumption. The following plates are illustrating this point.

Both Zulu architecture and landscape are consumed by tourists as consumable places.

3.3.5. INDIGENOUS KNOWLEDGE SYSTEMS

Warren et al. (1995) describes indigenous knowledge as "the local knowledge that is unique to a given culture or society" (p xv), as against international knowledge which flows out of established research. Indigenous knowledge systems are currently being documented all over the world, especially in the developing world, with a view to making them part of the mainstream scientific knowledge systems of the world.

Indigenous knowledge systems include, inter alia, (i) ethno-botanical knowledge systems, which according, to Alcorn (1995), can be acquired by studying agricultural landscapes and indigenous agricultural systems. These systems contribute towards the sustenance of rural development.

- (ii) Indigenous medicine and herbs, which are applied for health and healing. Zulu indigenous medicine and herbs have, over many years, sustained the health and healing processes of both urban and rural people. Diviners and traditional medicine practitioners often form part of the commoditization, packaging and presentation of Zulu indigenous knowledge systems in most tourist attractions.
- (iii) Indigenous language and communication systems, which include, language usage, education and the passing down of information from one generation to another, the sustenance of oral traditions and oral history, as well as the accumulation and sharing of knowledge among local populations. Rural Zulu local populations, most of who fall under amakhosi jurisdiction have a body of knowledge base among them stretching over many years.

This knowledge includes the knowledge of the wildlife, rainfall patterns, plants and botanical products, human relations, the geography area, the local rules, laws and procedures of local governance and others, which sustain rural communities outside of Western thinking.

- (iv) Indigenous decision-making processes, which in most rural governance structures are collective.
- (v) Farming, which of course, today has become scarcer in terms of practice. I have interacted with many people, in the course of this research project who have knowledge about the indigenous stock farming practices, which in the past decades and centuries made Zulus to own thousands upon thousands of livestock, as the basis for their economic activity.
- (vi) Traditional ecological knowledge between man and surrounding wildlife. For centuries man in the Zululand region has lived side by side with nature and wildlife, without destroying it.
- (v) Smelter and iron mining, which system has been around since the Iron Age, and other hosts of knowledge systems about arts, culture, music, dance, social systems, technology and the ethno-science of the Zulu Universe.

This Zulu indigenous knowledge system is unique to the Zulu and sometimes even to specific regions within Zululand. The commoditization and packaging of indigenous knowledge systems often takes the shape of organizing of the relevant information in such a way that it is relayed to the tourists by a knowledgeable tour guide or narrator in the tourist attractions. As stated earlier, sangomas, that is diviners, and nyanga's, that is medical healers are often available in some tourist attractions where they ply their trade to the tourists.

Again the question of authenticity comes to the fore. My on-the-field observation is that very few if any local Zulus would consult with a

sangoma or inyanga who plies his or her trade in a tourist attraction. Many Zulus the present writer spoke to say sangoma's and nyanga's should not be easily accessible, because they should be seen to be secret bearers.

3.3.6 LANGUAGE AND STORY- TELLING

It is a common practice among tourists, who visit a foreign country, to want to return to their country of origin having mastered at least the greeting aspects of a local language. My field visitations to various tourist attractions in Zululand have testified to this. I have been witness to tourists, especially during the narration, emphasizing to be addressed in IsiZulu, then English and French, depending on their country of origin.

It should be remembered that various tourists have different interests. Fox (1995), attributes the practice of documenting local languages to historical linguists, when he states that some tourists may even want to compare the local languages with languages elsewhere.

Fox (1995), further states that a language does not exist independently from its speakers. A language has a social and cultural context. Linguistic and cultural reconstruction through anthropological and archaeological evidence, or even through vocabulary stratification, are independent and complete fields of study, which relate to the reconfiguration of local histories.

Story telling is a favorite method of communication in a culture where writing is not used everyday (Swimmer: 1994). Story telling is an art form. Story telling may tell the foretold history and wisdom of the people. Canonici (1999), states that a storyteller bases his/her performance on the community's traditional culture and memory bank. Canonici (1991:1) further describes the ingredients of such a memory bank, which consists of the history, way of life, customs, rituals and philosophy of the people that constitute the audience, who is taking part in the performance as celebration of life, of culture, of communality.

Thus, story telling as performance, is an interactive art form. Zulu storytellers tell stories and folk-tales, the rites of passage, the cosmos and other themes that seek to unfold the underlying knowledge systems of the Zulus. Mathenjwa (1999:186) indicates the use of images in the spoken and unspoken aspects of Zulu story telling. Storytellers are educators. Communities depend on their skills in order to keep the local culture alive, and pass it from one generation to the next. Story telling, as performance, may, from time to time, include songs, dance, garb and indigenous accessories like spears. Most stories also transmit knowledge about morals and moral behaviour.

As a bearer of language and culture, the storyteller uses proverbs, metaphors and other modifiable and adaptable speech forms, which artists exploit to communicate their messages efficiently and effectively (Hlongwane, 1999). Language, as a cultural commodity, has many limitations, due to the fact that the tourist does not stay long enough to master its spoken aspects, at least. However, as stated earlier, there is an almost universal acceptance that tourists often like to learn

the introductory aspects of the language, which are usually greeting procedures, asking for a way somewhere, buying some basic needs at a local shop, and even proposing love. Most of the tourist attractions that I have studied do offer this service to the tourists.

Storytelling on the other hand is a popular art form. Its commoditization takes the shape of structured oral performances, mostly translated, and accompanied by music, dance, traditional garb and other accessories to make the performance effective.

3.3.7. CRAFTS, FASHION AND DRESS CODE

Crafts are among the most commoditized of Zulu cultural products. In fact, almost all the tourist attractions that I have visited have some kind of craft market taking place inside or in its gates. Many others that the present writer has visited and observed but fall outside of the scope of this thesis also display it.

The present writer's Master of Arts dissertation was entitled: "Colour Coding and its meaning in Zulu Women's Beadwork, A study of Zulu Women's Beadwork in Fashion Design and Decoration". The study was undertaken this study for three reasons. Firstly, because after abandoning teaching as a profession the present pursued fashion design and fashion marketing. To this end the present writer has received a formal two-year qualification from a renowned tertiary institution in Pretoria. Secondly, the present writer had observed that beadwork as an accessory to fashion and garment making is on the increase and therefore wanted to see if it could not be mainstreamed in

fashion design and decoration. Beadwork has since been incorporated in some of the present writer's fashion designs.

Thirdly, due to the present writer's interests in the formal study of IsiZulu language in its cultural context and the issues of gender that surrounds such a cultural context, the present writer saw an opportunity to highlight the richness of those beadwork products as put forward by women, from a scholarly point of view.

It is however, important to give a comprehensive summary of that study, because although it concentrates on bead and bead products in fashion, it can throw some light in terms of how crafts in general find their way into the tourist market.

The study concentrated on key issues of defining such terms as beads, beadwork, colour coding and identifying the social group, which can be, regarded as Zulu women. Fashion and fashion decoration was defined. It is note-worthy that this thesis is also about Zulu women, who are often described as the women of Zulu decent, in relation to the Zulu Kingdom, which was put together by King Shaka.

Fashion, which is deliberately designed dress to fit a certain mode, is a form of garb that establishes a specific image.

Both crafts and fashion form part of cultural heritage, as per the study entitled: "Culture Tourism and the Spatial Development Initiatives: Opportunities to Promote Investment, Jobs and Peoples Livelihoods". This study was commissioned by the Department of Arts, Culture, Science and Technology in 1999. According to this study, which

concentrated on reviewing craft activities at Shakaland, Simunye Zulu Lodge, Dumazulu Lodge, the Mchunu Bed and Breakfast, all in Zululand, crafts are one of the few alternatives that rural people without formal skills have to earn money.

The dissertation also concluded that crafts and bead products are often put on display by traders as well as by the wearers of the fashion products decorated with beads. These regalia can be seen in the ceremonies like the Commemoration of King Shaka's death, the Reed Dance ceremony, Heritage Day and others. The regalia are also sold in many curio shops and craft markets throughout Zululand.

Government policies which all seem to suggest that government sees crafts as just another form of job creation were reviewed. Lastly, recommendation with regards to (i) the scholarly approach to the study of beads and crafts, which I see as a complete branch of study within the department of IsiZulu NamaGugu at the University of Zululand, (ii) the economic development implications of beadwork in particular and crafts in general, wherein the government view is that the development of this industry will lead to local economic development in the rural areas, were also analyzed.

This makes the present writer to be familiar with views of the economic aspects of crafts being dominated by white investors, the cultural value of beads and crafts products, the inadequate policy framework by government, which seems to be reluctant to intervene and help the poor rural women who are often dominated and exploited by powerful white agents and investors, the need for action research in the study and advancement of the bead and crafts industry.

The recommendations made then are important and relevant to the current study, as the case studies in chapter four will show. The commoditization of Zulu crafts, fashion and dress code often takes the form of various crafts, namely beadwork, wood products, cow-hide products, traditional dress and regalia, calabash products and others being prepared either on the site of the craft market or away from it and presented at the market for selling to the tourists.

As stated earlier, craft markets are found in almost all the tourist attraction under study in this thesis. The fashion and dress code with a strong Zulu cultural theme are also commoditized and marketed in these craft markets. The crafts, fashion and dress code products are dominated by rural Zulu women. Their role is to be determined in the next chapter.

Craft associations have been formed all over Zululand to unite women and a few men in crafts. The Zululand Crafters Association based at Richards Bay, under Khushu Dlamini is one of the biggest and most successful such associations in the country.

3.3.8 FOOD AND SORGHUM BEER

The study of the commoditization of traditional Zulu food and sorghum beer should be carried around an understanding of the traditional of women in a typical stereotypical Zulu household or homestead. Such a study should be informed by the indigenous knowledge systems of the Zulus.

Women's work in a typical traditional Zulu homestead include the thatching and flooring of the beehive huts, hoeing the fields, planting using hand hoes, tendering the crops to maturity, grinding the crops and maize, using the grind-stone to make meals from raw maize and other related products, cooking, fetching water, doing some handicraft seeing the food to other members of the homestead and visitors and basically making the homestead a warm place through offering hospitality.

Traditional Zulu food consists of such crops as sorghum, millet, maize, beans, root crops, sweet potatoes, vegetables, fruits and other grains, which are able to keep the homestead going throughout the year.

Zulu food also consists of meat and other products like sour milk (amasi). A typical traditional Zulu homestead therefore, survives on these food products.

Traditional Zulu food and sorghum beer have begun to make their way to the many traditional ceremonies held during September each year. September is now known as the heritage month and the tourism promotion month. The twinning of heritage with tourism is note worthy.

The commoditization of traditional Zulu food and sorghum beer often takes the shape of the foodstuff and drink being prepared and served as part of the meals in the tourist attractions. This becomes possible especially where the tourist attraction offers meals and drinks. The tourist, for their novelty, consumes Zulu food and sorghum.

3.4 SUMMARY AND CONCLUSIONS

In this chapter the present writer has addressed the critical issues of gender, tradition and change as they occur in the commoditization of Zulu culture. The processes, issues and products involved in the commoditization of Zulu culture have been unpacked. The commodification of culture turns cultures into a marketable product, which can be sold to and consumed by, in this case, a tourist in a tourist attraction.

The role of rural Zulu women in the commoditization process, that is, at a generic level was also discussed. Various sources were cited. Various trends in the commoditization of Zulu culture were observed.

Some selected Zulu cultural tourists products in Zululand have been analyzed and classified. The choice of commodities is by no means exhaustive. However, the reader will be able to formulate a view on the available cultural products as well as the processes involved in their commoditization.

Such products include, music, in its various styles, dance, in its various styles, poetry and praise-singing as composed and performed in creative styles, history, wildlife, heritage, architecture and landscapes, all lumped together because of their closeness one to the other in terms of the indigenous knowledge systems that define them, indigenous knowledge systems, as a body of knowledge that informs and sustain rural life, language and storytelling, with their universal appeal to the tourist consumer, crafts, fashion and dress code, as the most recognizable of cultural products, after music and dance, and food

and sorghum, whose commoditization translate into the transfer of the private roles of Zulu rural women from the household to the public, tourist market place.

The plethora of commoditized products is a clear indication of the existence of the selling and consumption of Zulu culture in the tourist attractions in Zululand.

The next chapter will discuss each case study in detail; with a view to highlighting the role the rural Zulu women play in each commoditization case in a specific tourist attraction.

CHAPTER 4

THE ROLE OF ZULU WOMEN IN THE COMMODITIZATION OF ZULU CULTURE: SOME SELECTED CASE STUDIES

4. INTRODUCTION

In this chapter the present writer is going to outline, through case studies, the role that Zulu rural women play in the commoditization of Zulu culture for the tourist consumption in Zululand. The case studies themselves are a result of fieldwork in such tourist attractions as KwaBhekithunga Zulu Cultural Village near Nkwalini between Melmoth and Empangeni, Shakaland on the banks of eMhlathuze River between Melmoth and Eshowe, Simunye Zulu Lodge near Melmoth, Emakhosini Valley near Ulundi, KwaZulu Cultural Museum, at Ulundi, eMfolozi Game Park near Hlabisa and Greater St. Lucia Wetlands Park near Mtubatuba.

The fieldwork consisted of spending time at each of the tourist attractions interviewing various role players, observing the various behaviour of the role players, interacting with the tourists, taking photographs and documenting the pattern of events in these tourist attractions after several field researches in each of the tourist attractions. The research outcomes, observations, deductions, conclusions and recommendations in the following case studies are a consequence of a qualitative study of the target group of rural Zulu women and their said role in the commoditization of Zulu culture in the cited tourist attractions in Zululand.

The selected attractions are by no means exhaustive. A tourism promotion brochure titled "Welcome to the Zululand Experience"(2002) and published jointly by the Zululand and the Uthungulu District Councils, lists the towns of Babanango, Empangeni, Eshowe, Gingindlovu, Hluhluwe, Jozini, Kosi Bay, Lake Sibaya, Louwsburg, Luneburg, Magudu, Mandini, Melmoth, Mkuze, Maputoland, Mtubatuba, Mtunzini, Nongoma, Paul Petersburg, Pongola, Richards Bay, Sodwana Bay, St. Lucia, Tugela, Ulundi, and Vryheid as Zululand towns with a potential for tourism development.

In its introduction and invitation to the tourists, the tourist brochure (2002:6) states as follows:

Visit the interesting towns, discover the natural attractions and experience the traditional culture and unmatched wildlife that Zululand has to offer.

Thus, the promotion of traditional culture, wildlife, nature and the built environment forms a major aspect of the tourist product commoditization in Zululand. The brochure lists historical sites and highlights indigenous trees, museums, nature reserves, game reserves, lakes and dunes, battlefields route, Zulu people and their indigenous way of life, the language of beads, various wild animals, and various cultural and historical trails which are all geared towards attracting the tourists from Europe and America to visit Zululand. All of this marketing is encouched in some form of perceivable authenticity. Remarking about the subject of perceived authenticity Butler et al. (1999:126) states as follows:

Perceived authenticity on the part of the visitor, rather than simply conservation, is therefore necessary to transform history into heritage and complete the process of commodification.

While this statement refers to the issues surrounding authenticity and identity in rural tourism as well as the development of heritage products in general, it is nevertheless relevant to this study of tourism marketing of Zululand. The brochure however, does not treat the issues of the role of rural Zulu women in the process of the commoditization of Zulu culture, except to present Zulu people in general (p16) as a subject of tourist visitation.

The various case studies, however, present the wide range of tourist attractions, ranging from private to government owned, while projecting all as having one common feature of promoting Zulu culture and heritage, the key attributes of the packaged tourism products.

4.1. THE CASE STUDIES

The presentation of the focus studies is done under the following topics (i) name of the tourist attraction; (2) short history of the tourist attraction, (3) institutional arrangement in the tourist attraction, (4) the tourism products offered by the tourist attraction, (5) commoditization of Zulu culture in the tourist attraction, (6) the participation of local Zulu women in the commoditization of Zulu culture. Where appropriate the written text will be supplemented with the visual photographic text, which shall be contextualised.

4.1.1 CASE STUDY ONE

4.1.1.1. NAME OF THE TOURIST ATTRACTION

KWABHEKITHUNGA ZULU CULTURAL VILLAGE

KwaBhekithunga Zulu Cultural Village is situated some 30 km west of Empangeni, off the R34 between Empangeni and Nkwalini in Zululand. It is known as Stewart Farm. KwaBhekithunga is owned and managed by Dave and Wendy Rosenhahn, a white couple.

The promotion brochure of KwaBhekithunga shows a Zulu man, clad in traditional Zulu attire, holding a knob-kerrie and a war-shield. The brochure is also carved in pictures of Zulu beads. In its front-page introduction the brochure states as follows:

The heavy rhythm of Zulu drums fills the air at the dancers intricately pace out the tale of an ancient culture. Singing voices rise in natural harmony freeing the spirit. The enticing aroma of freshly cooked Zulu food wafts across the learning, heightening the senses. The chief rises, and all are hushed under the hot African sun as he begins to speak. It is breath taking... it is KWABHEKITHUNGA.

This introduction, although somewhat poetic, is intended to explain that KwaBhekithunga Zulu Cultural Village is a tourist attraction that is about Zulu Culture.

4.1.1.2. SHORT HISTORY OF THE TOURIST ATTRACTION

Dlangubo area. Established in the early 1990's, it is modelled on Shakaland, where the current KwaBhekithunga is named after one of

King Shaka's military kraals which was situated in the owners Dave and Wendy Rosenhahn used to work before.

4.1.1.3. INSTITUTIONAL ARRANGEMENT IN THE TOURIST ATTRACTION

KwaBhekithunga Zulu Cultural Village is a privately owned business venture.

4.1.1.4. THE CULTURAL TOURISM PRODUCTS OFFERED BY KWABHEKITHUNGA ZULU CULTURAL VILLAGE

The owners of KwaBhekithunga would like to present KwaBhekithunga as a typical Zulu traditional homestead. Mbhangcuza Thomas Fakude is the character that is presented as the head of the family. This of course is not true because Fakude is a mere employee. The presentation of Zulu culture at KwaBhekithunga Zulu Cultural Village is, therefore, done in a dramatized format. The aim is to present an authenticized Zulu cultural experience to the foreign tourists and local school children.

In its further invitation to the tourists, the brochure states (ibid: 2):

Come and experience first hand the fascinating rituals, the intriguing customs and beliefs that form the fabric of Zulu life.

Thus, the tourists are not taken by surprise when Zulu culture is presented. They are fore told and choose to visit KwaBhekithunga in order to experience all about Zulu culture and tradition. Through story-telling and demonstration, the host tells the tourists about the

structure of traditional Zulu umuzi, the social and cultural order in the umuzi, the various types of traditional Zulu dress and regalia, the Zulu crops, various Zulu food stuffs, architecture and hut-building, the role of women and children in a Zulu homestead and others. The explanation which forms part of a guided tour, culminating in a music and dance presentation, is accompanied by simultaneous availing of traditional Zulu beer, brewed by a Zulu woman employee by the name of uMaZungu, who acts the role of or is the real wife of Mbhangcuza Fakude.

A sangoma demonstrates the traditional way of healing. Tourists are encouraged to mix with the sangoma and ask her to consult their ancestors on their behalf.

Traditional Zulu food is cooked by rural Zulu women employees. It is served with Zulu beer and western wines.

The Zulu employees who reside near the KwaBhekithunga Cultural Village make and market Zulu craft products, which are sold to the tourists. The craft products include baskets, made from ilala palm, carvings, beadwork, game skin products, traditional weapons, Zulu dress and others. The art and craft products are placed on display at the local curio shop. Artists in action are also put on display.

Overnight accommodation is available in traditional Zulu beehive huts and modern rondavels fitted with electricity, running water and toilets. Also offered are restaurants, a licensed bar, a swimming pool, hiking trails, game viewing and the viewing of bird life. In short, KwaBhekithunga that is built in the shape of a traditional Zulu homestead is an elaborate tourist experience centered on commodities

packaged and presented Zulu culture. Traditional Zulu music and dance is offered daily at 12h00 and at 14h00 in a theatrical Zulu hut.

4.1.1.5. COMMODITIZATION OF ZULU CULTURE

Zulu culture is presented as a completed product at KwaBhekithunga Zulu Cultural Village. This research shows, however, that there is a lot of planning and shaping of the product that takes place behind the scenes.

Crafters do their craft products both in the public and in private, that is, in a workshop presented by the management of KwaBhekithunga. Zulu women prepare and cook the traditional Zulu food, prepare and clean the bee hive huts and rondavels, wear traditional Zulu attire and pose for pictures with the tourists. A general traditional Zulu cultural environment and atmosphere is created through dress, speech, crafts, song and dance, and the structure of the hut, food, beer and demonstration. Commoditized Zulu culture costs R165.00 with a meal and R140.00 without a meal, while accommodation ranges between R265.00 and R400.00.

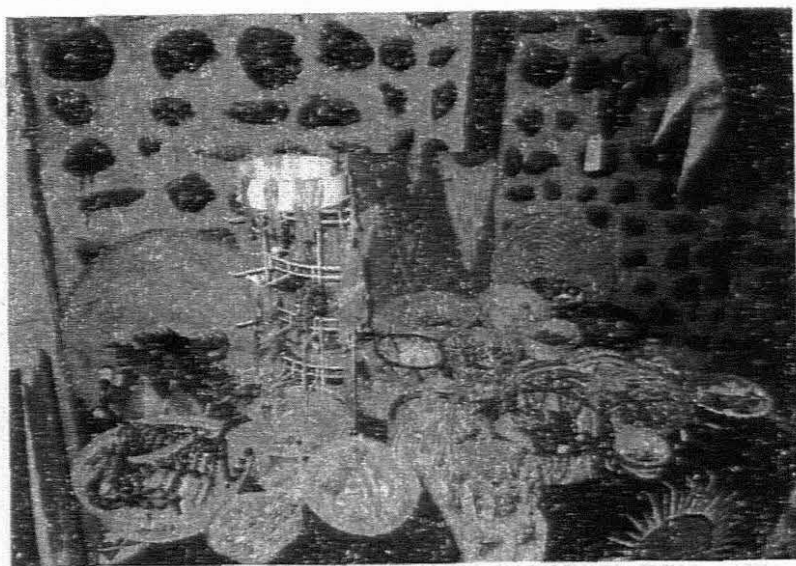
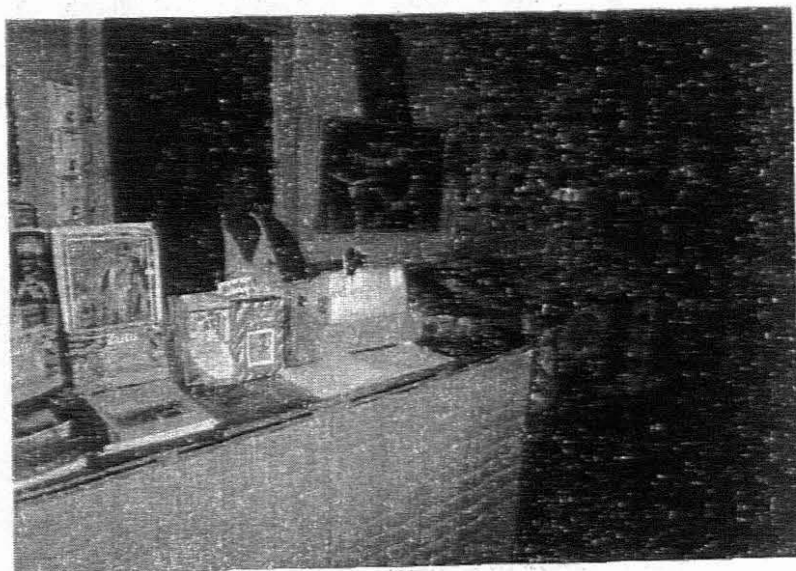
4.1.1.6. THE ROLE OF ZULU WOMEN IN THE COMMODITIZATION OF ZULU CULTURE AT KWABHEKITHUNGA

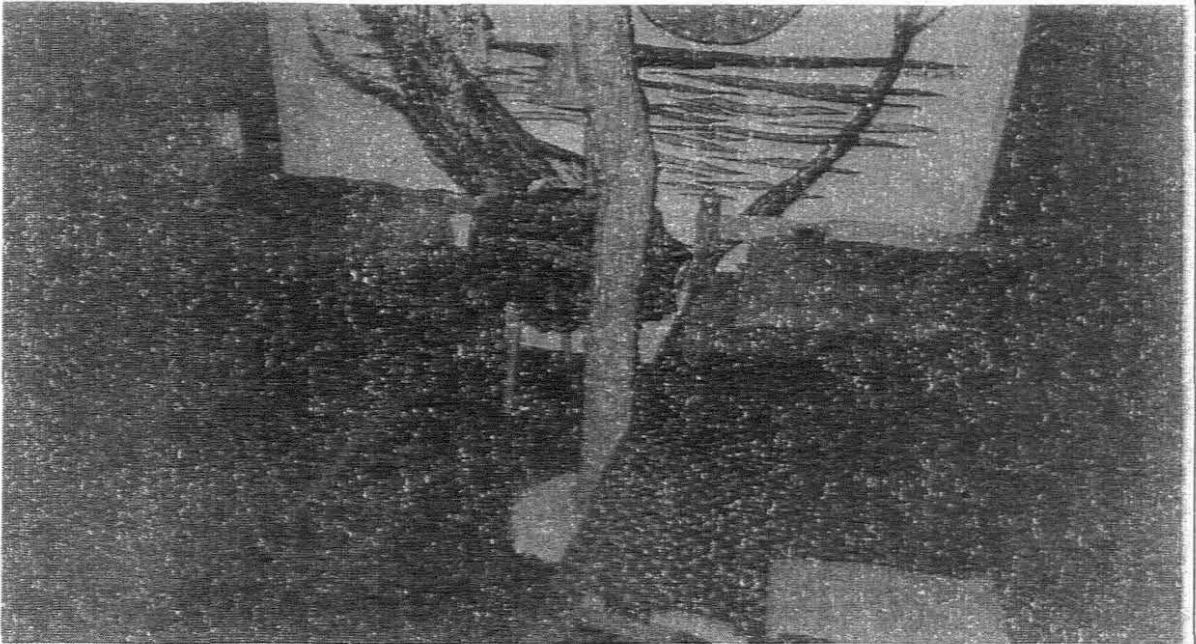
At KwaBhekithunga Zulu Cultural Village local Zulu women play the following roles (a) crafters, wherein the produce beadwork and other craft products like basketry, sleeping mats;(b) dress and regalia display, wherein they dress up and present themselves in traditional

Zulu dress and regalia and pose for pictures with the tourists or just walk around the cultural village as they would do in a typical traditional Zulu homestead; (c) cooking and presentation of traditional Zulu food, wherein they cook and prepare traditional Zulu food in the form of samp (isitambu), ubhatata (sweet potatoes), izindlubu (traditional Zulu beans) and other Zulu cuisines.

Cooking is done in a prepared cooking place where three-legged pots are used; (d) musicians and dancers, where in they dance and or back – up the dancers in the daily presentation of Zulu dance and music which takes place at 12h00 and 14h00; (e) Curio shop minding, wherein they sell craft products in the curio shop; (f) as cleaners, where in they clean and prepare the bedrooms in the form of traditional bee-hive huts and rondavels for the tourist accommodation.

There are no Zulu women in the management and other decision-making structures of KwaBhekithunga Zulu Cultural Village. Neither are there any Zulu men, actually.





Inside a hut – KwaBhekithunga Plate 4.2



The outside structure of the huts –KwaBhekithunga Plate 4.3



Cooking Place. Note that it is open. Plate 4.4

4.1.1.7 SUMMARY AND CONCLUSIONS

All of Zulu women who are employed at KwaBhekithunga Zulu Cultural Village are rural-based. They have a limited formal school educational background. None of them is in the management position. It can be deduced, therefore, that at KwaBhekithunga Zulu Cultural Village, rural Zulu women are positioned in the forefront where they can put their culture on display for tourist attraction, while at the same time playing no role at decision-making levels.

4.1.2. CASE STUDY TWO

4.1.2.1. NAME OF TOURIST ATTRACTION: SHAKALAND

The brochure introducing Shakaland, which is situated two kilometers off R66, between Eshowe and Melmoth has the following two slogans in its front cover: "Where it all began", an apparent reference to King Shaka putting together the Zulu nation in the 1820s, and "The Greatest Zulu experience in Africa", an apparent reference to the abundance of commoditized Zulu culture which characterizes this tourist attraction.

The brochure welcomes the tourist in the following words:

Warm welcome awaits you at the Protea Hotel Shakaland. On your arrival, you are met by Zulu dancers in full regalia, who escort you to your room, a thatched beehive-shaped hut, with all modern conveniences and en-suite bathroom...Take a step back into the history of the Zulu people at the Great Kraal of King Shaka and experience the mystery and magic that is Africa.

Thus, the economic thrust at Shakaland is the commoditization of Zulu culture and history in order to make it possible for the tourist to experience it. The landscape of Shakaland, which consists of mountains, rivers and a peaceful lake, is described. Traditional Zulu ceremonies like courtship and beer drinking are also offered alongside Zulu dances from all over, featuring female Zulu dancers.

To further elaborate on the Zulu culture as the business thrust of Shakaland, the brochure further explains Shakaland as follows:

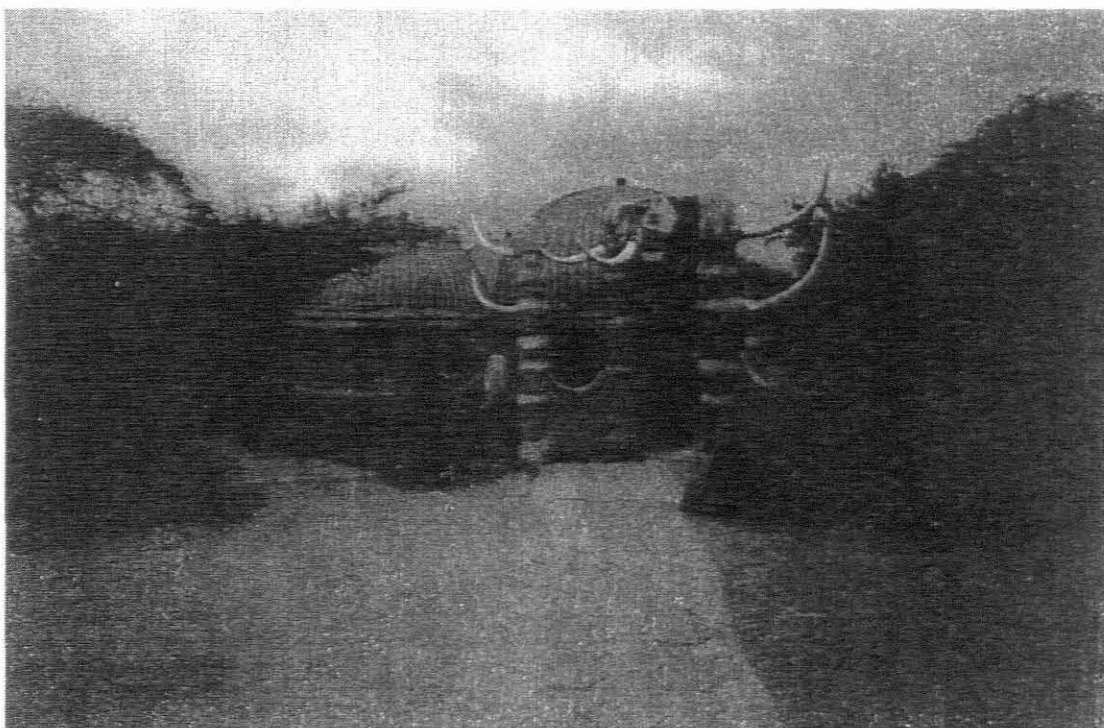
Protea Hotel Shakaland is more than just a tourist attraction – it is an enriching experience affording you a better understanding of the Zulu nation, its people and their intriguing customs.

The owners of Shakaland would like to market Shakaland as King Shaka's homestead, which it is not, except for it being built as a location for the shooting of the television film "Shaka Zulu" in the mid-eighties.

4.1.2.2 SHORT HISTORY OF SHAKALAND

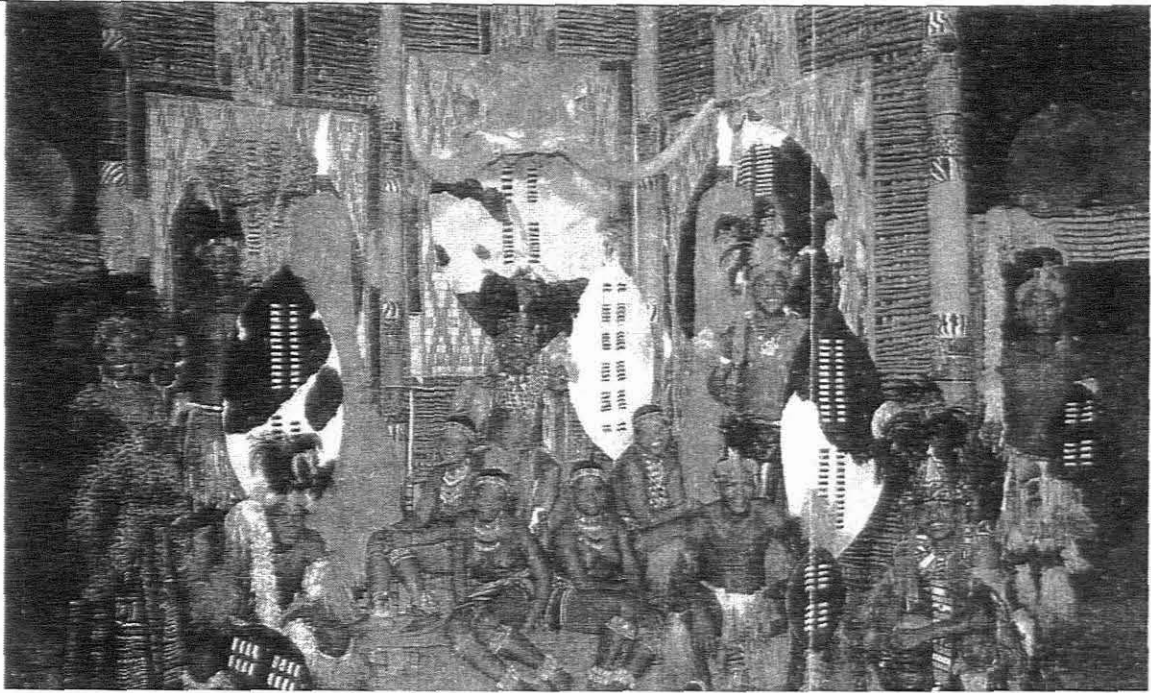
Shakaland was built in the 1980s as a location site for the shooting of the television film Shaka Zulu. It was taken over and used as a tourist attraction by the current owners, the Leitch Brothers, after the shooting was finished. It is built as a traditional Zulu homestead, although the round shape of the homestead with a cattle-kraal at the center is missing. However, the theme of a traditional Zulu Kraal, however imaginative, is created and sustained by the form and structure of the beehive huts, the wooden fence and the overall atmosphere.

PLATE 4.5 The gate of Shakaland



A typical Shakaland view

PLATE 4.6



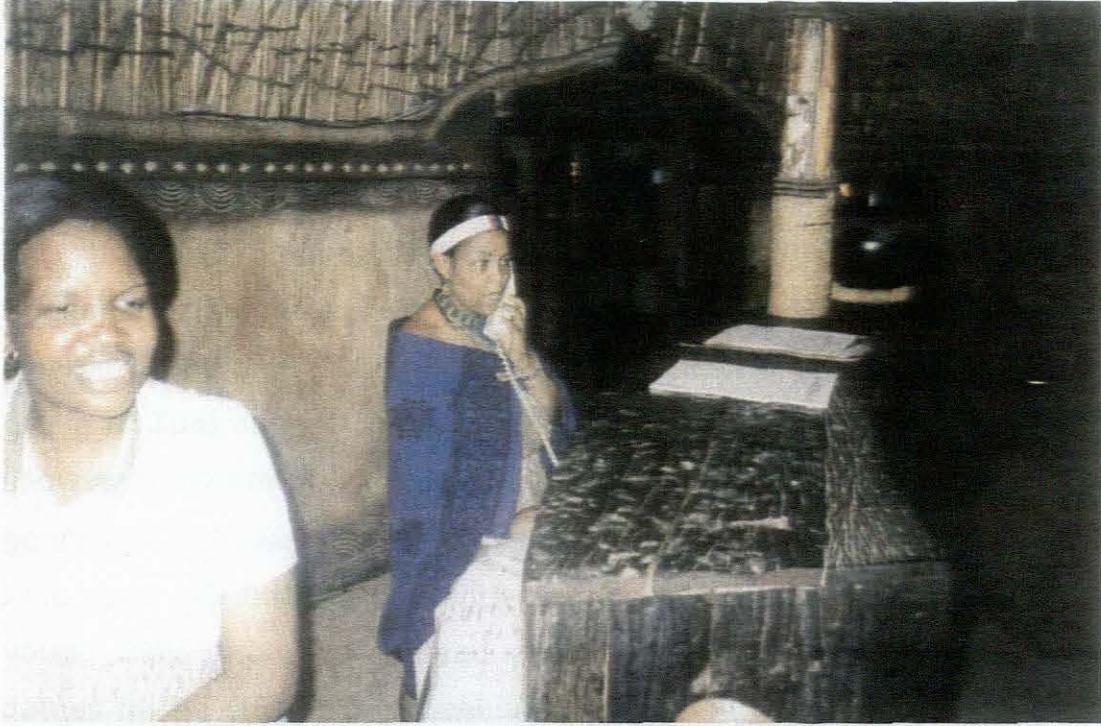
Dancers and Musicians at Shakaland. Note traditional Zulu Attire.

Plate 4.7

4.1.2.3. INSTITUTIONAL ARRANGEMENT IN THE TOURIST ATTRACTION

Shakaland is a privately owned holiday resort in the form of a rural tourist attraction. The owners and management are white. It is run according to strict business principles. Commoditized Zulu culture is paid for.

PLATE 4.8 The Shakaland Reception. The receptionist on the phone is wearing traditional Zulu attire



Reception area at Shakaland Plate 4.9 Note Zulu Craft

4.1.2.4. THE TOURISM PRODUCTS OFFERED IN THE TOURIST ATTRACTION

The owners of Shakaland would like to present Shakaland as an up-market Zulu homestead, offering all types of Zulu cultural products and experiences.

The brochure promoting Shakaland is full of pictures depicting Shakaland's Zuluness. On the outside is a picture of an old Zulu man wearing traditional attire and headgear. Other pictures include: (a) a group of Zulu dancers, male and female, (b) a typical landscape view, showing undulating mountains of eNtembeni and Phobane Dam, (c) the beehive huts at sunset, (d) the inside of a beehive hut, (e) a traditional Zulu spear (f) Zulu dancers with Nguni cattle and elephant tasks, (g) a young Zulu girl wearing bead products (h) Zulu girls playing stone games in the yard with a beehive background, (i) Zulu dancers inside the main theatrical hut, all wearing traditional attire, (j) A Zulu woman making Zulu beer, and (k) A Zulu shield.

These pictures are aimed at informing the tourist about the commoditized Zulu culture that is to be expected at Shakaland.

A typical cultural experience, which costs R165.00, consists of the following:

- (a) A guided tour through the Zulu umuzi – wherein a tour guide explains the form, structure and anatomy of Shakaland, which calls itself a Zulu umuzi.

- (b) Traditional Dancing- wherein dancers display various Zulu dance forms from all over KwaZulu –Natal, including umzansi, isishameni, isibhaca, isiChunu, isizingili and others. The Zulu dance forms and their origins are explained by a tour guide, who also takes the tourist through Zulu history, starting with King Shaka.
- (c) An elaborate Zulu cultural programme, wherein Zulu culture, customs and demonstrable ways of life like courtship, ummemulo, (coming of age), beer making, dress and crafts are put on display and explained.
- (d) A sangoma is at hand to diagnose the social and health problems of those who approach her. Tourists are encouraged to interact with her. A lunch consists of Zulu food like samp, sweet potatoes, Zulu vegetables, phuthu and others.

Accommodation, which ranges between R805.00 and R1 600.00 is offered in the traditional beehive-shaped huts, to complete the experience.

A brochure outlining what Shakaland calls the Nandi Experience, named in honour King Shaka's Mother explains the Nandi Experience as follows:

The adventure commences with a condensed audio-visual presentation of the life of Shaka, followed by a guided tour through Shakaland's Royal Kraal headed by Baba Viyase

Biyela. Tales of ancient lore and legend will hold your interest, while you visually experience basket weaving, beer making and pottery to name a few. Discover the secrets of the sangomas. Drink Zulu beer with the chief as his wives. A crash of drums now herald the start of a spectacular dance show which will keep you spell bound for forty minutes. The dancers will then sing you down to the "Shisa Nyama" restaurant to feast on traditional foods. Stay overnight in a traditional beehive hut.

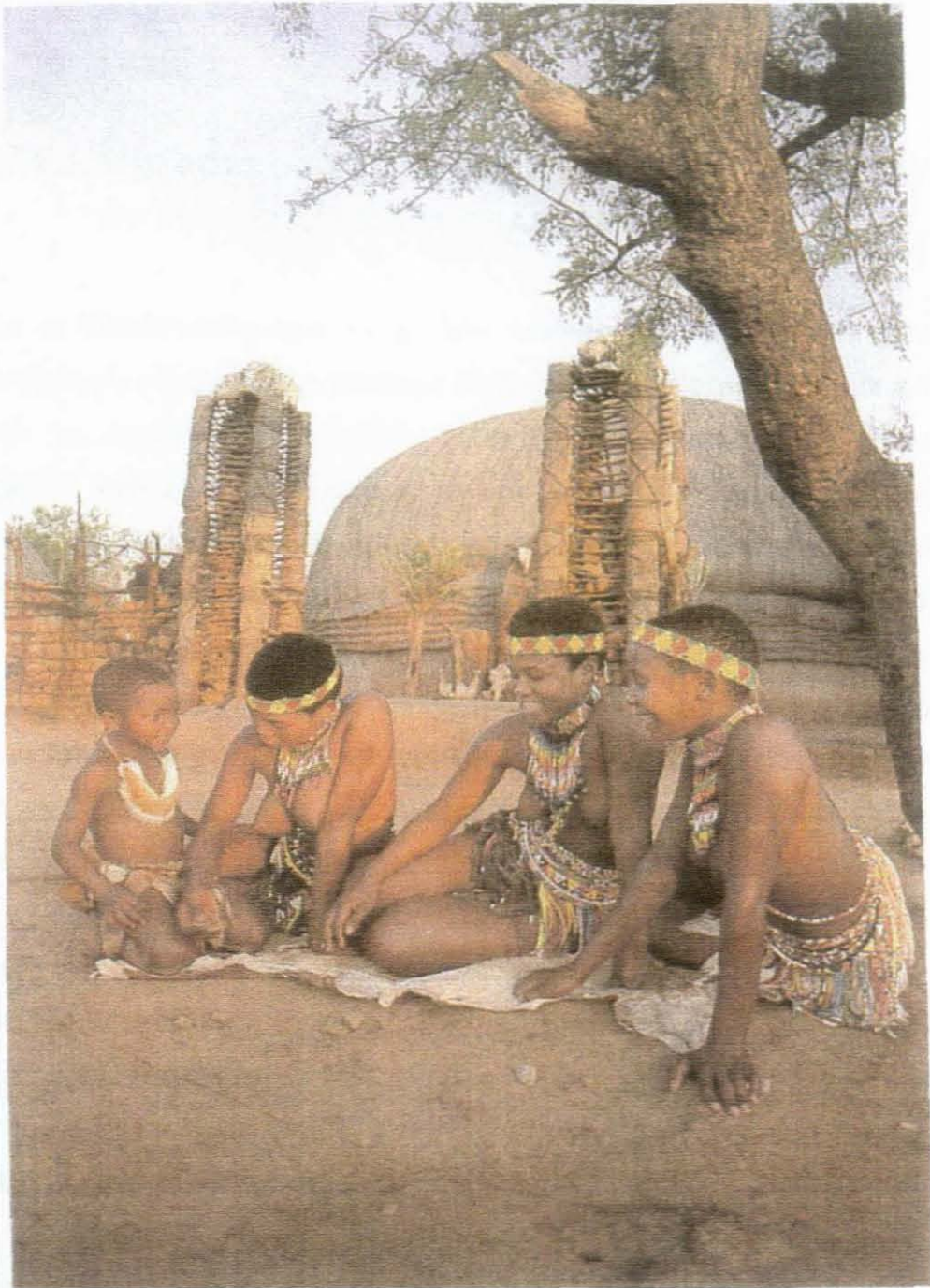
This brochure summarises the nature of the tourism products at Shakaland.

4.1.2.5 THE COMMODITIZATION OF ZULU CULTURE

There are many similarities, in terms of preparing and presentation of Zulu culture, between Shakaland and KwaBhekithunga. In both instances the presentations are live and marked by demonstrations and professionalized interaction. The presentations are rehearsed and theatrical, almost, in a stage-managed format. Watching the unfolding of the cultural experience in these tourist attractions, the present writer could not but notice that there was a level of total packaging, almost manipulation. Each performance resembles the other, at the same time and venue on a different day. It is clear that although Zulu culture is diverse, a lot of behind the scenes planning and packaging determines the final product presented.

At Shakaland, the atmosphere of Zuluness is polished through crafts, music, dance, the beehive huts, and demonstration of Zulu culture, story telling, tour guide explanation, Zulu beer, Zulu food, speech and wishful presentation of Shakaland as homestead of King Shaka. Zulu culture, the image and spirit of King Shaka and his mother Nandi, the

PLATE 4.10



These girls are playing a traditional Zulu game.

role playing of Chief and his wives by Mr. Biyela and some senior women employees, the dress code, cattle kraal structure and others.

4.1.2.6. THE ROLE OF ZULU WOMEN IN THE COMMODITIZATION OF ZULU CULTURE AT SHAKALAND

Like at KwaBhekithunga, rural Zulu women play the following roles at Shakaland; as crafters – wherein they make and produce craft products such as beadwork, basketry, sleeping mats, traditional dress and regalia –wherein they dress up in traditional Zulu code, display traditional Zulu women's speech and behaviour mannerism, and pose for photographs with tourists, cooking and presentation of traditional Zulu food such as samp, imifino (vegetable), izindlubu (Zulu beans), and other Zulu cuisines. Cooking is done on the three-legged pots, as musicians and dancers - wherein they perform Zulu dancing styles or act as musical backers to male dancers, as prepares and cleaners of the beehive huts for accommodation, manning the reception.

There are no Zulu women involved of any form of management at Shakaland, although they are constantly on display as the Zulu cultural face of this tourist attraction.

4.1.2.7 SUMMARY AND CONCLUSIONS

Most of the Zulu women employed at Shakaland are rural based. Most have a limited form of school education. They come from the homesteads in the surrounding area. None of them is in the management or ownership position. It can be deduced, therefore, that at Shakaland rural Zulu women are positioned in the forefront, where

they are constantly on display to the tourist, who are enticed to a Zulu cultural experience only Zulu women can make real. They, however, have confirmed through interviews that they play no further role than they are seen doing. The Zulu women who are constantly in the forefront are not empowered at Shakaland. They make their living by selling their crafts.

4.1.3. CASE STUDY THREE

4.1.3.1. NAME OF TOURIST ATTRACTION: EMAKHOSINI VALLEY

Emakhosini Valley is situated off the R34 between Melmoth and Vryheid. The Emakhosini Valley is a historic Zulu heritage site. It is famed for being the site where the first seven Zulu Kings lived and were buried when they died. It is also known as the Valley of Kings. The Kings who are buried there are Zulu, Nkosinkulu, Ndaba, Phunga, Mageba, Jama and Senzangakhona, who fathered three nineteenth century Zulu Kings Shaka, Dingane and Mpande. Emakhosini Valley is a vast piece of scenic landscape, currently sparsely populated, with the reconstructed eMgungundlovu, the head palace of King Dingane, as the centerpiece.

From a cultural and historical point of view, the valley has the site of the graves of the Kings and their palaces, the grave of Voortrekker leader, Piet Retief, who was killed in 1838, Mthonjaneni Heights, where King Dingane's private spring is still found, Gqokli Hill, site of King Shaka's 1818 major victory against Zwede of the Ndwandwe, Umgungundlovu Museum, and the recently constructed heritage site

called The Spirit of the Valley of the Kings. The heritage site is characterized by symbolism and managery through the arts.

A brochure introducing eMakhosini Valley describes it as "sacred in Zulu culture".

4.1.3.2. SHORT HISTORY OF EMAKHOSINI VALLEY

eMakhosini Valley which is the womb of Zulu history was proclaimed a heritage site in 1998.

4.1.3.3. INSTITUTIONAL ARRANGEMENTS AT EMAKHOSINI VALLEY

As a heritage site, eMakhosini Valley is managed and administered by Amafa aKwaZulu Natal, a provincial statutory body in KwaZulu Natal, which was put into place after the 1994 democratic elections.

4.1.3.4. THE CULTURAL TOURISM PRODUCTS OFFERED IN THE TOURIST ATTRACTION

Emakhosini Valley offers the following cultural tourism products:

- (a) The Spirit of Emakhosini Valley. This monument was built in 2003. It is embedded with symbolism. Built on Nkomba Hill, which is the highest point in the valley, it offers the tourist an opportunity to see all the adjacent sites. Symbolic elaborations

found on this site include, seven animal horns built of chrome, representing the seven Zulu Kings buried in the valley. A large Zulu pot symbolizing Zulu wealth or the cultural wealth of the valley, nineteen engravings represent various aspects of traditional Zulu lifestyle and large bead engravings that form the bottom side of this circular monument.

- (b) The eMgungundlovu Museum –where at a fee of R10.00, the tourist can access both the Museum and the reconstructed Umgungundlovu Palace. The resident tour guide, Bheki Mbatha orates on the Zulu history, the life and times of King Dingane, the archaeological discoveries of the Umgungundlovu Palace site, as well as take the tourist through the anatomy of eMgungundlovu and the various grave sites of the first Zulu Kings.

Museum displays are explained.

PLATE 4.11



A drawing showing the lineage of various Zulu Kings



Spirit of Emakhosini symbolic representation of Zulu Kings

PLATE 4.12





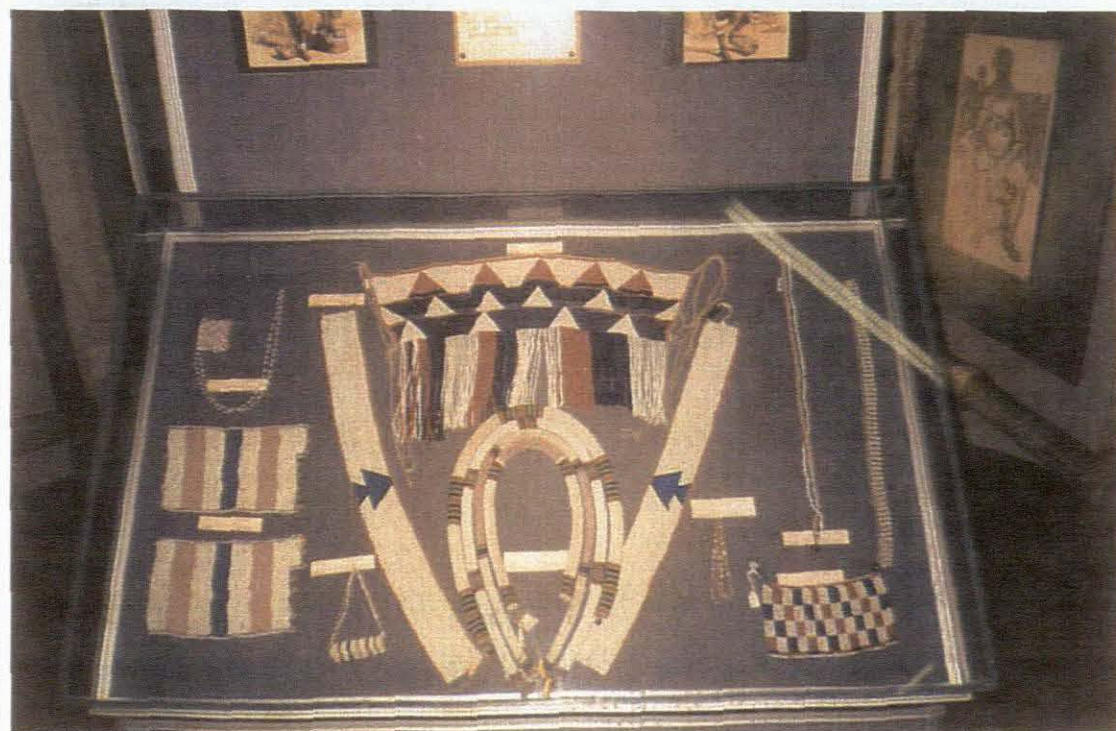
Spirit of Emakhosini continued

PLATE 4.13



Landscape at eMakhosini Valley and below – a craft display

PLATE 4.14



Crafts and Beadwork at eMakhosini

PLATE 4.15



Some of the Museum displays. Note traditional Zulu artifacts
Plate 4.16

(c) The reconstructed eMgungundlovu Palace site.

A brochure introducing Mgungundlovu describes it as the capital of the Zulu Kingdom during the reign of King Dingane, 1829 to 1838. The tourist is taken through the layout of Mgungundlovu. It is to be noted that Mgungundlovu is a historical monument.

An elaborative explanation by the tour guide and the brochures goes through the layout of Mgungundlovu. The main features are isango- the main entrance, uhlangothi – warriors living quarters, isibaya esikhulu- great cattle enclosure, black isigodlo- royal area, white isigodlo- another royal area, cattle enclosures, KwaMbecini- copper melting site ubheje- a third royal area, singonyama- the horn hill and KwaMatiwane (Hill of Execution). Each feature is expressly explained.

Mgungundlovu is constructed on the original site of King Dingane's palace. It is only symbolic now with about twenty beehive huts, whereas the original oval shaped King Dingane's palace had 1400 to 1700 huts and could house up to 7000 people at a time. However, original sites of the huts that lay vacant can still be seen at Mgungundlovu. They have survived through the ages as a result of the resilient flooring technology of the time. The sites make for interesting indigenous technology and archaeological studies. Most archaeological excavations are displayed at the museum.

A self- guided trail takes the tourist through seven steps:

Step1: The layout of Mgungundlovu that elaborates on each of the ten features referred to earlier.

Step 2: The grain pits and KwaMbecini- wherein the grain pits were built behind the royal area, and KwaMbecini were a copper-smelting site, copper being traded from Mozambique and the northern areas of South Africa.

Step3: The archaeological excavations, mainly of the original hut floors.

Stop 4: Which is the black and white royal areas, wherein King Dingane is said to have had 500 mistresses, with whom King Dingane is said to have spent a lot of time singing and dancing.

Step 5: Which elaborates on how the original huts were constructed, the technology and materials involved and the importance of the health. Step 6: Ilawu- which was the Kings private hut, said to have been the largest Zulu hut of the time built according to the architecture of the time. The remains of its twenty two supporting posts have been excavated, and stop (7) which is KwaMatiwane execution hill, named after Matiwane, the chief of the amaNgwane.

4.1.3.5. THE COMMODITIZATION OF ZULU CULTURE AT EMAKHOSINI VALLEY

At eMakhosini Valley Zulu culture is packaged and commoditized through:

- (a) Monuments, wherein the spirit of eMakhosini Valley monument is built, and Mgungundlovu site is a monument.
- (b) Symbolism- wherein the spirit of eMakhosini Valley monument is characterized by symbolic representations.
- (c) Reconstruction, wherein the original palace of King Dingane has been reconstructed.
- (d) Museum displays; wherein the Mgungundlovu Museum puts the history of the Valley on display.
- (e) Archaeological excavations, wherein the archaeological research is on going, and discoveries are put on display at the Mgungundlovu Museum.

- (f) Tour guiding- wherein tour guides, in person, or in the form of self-guided tours take the visitors through the history, the heritage, the displays and a host of Zulu knowledge and socio-cultural systems.



Interacting with the tour guide at eMakhosini Information Centre. Note the present writer (right)

Plate 4.17

4.1.3.7 SUMMARY AND CONCLUSIONS

It is ironic that in a government –driven tourist attraction such as eMakhosini Valley, there is minimal involvement and empowerment of local black people, especially women.

4.1.4. CASE STUDY FOUR

4.1.4.1. NAME OF TOURIST ATTRACTION: KWAZULU CULTURAL MUSEUM ALSO KNOWN AS ONDINI MUSEUM

Situated near the town of Ulundi, the Museum consists of a cultural museum, and a site museum. The cultural museum focuses on the Nguni-speaking peoples of South Eastern Africa. It houses a representative collection of Zulu material culture with a strong focus on the life of King Cetshwayo and the Anglo-Zulu War, 1879. King Cetshwayo's Ondini Palace, like Umgungundlovu, has been reconstructed on an archaeological excavated site. The Museum was put together by the erstwhile KwaZulu Homeland Government.

4.1.4.2. SHORT HISTORY OF KWAZULU CULTURAL MUSEUM

The KwaZulu Cultural Museum was constructed by the erstwhile KwaZulu Monuments Council, a statutory body in the former homeland government of KwaZulu, which ruled over most of rural Zululand between 1971 and 1994.

4.1.4.3. INSTITUTIONAL ARRANGEMENT AT KWAZULU CULTURAL MUSEUM

The KwaZulu Cultural Museum is run and managed by Amafa aKwaZulu Natal, which is a statutory body in the province of KwaZulu Natal. Amafa aKwaZulu Natal is the successor to KwaZulu Monuments Council. It consists of a board and an administration.

4.1.4.4. THE CULTURAL TOURISM PRODUCTS AT THE KWAZULU CULTURAL MUSEUM

The KwaZulu Cultural Museum puts the following photographed collections on display.

PLATE 4.18



Zulu Cultural artifacts on display at oNdini Cultural Museum.

PLATE 4.2

It is clear that the cultural museum attempts to trace the Nguni and Zulu history of KwaZulu Natal and displays archaeological excavations and collections of Zulu cultural artifacts. The Cultural Museum also displays the replica of the wagon that carried the body of King Cetshwayo in 1883.

Additionally the cultural museum also does an oratory, written and video presentation of traditional Zulu life, the life and times of King Cetshwayo and the various traditional Zulu rites of passage. The rites of passage are socio-cultural marks that an individual passes through before attaining the status of full adulthood, and beyond death. Most of them occur with appropriate ritual and ceremony. Although the rites of passage are attainable to Zulu life in the nineteenth century, it is conceived that some of them are still being performed today in adapted or original form.

The topics covered are the following: -

- (a) Birth-ukubeletha- whereas the various rituals and medication associated with and performed to mark the birth of a Zulu child is explained. This culminated in the slaughter of a goat to appease the ancestors, leading to the naming of the child by the father or other senior relatives
- (b) Weaning- ukulumuka- a ritual performed when the child is about four years, to further purify the child.
- (c) Ear piercing- ukuqhumbuza- a ceremony conducted before puberty, wherein the ears of the initiates who gathered at the entrance to the cattle kraal were pierced.

- (d) Girls' initiation- udwa- a ritual performed for a girl at the onset of puberty. The ritual is meant to identify and teach the girl about her future social role as a young woman. Her new status as an intombi would be celebrated with dancing, singing and feasting.
- (e) Boys initiation- ukuthomba, performed at the onset of puberty wherein the boy would be initiated through song, dance and feasting into his new status as an ibhungu (young man).
- (f) Boys join regiments-ukubuthwa- wherein a young man would be incorporated into a regiment. He could then court girls and go to war.
- (g) Sewing on the head ring- ukuthunga isicoco- the head ring was a symbol of full adulthood for a Zulu man. Such could share his thoughts in public.
- (h) Girls coming of age ceremony- umemulo- wherein a young woman's marriageable status would be declared through her father organizing an umemulo. Umemulo is a celebration of a young Zulu woman's womanhood and public confidence in her. Music, song, dance and feasting are features of an umemulo.
- (i) Marriage- umendo- this is the celebration of a Zulu wedding through a ceremony called udwendwe.
- (j) Death and burial- mourning period followed any death in a household. Different people were buried in different parts of the homestead according to their status.
- (k) Bring the spirit home- ukubuyiswa- that the uniting of the spirit of the deceased with the ancestors such a person could then be regarded as a spirit.

This education on Zulu rites of passage forms part of the core text told by tour guides orally or through self guided tours, to visiting tourists. The site museum consists of the reconstructed oNdini Palace and a small museum on the life of King Cetshwayo. Archaeological excavations have determined the original site of the Ondini Palace where the reconstruction has take place.

4.1.4.5. ANALYSING THE COMMODIFICATION OF ZULU CULTURAL AT KWAZULU CULTURAL MUSEUM

Zulu culture is commodified through the following activities at the KwaZulu Cultural Museum:

- (a) Collections and museum displays – wherein the collected Zulu artifacts some of which are shown in the plates are put on display for public consumption.
- (b) Guided and self-guided tours- wherein the tour guides educates the tourists of Zulu culture, history, heritage, rite of passage, and social behaviour and gives a detailed explanation of the exhibition.
- (c) Reconstruction-wherein the Ondini Palace of King Cetshwayo is reconstructed on its original site.

4.1.4.6. THE ROLE OF ZULU WOMEN IN THE COMMODIFICATION OF ZULU CULTURE AT THE KWAZULU CULTURAL MUSEUM

Amafa AkwaZulu Natal does not have Zulu women in its management structure. The Zulu women active at KwaZulu Cultural Museum are tour guides and junior civil servants.

4.1.4.7. SUMMARY AND CONCLUSIONS

The KwaZulu Cultural Museum is an elaborate cultural site which houses the history, heritage and culture of the Zulu people. The role of Zulu women is limited to tour guiding and bureaucratic administration at junior levels.

4.1.5. CASE STUDY FIVE

4.1.5.1. NAME OF THE TOURIST ATTRACTION: IMFOLOZI GAME PARK

Imfolozi Game Park is a popular tourist attraction situated off the N2 between Mtubatuba and Hlabisa in Zululand. It is famous for being the home of the big five wild animals, namely lions, elephants, rhinoceros, buffalo and leopard. As a game park it is more of a combination of the landscape, the natural life and the wildlife that gives Imfolozi Game Park its character.

4.1.5.2. BRIEF HISTORY OF IMFOLOZI GAME PARK

Imfolozi Game Park is one of the oldest in Africa, having been established in 1897. It is named after Mfolozi Rivers, two of the biggest rivers in Zululand.

4.1.5.3. INSTITUTIONAL ARRANGEMENTS AT IMFOLOZI GAME PARK

Imfolozi Game Park is managed by a statutory body named Ezemvelo KwaZulu Natal Wildlife. The statutory body consists of a board and an administration.

4.1.5.4. CULTURAL TOURISM PRODUCTS AT IMFOLOZI GAME PARK

Imfolozi Game Park offers only one cultural tourism product, arts and craft, at the Vulamehlo Craft Market, situated in the heart of the park. Here women from the local Mpukunyoni Tribal Authority sell their craft products to the tourists.

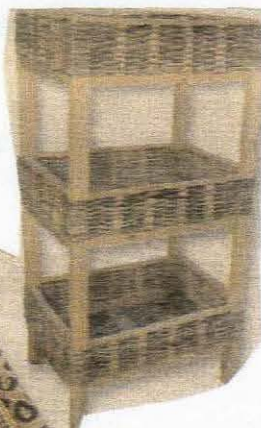
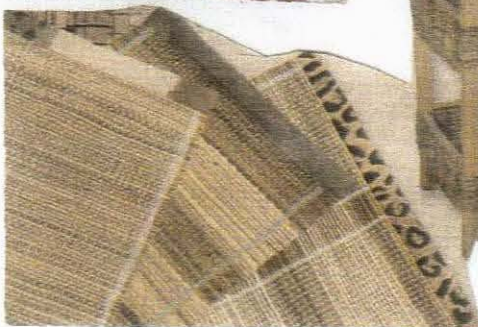


Vulamehlo Craft Centre at Imfolozi Game Park

PLATE 4.19



Vulamehlo Craft Centre Continued
PLATE 4.20



Vulamehlo Crafts on Display. Note also a woman wearing traditional Zulu garb. Plate 4.21

4.1.5.5. ANALYSING THE COMMODITIZATION OF ZULU CULTURE AT VULAMEHLO CRAFT CENTRE

Zulu women market a variety of craft products at Vulamehlo Craft Centre.

4.1.5.6. THE ROLE OF ZULU WOMEN IN THE COMMODITIZATION OF ZULU CULTURE AT IMFOLOZI GAME PARK

Rural Zulu Women from the adjacent Mpukunyoni Tribal Authority sell their art and crafts products to the tourists. The products are crafted off the site and only brought to the site for marketing. It is not unusual to find products from as far field as Mozambique, Zimbabwe and Malawi paraded as Zulu craft.

4.1.5.7. SUMMARY AND CONCLUSION

Zulu culture, history and people are not the focal point of Mfolozi Game Park. However, wildlife, bird life, flora, landscape, some of which unique to Zululand do create a Zuluness atmosphere.

The main role of local Zulu women is to market the art and crafts products to the tourists.

4.1.6. CASE STUDY SIX

4.1.6.1. NAME OF THE TOURIST ATTRACTION: GREATER ST.LUCIA WETLANDS PARK

Greater St. Lucia Wetlands Park was declared a World Heritage site in 1999. The Park covers 38000 hectares. It can therefore not be described in a single-minded format. The park consists of mangrove swamps, wetlands, coastal dune forests, mountains, bushveld, savanna, estuarine systems, and beaches and so on. There are lakes like lake St. Lucia, Lake Bhangazi, Sodwana Bay, Lake Sibaya and other natural features like Cape Vidal, Charters Creek, Fanies Island, False Bay, Mabibi, Mapelane, Mission Rocks, Kosi Bay, Ozabeni and Mkhuze Game Reserve.

Greater St. Lucia Wetlands Park tourism is an ecosystem spanning millions of years. It is a protected tourist attraction in Zululand. It is estimated that about two million tourists visit the Park each year.

4.1.6.2. A BRIEF HISTORY OF GREATER ST. LUCIA WETLANDS PARK

A brochure introducing Greater St. Lucia Wetlands Park, describes early human habitation over thousands of years old, the role of the iron-age primitive man, the arrival of the Portuguese explorers in the sixteenth century who named the lake Santa Lucia in 1576. It also traces colonial history, attempts by the Boers of the New Republic at Vryheid to claim St. Lucia as a harbor, as well as the various proclamations of

the conservation areas over the past one hundred years. The conservation area was proclaimed in 1895.

4.1.6.3. INSTITUTIONAL ARRANGEMENT AT GREATER ST. LUCIA WETLANDS PARK

The administration of Greater St. Lucia Wetlands Park is shared between the statutory body Ezemvelo KwaZulu Natal Wildlife and the Greater St. Lucia Wetlands Park Authority, the umbrella body for private enterprises and concession holders.

4.1.6.4. CULTURAL TOURISM PRODUCTS AT GREATER ST. LUCIA WETLANDS PARK

Owing to the size and diversity of the Greater St. Lucia Wetlands Park, only the areas around St. Lucia town have been studied for this thesis.

Greater St. Lucia Wetlands Park concentrates on nature conservation rather than on cultural tourism. It is for this reason that the Zulu cultural tourism products at Greater St. Lucia, on the St. Lucia town area is limited to art and craft marketing to the tourists. An indigenous forest of Dukuduku characterizes the interaction between nature and human beings.

4.1.6.5. COMMODITIZATION OF ZULU CULTURE AT ST. LUCIA WETLANDS PARK

The commodification of Zulu culture at St. Lucia Wetlands Park is limited to the production and marketing of art and craft products and

art and craft stalls along the R168 between Mtubatuba and St. Lucia town. The Siyabonga Craft Centre is the flagship of these craft centers. Other centers include the Veyane Cultural Village, the Khula Village and the Canerat Craft Centre, five kilometers off the R168.

PLATE 4.22



A roadside Craft Centre on the road to St. Lucia

PLATE 4.23



Craft displays at St Lucia



Signage and Open - air Theatre at St Lucia. Note the name "the Zulu and I " of the restaurant Plate 4.24

There are, however, other tourism products that have no impact on Zulu culture. There include accommodation, camping sites, boat trips, the landscape and others.

4.1.6.6. THE ROLE OF RURAL ZULU WOMEN IN THE COMMODIFICATION OF ZULU CULTURE AT GREATER ST. LUCIA WETLANDS PARK

The role played by Zulu women in the commodification of Zulu culture at Greater St. Lucia Wetlands Park is limited to the selling of art and craft products to the tourists, at the art and craft centre.

4.1.6.7. SUMMARY AND CONCLUSIONS

There is little empowerment of Zulu women at Greater St. Lucia Wetlands Park, because their role is limited to marketing the arts and craft products.

4.1.7. CASE STUDY SEVEN

4.1.7.1 NAME OF TOURIST ATTRACTION: SIMUNYE ZULU LODGE

Simunye Zulu Lodge is situated on the banks of Mfulazana River, twenty kilometers off the R66 between Eshowe and Melmoth. It shares structure, form and philosophy with Shakaland. It also shares management and ownership with Shakaland. Simunye Zulu Lodge is, however, of the lower market focus compared to Shakaland.

4.1.7.2 A BRIEF HISTORY OF SIMUNYE ZULU LODGE

Simunye Zulu Lodge was established in the late 1980s and became fully functional in the early 1990s. It is a tourist attraction that seeks to promote Zulu culture by marketing it to the tourists.

4.1.7.3. INSTITUTIONAL ARRANGEMENT AT SIMUNYE ZULU LODGE

Simunye Zulu Lodge is owned and managed by the Leitch brothers. It is a private enterprise tourism venue.

4.1.7.4. ZULU CULTURAL TOURISM PRODUCTS AT SIMUNYE ZULU LODGE

Simunye Zulu Lodge offers the following Zulu Cultural products:

- (a) Zulu music and dance- wherein a group of traditional Zulu dancers sings and performs Zulu songs to the tourists, every evening at 20h00.
- (b) Art and craft- wherein the resident Zulu women crafters produce and market art, craft and bead products to tourists who visit Simunye Zulu Lodge.
- (c) Accommodation- wherein accommodation is offered in the beehive –shaped huts, resembling traditional Zulu huts.
- (d) Food- wherein Zulu food cuisines such as isitambu (samp), izindlubu, (Zulu beans), imifino (wild Zulu vegetables) and other types are cooked by Zulu women on three-legged pots and offered to the tourists.
- (e) Zulu beer- as brewed by Zulu women and offered to the tourists.
- (f) Education on traditional Zulu life- as told by tour guides to explain, as we saw under the KwaZulu Cultural Museum, the various traditional ceremonies and rites of passage among the Zulu

The Zulu cultural package mentioned above comes at a fee of R145.00 to the tourists, excluding accommodation.

PLATE 4.25

Making Zulu Beer at Simunye Zulu Lodge



Warriors guide you past towering cliffs and winding rivers into the breathtaking Mfule Valley where you will find Simunye nestling in the Zulu Heartland.

Simunye Zulu Lodge from and advertisement. Plate 4.26

PLATE



Experience vibrant Zulu dancing – join in if you wish – or else just relax as the drumbeat draws you into the pulse of Africa.



4.27

4.1.7.5 THE COMMODITIZATION OF ZULU CULTURE AT SIMUNYE ZULU LODGE

At Simunye Zulu Lodge Zulu culture is packaged and presented in the form as presented under 4.2.7.4. above.

Accommodation, which is marketed as authentic Zulu, to the extent that traditional Zulu sleeping mats are offered to those who ask for them, is also a form of commodified product.

4.1.7.6. THE ROLE OF ZULU WOMEN IN THE COMMODITIZATION OF ZULU CULTURE AT SIMUNYE ZULU LODGE

Zulu women play the following roles at Simunye Zulu Lodge.

- (a) As crafters- wherein they produce and market craft, mainly bead products to the tourist market.
- (b) As preparers of food- wherein they prepare Zulu foodstuffs for the tourists.
- (c) As brewers of traditional beer- wherein they prepare and brew traditional Zulu beer for the tourist consumption.
- (d) As singers and dancers- wherein they dance traditional Zulu dances or act as vocal back-up musicians for other dancers within the dance ensemble.
- (e) In dress and regalia- wherein they dress in traditional Zulu regalia as showpiece to the tourists.

PLATE 4.28

Traditional Zulu stick – fighting at Simunye Zulu Lodge



After a short walk to visit the village of your Zulu hosts, a hearty brunch is served next to the river.

4.1.7.7 SUMMARY AND CONCLUSION

Like in all other tourist attractions studied above, Zulu women play roles limited to manual and cultural work at Simunye Zulu Lodge. They do not play any evidently meaningful role in determining the commodification process.

4.2 SUMMARY AND CONCLUSIONS TO CHAPTER FOUR

In this chapter the present writer has outlined, through case studies, the role that Zulu women play in the commoditization of Zulu culture in seven selected Zululand tourist attractions. As shown, the case studies flow from practical field research that was carried in these tourist attractions. The writer has also examined the issues of authenticity in the presentation of Zulu culture and heritage for tourist consumption.

The written text has been ably assisted by visual photographic material, to add a further demonstrative angle.

In the presentation of the case studies, KwaBhekithunga Zulu Cultural Village, Shakaland, Emakhosini Valley, Imfolozi Game Park, Greater St. Lucia Wetlands Park and Simunye Zulu Lodge, all in Zululand, have been analysed. The choice of these tourists attraction was justified in earlier chapters. Each tourist attraction was studied under the following topics;

- (a) Its name
- (b) Its history

- (c) Its institutional arrangement
- (d) The cultural tourism and other related products it offers
- (e) The commoditization of Zulu culture as a process in the tourist attraction
- (f) The role of Zulu women in the commoditization process- mainly examining whether they have any role of authority that would make them make meaningful decisions
- (g) Conclusions that were drawn per case study.

The case studies, which have been presented, can be divided into three categories:

- (a) Those with a live cultural focus, which include KwaBhekithunga Zulu Cultural Village, Shakaland and Simunye Zulu Lodge. They market themselves aggressively as commercial theatres of Zulu culture. A wide variety of Zulu cultural products are presented live, and aggressively marketed to the tourists as authentic Zulu culture.
- (b) Those that have a strong heritage reconstruction and cultural exhibition themes. There include eMakhosini Valley where Mgungundlovu Palace has been reconstructed with Mgungundlovu Museum as the exhibition area, and KwaZulu Cultural Museum where the Ondini Palace has been reconstructed alongside Ondini Museum which emphasizes on cultural collection and exhibition, strong Zulu cultural themes of history, heritage, traditional life style archeological excavations and so on.

- (c) Those, which focus on nature and wildlife conservation. These include Imfolozi Game Park and Greater St. Lucia Wetlands Park. Here cultural commoditization which is still a new addition, occupies the peripheries of other products and themes, mainly the big five animals at Imfolozi Game Park and the ecosystems at Greater St. Lucia Wetlands Park.

It is possible that there could be other variants among the many other tourist attractions in Zululand. However, simply by glancing at central tourism information points at Uthungulu, Zululand and Mkhanyakude District Municipalities has shown that the three categories are probably standard.

Zulu women play a very limited role of cultural presentation in the commoditization of Zulu culture in the three categories cited above.

CHAPTER 5

SUMMARY, RECOMMENDATIONS AND CONCLUSIONS

5.1_INTRODUCTION

In this chapter the present writer gives a summary of some recommendations and conclusions on the issues that have been discussed in the thesis.

5.2 SUMMARY

The thesis opened, in chapter one, with an introduction, which outlines the critical issues that should be expected in the thesis. Cultural and heritage tourism are key factors underlying the contents of this thesis. In this case focus has been on Zulu cultural and heritage tourism, where in, the commoditization of Zulu culture and heritage for the tourism markets is a factor.

Focus has been on the geographical area called Zululand, which is a geographical area along the KwaZulu Natal coast, north of the uThukela River and approximately some two hundred kilometers inland. The study narrows down to the role played by rural Zulu women in the commoditization of Zulu culture in some tourist attractions in Zululand.

There was, therefore, a very clear delimitation of the study, so that any reader does not assume generality. Some key and critical terms like gender, tradition, change, commoditization read with commoditization, culture, among others were defined. Delimitation of the thesis before embarking on hypothesis was done. The chapter was concluded by stating that cultural tourism is a dynamic emerging field of practice and study, which has an influence on local cultures, one way or the other.

Chapter two I embark on outlining research methodology, in both theoretical and practical forms. Different types of research, especially applied research is explained. I analysed ethnography and its applicability in this thesis. An analysis of quantitative and qualitative research and their applicability to this thesis is done.

Literature is reviewed. This is done in both generic and specific terms, that is, as it applies generally to the issues of cultural tourism as well as in specific terms as it relates to the tourist attractions that are being studied.

There is no intention to go through the same literature review again at this juncture, save to note that generally in discussing rural tourism, the fluidity that exists between the rural and urban worlds in this regard should be taken cognizance of. A brief reference to the present writer's Masters thesis was done.

Fieldwork and experiential research were reviewed, together with their applicability to this thesis. It is clear that in conceptualizing and writing this thesis, not only the present writer's views, but also those views

and field experiences of scholars and students who have done similar work elsewhere were taken into account.

In chapter three the issues of gender, tradition and change as they impact on the observable trends in the commoditization of Zulu culture, and the resultant commodities or product were analyzed. This was compared with the review of the economic context of Zululand, especially in relation to the Spatial Development Initiative, sponsored by the national government of South Africa.

The process of commoditization of Zulu culture has its own trends, as is evident in Chapter Three of this thesis. Some selected Zulu cultural commodities found in Zululand were classified and analyzed. These include music in its various styles; dance in its various styles; poetry and praise-singing; history, wildlife, heritage, architecture and landscapes, as a genre; Indigenous Knowledge Systems; language and story-telling; crafts, fashion and dress code, food and sorghum beer as some of the key Zulu cultural and heritage commodities found in Zululand.

Visual aids in the form of photographic material were applied in order to enhance the elaboration on some of the issues.

In chapter four the role of Zulu Women in the commoditization of Zulu culture was discussed. Focus was on some selected case studies. The case studies are based on such tourist attractions as:

- I. KwaBhekithunga Zulu Cultural Village near eNkwalini, between Melmoth and Empangeni.
- II. Shakaland, on the banks of Mhlatuze River, between Melmoth and Eshowe
- III. Simunye Zulu Lodge, near Melmoth
- IV. Emakhosini Valley, Between Melmoth and Vryheid
- V. KwaZulu Cultural Museum at Ulundi
- VI. EMfolozi Game Park, near Hlabisa and Great St' Lucia Wetlands Park, near Mtubatuba.

All these tourist attractions are in Zululand. The involvement of Zulu women or their role in the commoditization Zulu culture is my case in point.

The findings are that this involvement and role varies per tourist attraction and per case studies. However, trends can be drawn. In this chapter, both the written text and photographic material to enhance the discussion were used.

In summary this thesis combines various experiences, methodologies, reviews, techniques and synthetic approaches to arrive at its findings and form of presentation.

5.3. RECOMMENDATIONS

The study of the Zulu culture and Heritage Tourism is a very important contribution towards the advancement of local people and their history, culture and heritage in the world. Zulus and the Zulu culture is an international icon. However, it is clear from the findings in this thesis that rural Zulu women are highly disadvantaged in the commoditization of their own culture.

In an economy which showcases their very being as a people Zulus and Zulu women are relegated to dancers, cooks, servers of food and drinks, brewers of traditional beer and food, as well as other minor roles which give them no powers at all to make the necessary decisions that would in form the issues of authenticity and socio-economic advancement in the commoditization of their own culture,

It is thus recommended as follows:

- 5.3.1 That programmes be introduced and sustained in Zululand, the aim of which will be to enhance the status of Zulu women in cultural tourism, through visible and active empowerment. Such programmes should be a measure of partnership between the industry and government.
- 5.3.2 That generally Zulu involvement in the commoditization in the marketing of Zululand be prioritized. From the findings in this thesis it is clear that tourism in Zululand is a white' people's enterprise. Whites, who are extremely few in numbers, are in the forefront of tourism in Zululand, marketing and promoting

Zulu culture, in perhaps a manner that attracts only certain types of tourists.

5.3.3 That Zulu Cultural and Heritage Tourism be introduced as fields of study in the Department of Isizulu NamaGugu at the University of Zululand. This would give rise to a new generation of scholars and graduates in tourism that will, at the same time, have a clear understanding of the workings of Zulu culture from an inside-academic perspective.

5.3.4. That action research be encouraged to enhance the academic programmes as per the above paragraph. Action or applied research would lead to more co-ordination in terms of balancing the product development with economic muscle.

5.3.5 That in developing their Local Economic Development (LED) strategies, local governments in Zululand rely more on the knowledge of local people than on the knowledge as presented by white consultants, who seem to be easily hired by the local governments, with promises to make quick money out of tourism which promises are seldom met. Governments which are concerned about the economic well being of the previously disadvantaged people will find it rather expedient that they put the interests of the local people first in the local tourism development.

5.4 CONCLUSIONS

The discussions in each chapter above have highlighted the fact that cultural and heritage tourism is a new field of activity that needs to be natured in policy, economic, academic and black empowerment principles.

Lastly, this thesis is by no means exhaustive. It is an introduction to a new field of study, which integrates Zulu culture and heritage with economic development. Regards should be made to ensure that Zulus are not, in the process, left out in the cold or even exploited in some conspiracy between provincial government, some local governments and some powerful industrial players in Zululand.

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