



NAMIBIA UNIVERSITY
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Department of Communication

**Trauma, Music and Resilience in *Butterfly Burning*, *Crocodile Burning*
and *Dog Eat Dog***

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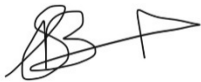
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Abstract

This study critically examines how traumatised characters in the selected novels *Butterfly Burning*, (Vera, 1998), *Crocodile Burning* (Williams, 1992), and *Dog Eat Dog* (Mlongo, 2004) have experienced resilience as a coping mechanism to deal with trauma using music as therapy on their own. Two theories; trauma and resilience were used as a way of accounting for the challenges, realities and hopes faced by the characters in the selected novels. This thesis argues that using trauma and resilience theories could provide a rich insight into the novels. African literature may genuinely represent the painful reality of life and how ordinary people resiliently tackle these obstacles by balancing these two ideas. The research found that the selected novels *Butterfly Burning*, (Vera, 1998), *Crocodile Burning* (Williams, 1992), and *Dog Eat Dog* (Mlongo, 2004) clearly capture the different forms of trauma endured by the characters. Furthermore, the research revealed the characters' resilience ability in dealing with the terrible events they encounter.

DEDICATION

This thesis is a special dedication to my beloved mother Hilya Ndapewoshali Nenghwanya, she remains my never-ending song in my heart of comfort, happiness and being. I would like to thank her for raising me into the person I have become today. She taught me to persevere and prepared me to face the challenges with faith and humility. Everything I own today is because of her. Your life was indeed a blessing to many. May you continue to rest in peaceful peace. I miss you so much. To my siblings John, Johnson, Severus, Mirjam and Lea. I think of all the things we have shared growing up and the least I can do is thank you for being such wonderful siblings to me. Thank you for the love we share. To my dearest niece Albertina Martin, she always believed in me and gives me hope and support that I need to achieve my goals in life.

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Trauma has a high human expense. Ordinarily reported reactions to horrible accidents incorporate indications of post-traumatic stress disorder (PTSD), and strength. So, a vital focal point of examination to date has been on foreseeing various directions however Trauma (Breslau, 2009; Elwood, Hahn, Olatunji, and Williams, 2009). PTSD is maybe the most generally known outcome and is a diagnosable mental problem, advocated in writing and film. An analysis of PTSD is related with critical wellbeing trouble for those influenced. For sure, the standards for determination are possibly met if the manifestations experienced because of Trauma are serious and delayed enough to meddle with an individual's social and word related working. At a populace level, strength is the most well-known reaction to the scope of unfriendly occasions that individuals experience as an outcome of war, political brutality, assault and rape, mishaps, and cataclysmic events. Undoubtedly, most of individuals that experience outrageous and troubling occasions really end up being tough to their effect (Agaibi and Wilson, 2005). Many individuals oversee outrageous and upsetting occasions in manners that show a few PTS, however these are fleeting as well as not really serious that they meddle with social or word related working. For instance, utilizing agent tests, it has been shown that while half of individuals in Northern Ireland have been presented to more than one horrible occurrence as an outcome of political viciousness Schmid and Muldoon (2015), just 1 out of 10 show side effects sufficiently extreme to warrant an analysis of PTSD (Muldoon and Downes, 2007). So even among the individuals who revealed immediate and rehashed openness to Trauma, 75% to 80% didn't have PTSD (Hirsch-Hoefler et al., 2019). Likewise, understanding the premise of mental flexibility to Trauma is similarly just about as significant as getting weakness. In rundown, mental reactions to Trauma fluctuate along a continuum of PTS, with strength toward one side of the continuum and PTSD on the other. Generally, individuals' reactions to horrendous accidents are set apart by strength. Notwithstanding, in an extent of cases, side effects experienced because of Trauma are adequately serious to meddle with an individual's social and word related working in manners that meet rules for PTSD. An analysis of PTSD is related with critical wellbeing trouble for those influenced. Thusly, ongoing

examination endeavours have to a great extent zeroed in on to recognising the individuals who are at expanded danger of PTSD in case they are presented to horrendous encounters (Bomyea, Risbrough, and Lang, 2012). In what follows, we look to show how this inconstancy in PTSD hazard and strength may be disclosed concerning the gathering-based components of Trauma—including those identifying with both force and legislative issues. This doesn't decrease the commitment of work that has investigated different elements of horrible reactions, however in any case it tries to show that social character measures are essential both to encounters of Trauma and to reactions to it—and thus that those equivalent cycles need to advise the manner in which those encounters and reactions are perceived and overseen. To put it plainly, the experience of Trauma that is because of deliberate human demonstrations, like assault, misuse, killing, or psychological oppression, prompts uplifted impression of danger that might affect on an individual's ability for and premium in drawing in with others, across family, local area, and even ethno-strict and public limits. This thus stresses the requirement for a way to deal with Trauma hazard and strength that completely draws in with its socio-political measurements Katayama, (2019)..... 63

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Each character from the selected novels studied have different relationship towards music or each character and novel have different experiences with music. The music enhances the resilience not only in the novels itself, however, also with the characters involved in the novels. Music serves as the healing tool to treat trauma which made them resilient in the novel. Music, especially singing, assists individuals with remaining strong in spite of persistent pressure and difficulty. Singing with others is significantly more beneficial. Research proposes that making music together advanced as an apparatus of social living. Gatherings and clans sang and moved to assemble unwaveringness, send crucial data, and avert foes. Scientists have found that gathering singing forms social bonds, reinforcing the associations we need for versatility. Singing might advance a feeling of joy and prosperity. Analysts found that individuals feel more good after effectively singing than they do after inactively paying attention to music or talking about good life occasions. In a moment satisfaction world where innovation reduces our training with tolerance and battle, assembling the expertise of constancy might be more essential than any time in recent memory. What is more, one spot where enthusiasm and constancy meet, where coarseness can be developed and its prizes procured, is in the review and execution of music.	98
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CHAPTER ONE

1.1 Background of Study

Trauma as a research topic cuts across various fields; history, psychology, philosophy, and the creative arts. Individuals and communities have always been captivated by human suffering, and how they understand the meaning of it pervades practically every field. Scholars of religion, science, the humanities, and the arts have contemplated and attempted to comprehend the fear, horror, or helplessness they feel when faced with the threat of harm to ourselves or others. Coulter (2010) stated that a number of journals are dedicated solely to trauma research (e.g., *The Journal of Trauma*, *The Journal of Trauma and Dissociation*, *Journal of Traumatic Stress*, *PTSD Research Quarterly*; *Trauma, Violence and Abuse* and *Traumatology*) often with the focus on the effects of trauma on individuals and which therapeutic modalities are most effective and efficient. These can range from behavioural interventions such as exposure therapy to cognitive interventions like cognitive therapy (such as reworking trauma-related assumptions or perceptions) (Foa et al 2009; Wilson et al 20 novels 01) as cited in Coulter (2010).

According to Blake and Bishops (as cited in Coulter, 2010) creative treatments such as music therapy are also addressed in the field as trauma interventions. Coulter (2010) emphasised that what has yet to be specifically studied, however, is how people who have experienced trauma heal on their own. In the absence of formal therapeutic interventions, we can possibly learn much about people's experiences of recovering from trauma. The researcher is particularly interested in how people in the selected works have used music to help them heal from trauma without the assistance of conventional music therapy. Music has been used to interlink the action in the three selected novels. This thesis therefore, analyses the three novels where music is represented and how it has been used as an element to overcome trauma.

In contemporary South African and Zimbabwean novelists such as Yvonne Vera, Niq Mlongo and Michael Williams deal with aspects of traumatic events in their countries. Although all these three novels *Butterfly Burning*, (Vera, 1998), *Crocodile Burning* (Williams, 1992), and *Dog Eat Dog* (Mlongo, 2004) deal with different themes, set within different time periods, and deal with the trauma of diverging form and shape, music is the subject that binds the novels with their characters. In reality, for the main protagonists in the novels, music is a life-saver. The selected three novels represent the ways in which music enhances healing and how it can support the characters to cope with trauma.

1.2 Introduction

This thesis discusses Trauma and Resilience as theories in which three novels *Crocodile Burning* (Williams, 1992), *Butterfly Burning* (Vera, 1998,) and *Dog Eat Dog* (Mlongo ,2004) were analysed. The impact of trauma may include rape, murder, death, torture, floods, natural and technical disasters, domestic and political violence, conflict, genocide, sexual harassment and a wide range of other related incidences may be part of life. The effects on the human mind that such experiences have are manifold and differ from one person to another. There are without a doubt, few people who might not be shocked and terrified by extremely traumatic circumstances as those described above, however, it is justifiable to assume that after a certain amount of time,

the majority of people who encounter or witness the traumatic events are able to move on with their lives. Trauma is not only caused by very traumatic situations; however, a vast number of human beings have to deal with extreme emotional circumstances many times.

According to Caruth (as cited in Kriz ,2013) trauma is best characterised as an unclaimed experience. The person undergoing trauma is apparently unscathed and only later discovers that he/she is haunted by past events. The constant repetition functions as a pathological form of remembering as trauma is said to bear witness to the atrocities that were committed in the past, however, were never really experienced in the actual moment of occurrence. Closely associated with trauma is resilience. It was used in terms of disasters, especially by the engineering community which particularly refers to physical infrastructure. Caruth (as cited in Kriz ,2013) further asserted that in the 1980s, and was related to the concept of being able to absorb and recover from a hazardous event. Resilience as phenomena is characterised by positive outcomes in spite of serious threats to adaption of development and the term is used to describe the positive tone of individual differences in people's response to stress and adversity (the ability to bounce back from adversity, frustration, and misfortune). Resilience emphasises how one can survive in the midst of adversity and the subjectivity that emanates in a people so as to surmount adversity and meet the challenges in all their enormity and excesses. In the attempt to analyse literary texts, resilience theory therefore means focusing on people's survival techniques and adaptability, their responsiveness in exploiting opportunities, and their capacity to prop up agency even in the worst of situations.

LaCapra (as cited in Kriz,2013) however, claimed that there is a way of coming to terms with the past. In order to overcome trauma, various ways to give shape to the experience, e.g., sculpting, music-making or listening to music, are possible. As trauma often results in loss of words, an explicit appellation of events is essential to the process of realising trauma in its full form.

Stiftinger, (2011) claimed that music talks to everyone and helps individuals to communicate with others. Generally, people reflect and talk via sound and song, because they feel it can improve the quality of their lives, while not using it would certainly be a clear-cut mistake. Stiftinger,

(2011) claimed that music motivates to fight injustice and to resist in general. It makes it easier to express cultural varieties and sometimes it simply helps to enjoy life. Stiftinger, (2011) further added that all these assertions are not new and may apply to everyone who loves to interact with music in one way or the other. For this reason, this thesis will examine trauma in the three selected novels and investigate the different music strategies that the characters in the novels used to become resilient. Furthermore; music is used as a tool to deal with trauma as represented in the three novels.

1.3 Statement of the Problem

Despite the importance of music in people's lives, it is given little recognition especially in our communities that do not involve therapy interventions. Music has a particular function to play in this research. Every culture on earth has some form of music, and research supports that music and speech share biological ties as well as between music and emotion (Brown et al, 2006; McMulle & Saffran, 2004) cited in Coulter (2010). Coulter (2010) further argues that many, if not therapies use this connection between language and emotion; most therapy or counselling sessions involve speaking, often speaking about emotions. Music plays an important role in helping people and communities at large to cope with trauma, whether through music therapists' involvement, group music making programs, or listening to individual music. In many cultures, music is regarded as a natural part of their daily lives. The aim and purpose of this study is to evaluate how individuals and community members in the three selected novels *Crocodile Burning* by Michael Williams, *Butterfly Burning* by Yvonne Vera and *Dog Eat Dog* by Niq Mlongo use music to overcome trauma in the form of healing on their own without other formal interventions.

1.4 Research Objectives

The main objective of this study is to examine trauma experienced by the main characters in the three novels in *Crocodile Burning*, (Williams, 1992) *Dog Eat Dog* (Mlongo, 2004) and *Butterfly Burning* (Vera, 1998). The specific objectives follow as:

- To investigate the trauma in the three novels;
- To explore how music is used as a tool to deal with trauma as represented in the three research objectives; and,
- To analyse how music enhances resilience in the three characters.

1.5 Significance of the Study

For the purpose that research adds to an individual's existing knowledge and improves their exercise, this study will assist readers and trauma patients in getting an understanding on how individuals can use music to overcome trauma without therapy interventions as identified or witnessed in the selected African novels (*Dog Eat Dog* (Mlongo, 2004), *Butterfly Burning* (Vera, 1998) and *Crocodile Burning* (Williams, 1992)). As a result, the study explored how trauma and resilience theories combined with music could be used to address the need for critical literary texts. Cloete and Mlambo (2014) asserted that it is important in literary studies to apply theories that appropriately convey the meaning of the literary work. However, traditional theories have failed in many ways to capture the essence of African Literary works which serve as a central purpose in today's society and its joys, fears and challenges. In the selected texts *Dog Eat Dog* (Mlongo, 2004), *Butterfly Burning* (Vera, 1998) and *Crocodile Burning* (Williams, 1992), the writers reflected on the hardship and trauma endured by the characters and how they have come up with music as a survival strategy that enable them to reconstruct their lives and hope for a better culture. This paper therefore, demonstrates how trauma theory and resilience theory and music in a form of healing can be applied to analyse literary texts, fictional and non-fictional as a way to explain the realities of everyday lives in Africa. The two theories are rooted in the social sciences and when used in literary studies, these literary lenses bring about some perspective to literary studies.

1.6 Definition of Technical Terms

Trauma

The term 'trauma' originates from the Greek trauma word meaning "wound". This term can be interpreted in the context of both physical and psychic wounding Levine (2005). The term trauma was used to describe physiological harm caused by accidents and conflict. In the 20th century, however, the phrase has evolved to encompass psychological pain and suffering (Micale & Lerner, 2001) cited in Coulter, (2010). For the purpose of the present study, trauma is defined involving death, witnessing events that involves death, injury serious harm or threat of death in the three selected novels.

Resilience

The term resilience is used frequently in this present research. Resilience can be defined as a dynamic process in which people show positive adaptability in the face of substantial adversity or trauma, (Coulter, 2010). According to Mlambo (2014) the term resilience, therefore, emphasises the strength that the people have, rather than their vulnerability, through the coping strategies that they exhibit.

Music

Music is "sounds temporally organised by a person for the purpose of enriching or intensifying experience through active engagement (e.g., listening, dancing, performing) with the sounds regarded primarily, or in significant measure, as sounds" Davies (2012). Music is an important construct for the present study. According to Coulter (2010), The Canadian Oxford Dictionary's first definition of music is the art of combining vocal or instrumental sounds to produce beauty of form, harmony and expression of emotion. For the purpose of the present study, music is described as intentional sounds created by people, performed by people, and consumed by people with the intention to communicate or express something, which can range from deep emotions to simple beautiful background noise, employing structured tonal systems known as scales or keys.

The present study's theoretical framework is built on the three constructs of trauma, music, and resilience. Informed by my research into the relevant literature, I have defined the definitions of these notions in a way that respects their complexity.

CHAPTER 2: LITERATURE REVIEW

2.1. Introduction

This Chapter defines what trauma is in general, how it can be applied to literature and the relevance of trauma in literature. Further the chapter discusses the relationship between music and trauma and finally a review of literature is conducted to situate the study.

2.1.1 Definition of Trauma

Swart (2009) stated that literature is saturated with definitions of trauma. Healthcare professionals have been grappling with questions of what exactly trauma constitutes. Over the years, definitions of trauma have evolved. In this study the definition will primarily focus on recent definitions.

Spiegel (as cited in Swart, 2009) defined traumatic stress as lack of control over one's body and described it as helpless. Spiegel (2008) further claimed that the mental imprint of such frightening experiences sometimes takes the form of loss of control over parts of one's mind – identity, memory, and consciousness – just as physical control is regained. Peichl (as cited in Swart, (2009) defined trauma as a toxic condition, and added that it is a mixture of intense anxiety, and an absolute helplessness and loss of control. Altun and Ozdemir (2018) stated that trauma is a repetitive, involuntary emotional distress that is experienced by people who experience genuine or intimidating death, severe injury, or sexual assault (American Psychiatric Association, APA, 2014: 146). Levine (as cited in Swart (2009), the factor that determines if an event could be classified as traumatic to the person is whether its influence remains unresolved.

According to Poschl (2011), the term 'trauma' has its origins in the Greek language and can be closely associated with 'wound'. Swart (2009) stated that the term 'trauma' can be interpreted in a context of both physical and psychic wounding. In general, trauma refers to a disorder of the mind, and most often the body, resulting from traumatic, in particular horrifying and life-threatening, experience Although the original definition of the contemporary concept of trauma varies according to context and discipline, there is a general consensus that if trauma is a wound, it is a special and very peculiar type of wound Marder, (2006). In its primary sense, the term trauma was used in the field of medicine and alluded to a "wound of the body". Not until the theories of Sigmund Freud, the term altered its meaning and from there on denoted primarily a 'wound of the mind.' However, the term trauma usually concerns both the body and the mind as it does not only affect the victim's memory and ability to remember, but also manifests itself in a number of bodily reactions. The double effect of trauma on the body as well as the mind will become clearer in the subsequent discussion of the symptoms of trauma (Poschl, 2011).

It is important to ensure clarity and that a distinction be drawn between the trauma and traumatic events. Corsini (as cited in Swartz, 2009) described trauma as a result of a painful event, while the traumatic event or experience which constitutes the injurious event itself. Corsini further asserted that the results of painful events, whether physical or mental can cause immediate damage to the body or it can be said to shock the mind. Emotional shocks that have

an enduring effect on the personality, such as rejection, divorce, combat experiences, civilian catastrophes, and racial or religious discrimination are said to be part of psychological trauma.

Swart (2009) relates the outcomes of trauma on the brain as follows: in the victim's brain, the synapses, neurons and neurochemicals have been substantially altered by the effects of a unique life event. The perceptual experience that constitutes the mind has been equally altered. In this case, trauma can be said to represent a time-based corruption of learning. He further added that the victim's brain experiencing trauma has lost its ability to distinguish the past from the present, and as a result it is unable to adapt to the future. This further immobilises the trauma victim who still remains immobilized by the thwarted freeze discharge. Procedural memory is also bombarded by environmental and internal cues that represent old, unresolved threat.

According to Marder (2006) in literary research, trauma is defined as an emotional reaction of a person to an overwhelming occurrence that disrupts previous ideas of the sense of self of an individual and the values by which society is evaluated. The term 'trauma novel' refers to a piece of fiction of an individual or cultural levels that conveys profound loss or extreme fear. The theory of literary trauma views the reactions to traumatic events as an intrinsic feature of traumatic perception and recollection, including emotional chaos and the potential separation of consciousness. The theory is that the literary scholar uses the traumatic encounter that pathologically separates personality as a metaphor to explain the degree of harm done to the cohesive sense of self of the person and the shift of consciousness induced by the experience.

Marder, (2006) further added that trauma theoreticians are interested not only in how various writers might attempt to negotiate and resolve their own personal traumas through their narratives, however, this can also be in the ways in which fictional characters' attempt to do so as well as the ways in which literary texts serve to record and pronounce cultural traumas. The term "trauma" thus refers to the sudden intrusion of a new and unexpected knowledge into someone's psyche, which is usually due to a sudden confrontation with violence or death. This traumatic event can leave the survivor emotional or intellectually divided between what he or she felt or believed in before the event and what he or she knows or believes in, which can often leave the survivor confused, frightened, and disturbed. A central claim of modern literary trauma

theory claims that trauma creates a speechless fright that divides or destroys identity. This can serve as the basis for a larger argument that suggests that identity is formed by the intergenerational transmission of trauma. Considering the multiple models of trauma and memory presented in the trauma novel draws attention to the role of place, which functions to portray trauma's outcomes through metaphoric and material means.

2.1.2 The relevance of trauma theory as a literary theory

Considering that literature has been influenced in the life of human beings. Literature has an empowered language to display the inner world of a man. There is room for memories, introspection, retrospection, foreshadow, flashback and awful remembrances that are coloured by pain, wound and trauma. According to Vickroy, (2002), the texts serve as an important role in socio-cultural and political functions. The main concept of trauma writers is that they contribute not only to make terrifying alien experiences more understandable and accessible, however, to also provide a means of testifying for the history of historically marginalised people. Trauma fiction often thematises the "denied repressed and the forgotten". It can also be said that it allows authors to experiment with self-reflexivity in ways that non-fictional trauma authors may not permit this, which enables writers to explore various perspectives.

Whitehead, (2004) claimed that literary trauma texts also have a particular effect on readers specifically in a way that they operate in an imaginary and textual field. Furthermore, it can also be said that the specific functions of trauma writing can vary from text to text depending on each text's depiction of individual's history and socio-cultural context etc. Trauma writing is a significant form of engagement with trauma that goes alongside with psychological and historical approaches as well as non-fictional trauma narratives.

In the literature world, trauma theory focuses on examining the ways in which traumatic events are processed by and through literary texts. Trauma theory attempts to understand the different ways by which traumatic events are demonstrated, processed, exposed, and repressed

throughout a variety of literary and historical texts. Trauma theorists are interested not only in how various writers might attempt to negotiate and resolve their own personal traumas through their writings, however, they are also interested in the ways in which fictional characters' attempt to do so, as well as the ways in which literary texts serve to record and pronounce cultural traumas Whitehead, (2004).

The core issues that characterise the field of trauma studies include psychological trauma, its portrayal in language, and the role of memory in defining person and cultural identities. The foundation of critique is psychoanalytic theories on trauma paired with additional theoretical framework such as post-structural, socio-cultural, and postcolonial theory, which interprets depictions of an extreme experience and its impacts on identity and memory. The concept of trauma, itself a source of criticism, is widely understood as a severely traumatic experience that deeply affects the emotional organisation of the self and the external world's perception.

According to Richter (2018) trauma studies investigate the effect of trauma by examining its psychological, rhetorical, and cultural meaning in literature and culture. Scholarship analyses the dynamic psychological and social factors that impact the self-understanding of a traumatic event and how language forms and shapes such an experience. Therefore, the formal developments of texts, both print and media, that show insights into the ways in which identity, the unconscious and memory are affected by extreme events remain a significant focus of the field.

Trauma studies were first developed in the 1990s and focused on Freudian theory to establish a trauma model that imagines a severe event that violates language boundaries and even entirely destroys meaning. This trauma paradigm suggests that pain is unrepresentable. A more pluralistic trauma model soon adopted the standard model, indicating that the perceived unspeakability of trauma is one of many reactions to an extreme occurrence rather than its defining characteristic. The idea that a traumatic experience challenges language barriers, fractures the mind, and even destroys meaning completely sets the field's initial parameters and continues to influence the critical discourse even as this notion is replaced by alternative approaches. He suggests that traumatic paranoia emerges from a repressed, earlier experience of sexual abuse in Freud's early

work. Freud and Breuer, (1895) emphasised that the initial incident was not traumatic in itself, but rather in its memory. Since the original incident continues to cause damage, it is important to consider the consequences of the past and obtain freedom from its symptom-causing grasp of the talking cure or abreaction. In the context of remembrance, it is only after a current event calls out the previously repressed event that the past event will become known. All the psychological suffering is caused by the act of remembering, however, it often attaches significance to a previously repressed memory in the unconscious. For the pathological effects that the recollection produces, this traumatic remembrance is called pathogenic reminiscences. Trauma is thus characterised in relation to the process of remembering and as an occurrence possessed within the unconscious that causes the ego or dissociation.

Freud remains ambivalent about the mechanisms of recalling and questions if experiences leave permanent traces or archives in the mind, arguing that the patient achieves a better understanding of the past through abreaction and the talking cure Freud (1955).

Traumatic memory is abnormal and lacks the requisite narrative to incorporate it into the psyche. The emphasis on narrative retrieval for normal memory integration.

2.2 Trauma and Music

Over the past 10 years, music therapy has come to light as a creative form of art that has been used to address stress and used as a coping mechanism with survivors of trauma. Davis (2010) cited in Garrido et al, (2015 indicated that in a case study of 8-11-year-old children who had survived a tornado in the Southern Eastern United States used music to assist the children in expressing feelings and to help them make the transition back to school. The children had created a musical composition based on their feelings about the tornado which enabled them to acknowledge and process their emotions in a healthy and healing way. It has been concluded that musical experiences were reported to have helped people to “hear one another”, bond with others who are also experiencing loss, and regain their confidence. Garrido et al, (2015) stated that survivors of violence have also benefited from participation in music therapy programmes.

They have indicated that in one of the projects while working with trauma survivors of the September 11 attacks on the World Trade Centre in New York, it has been reported that 33 music therapists had provided over 7000 programmes to children, adults and families. The programmes were designed to reduce stress, improve coping, and process the trauma associated with the crisis by drawing on a range of techniques that included musical improvisation, singing, sharing stories, and relaxing with music. Various researchers have argued that the benefit of musical activities include: mood improvement, self-expression, catharsis, facilitating grieving, relaxation, reflection, socialization, building community, stress reduction and many more.

Coulter (2001) claims that every culture on Earth has music of some sort, and researchers have supported certain biological ties between music and speech (Brown, Martinez & Parsons, 2006; McMullen & Saffran, 2004) cited in Coulter (2001) as well as between music and emotion (Bensimon et al., 2008; Crowe, 2004; Peretz, 2001; Sloboda & Juslin, 2001) cited in Coulter (2001). Many therapies use the connection between language and emotion; most therapy or counselling sessions involves speaking, often speaking about emotions. Given that music and language are connected; we can then say that music is claimed to be a language. Stiftinger (2011) claimed that music is symbolic form of expression is of immense value to trauma patients, because in most cases a symbol means more than words and leaves room for interpretation. In addition, traumatic memories are no ordinary memories; they are not treated like commonly processed items by the mind. In actual fact, they are often dissociated, accordingly other modes of expression have to be applied in order to successfully leave them behind. As a result, music may serve as a more appropriate tool for communicating trauma than words at a certain stage of one's trauma. In other words, what cannot be expressed through words appropriately, should be communicated via music.

Garrido et al, (2015) noted that trauma often goes along with a feeling of helplessness caused by victimisation. In particular, this loss of control has negative effects on the human mind. Here, music comes into play, as the creative act can give traumatised persons the feeling of regaining control over the world inside and around them. Without a doubt, it is music through which trauma patients can express what bothers them every single day. It is justifiable to say that traumatised persons, who struggle with extreme and often unspeakable memories, turn to music

in order to express what they endure symbolically or ironically. At the same time, it is of utmost importance to realise that music also affects humans in a direct way. Music simply has direct access to and from our emotional life, which consequently means that music can have considerable effects on the emotional household of the traumatised, especially when they long for any possibility to escape their haunting memories.

Music is a prominent form of art that supports healing and also preservation of identity and self, which is often disrupted by trauma. Among other arts, music is the most significant expressionistic tool, because life is pulse and music is pulse, eventually it can be argued that one influences the other. One of the reasons why people turn to music when they are miserable is the fact that it aids solace and a feeling of consolation. It can even be argued that listening to or creating music has effects that can be compared to the positive emotions caused by an embracement. Relationships to other human beings are of vital importance in terms of bodily and mental health, respectively music must also have 'life-saving' effects on people Akemart (2009). The overall reason why music actually can heal humans is that emotions and music are connected to each other. Similar to the way of life, with all its 'ups', 'downs', and 'in-betweens', a musical composition is capable of imitating these changes of mood. The musical terms of tension and resolution strongly correlate with the feelings of sadness and happiness.

2.3 The significance of Music and Song in South Africa and Africa in general

According to Stiftinger, (2011) music has been used for many years to socially mobilise for a particular cause. In ancient West African culture, the griot was a musician, a historian and archivist. The griot used their music to convey messages from state authorities to the people etc. Music in Africa is central to the people of Africa. In Africa music, song and dance are used to celebrate weddings, accomplishments as well as funerals and struggles. Music in Africa is said to bring together politics and culture and remains one of the most powerful communication tool. In many African societies, music occupies a much more important position. According to Nyoie-Mugo (2010) music is said to infuse the activities of the African society from the cradle to the

grave. Music in African societies also brings together both culture and politics and therefore becomes one of the most significant means of communication that contributes to the maintenance and persistence of the political system of which it is a part. Furthermore, African musician writes and performs their songs concentrating on political issues affecting the society and that provides a means of accountability for the rulers.

During pre-colonial in Africa, the production of music performance was strongly tied to the day to day running of society ranging from birth, through life and death. "Music was integrated into the process of community living, in people's personal lives, in social organisation, in work or economic life, religion, celebration, political life and liberty." In Zimbabwe (Shona society), music performance was used in the war to instil determination, inspiration and bring hope amongst fighters and everyone who participated. Music during the war times was used as a means to reinforce the values of human dignity and "the vitality of oral culture rooted in local heritage." In Zimbabwe, the government at the time did not promote their musicians abroad, it however, utilised the music as a political tool and a means to solidify African values in society. Basically, the government did not only realise the role of musicians, however, they also realised that the power of their music to educate the people on values of society, most specifically human dignity. Consequently, it can be viewed that musicians were historically involved in educating people about important values such as freedom, human dignity and national unity; this includes values that are essential to human rights (Nyoie-Mugo (2010)).

Nyoie-Mugo (2010) further stated that the South African history is one familiar to most. To the detriment and ruin of the latter, the apartheid system shattered a nation and separated it into the ruling race and the ruled race. Apartheid was organised as a means to provide each race with their own territory and governance apart from the controlling racial elite. The reason behind apartheid begun as a protection mechanism for the preservation of the Afrikaans culture, however, the end results was far from this primary goal. The black South Africans in South Africa inevitably lost all their basic human rights and voice in the running of the country. Suffering under constant violence brought by the need to silence any resistance. The resistance movement against the apartheid regime referred to the musical repertoire that had been established, which

had shaped the people of South Africa and helped bring down a destructive regime. The songs were utilised to energise the people and promote a sense of togetherness, brotherhood, pride and national unity towards a common goal: freedom.

Greer (2006) asserted that music in South Africa has a rich heritage that has been well researched by scholars like John Miller and John Blacking. These researchers have helped the western world understand the traditions of South African Music that have been cultivated through many centuries. The South African music has maintained its traditions over a long period of time, it is in no way primitive or stagnant. In traditional societies of South Africa, long before the white men came from across the seas and disturbed every known aspect of culture, music was a way of life: a way of life in that it informed a people's culture and was, for Africans, what schools and educational institutions are to Western society today Ngema & Ndlovu (as cited in Stiftinger ,2011).

Music and song have been and are omnipresent in South African society. Stiftinger (2011) added that despite the governmental pressure South Africans continue to make music, sing and dance. Still, children sing on their long journeys from the townships to school, workers sing on their crowded buses to work and whole communities meet to sing together about poverty, injustice and trauma. During political oppression black South Africans' only chance to express political and social dissatisfaction, their hopes and wishes for the future and their feelings of helplessness and powerlessness is song and music. In order to defy threats to identity, culture and self, music is their only rather benign way to escape and refute a despicable system. There is no doubt that music is of fundamental significance to South Africans, especially with regards to the encounter of traumatic experience. This must be accepted and realised to fully comprehend the roles that music plays in South African culture and the South African novel.

Song is a form of communication that only works in conjunction with music. It helps to express trauma, but at the same time it serves a variety of other purposes. Singing and making music in South Africa is more than just lyrics, tones and rhythm. It cannot be denied that it stands for something more than that. All South African troubles are dealt with in songs. Indeed, singing is a fundamental part of life Kivnick (1990). Stiftinger (2011) further added that singing is the people's

second language in South Africa; its function can be compared to the use of language in Western societies. It is a further way of communication that can hardly be understood by cultures that do not use song in a similar way. Accordingly, neither South Africans nor the contemporary South African novel can be fully understood without understanding and valuing the indispensability of song. Moreover, song is used to protest. As for example; the white superiority takes away most of the land of black South Africans and marginalizes them during apartheid and the colonial era, musical ways of protest are developed. Music and its societal role in South Africa is fundamental to a number of South African novels, which regularly touch upon trauma and music.

Sifiso Ntuli, an activist and music producer in South Africa stated in the movie "Amandla!" that "if you give people a long political speech they would still not understand". But I tell you, when you finish that song, they will say, I know where you guys are coming from, "Death unto apartheid." Various techniques were used during the conflict; such as undercover publications and radio stations, however, the songs had the biggest influence. Music was used as a tool to communicate to the oppressed, oppressor and the international community (Nyoie-Mugo 2010).

2.4. The significance of Kwaito Music in Dog Eat Dog by Niq Mlongo

The novel was set during the societal importance of kwaito in South Africa and it is not a surprise that the protagonist of the novel, Dingz is a huge fan of this particular type of music. The novel proves that kwaito is the party music for its generation. Kwaito music in the novel turns away the political surface on a surface level. It does so to celebrate all the new possibilities that arises for the young generation. It also relates to the political change in the country and above that avoids to deal with the fact that there is still a lot of work to do until the lives of many can actually improve. kwaito's main purpose in Dog Eat Dog Mlongo (2004), is to help people believe in change and to motivate them to do their best to fight trauma and to escape it.

Swartz, (2003) Kwaito music developed in the late 1990s in Johannesburg. It is a uniquely South African music that can be described as a mixture of disco, hip-hop, R&B, traditional African percussion, and a special African feeling for rhythm. He further stated that no one is quite sure

of the origins of the word kwaito. Some say it means “cool” or “angry” from the Afrikaans *kwaai*, or that it is named after a legendary Soweto gang of the fifties – the *Amakwaitos*.

South African kwaito started off as an experiment with sounds; it was recorded in small makeshift studios, put on tape (cassettes) and distributed informally through street and boot sales by young black males. It grew to be a popular form of music amongst the newly emancipated black youth. When kwaito started, around 1993, record companies, television and radio stations alike showed no interest in it; it was only available on the streets or ‘underground.’ This situation encouraged the then youngsters Arthur Mafokate, Mdu Masilela and Oscar Mdlongwa to devise their own means of recording and distributing their music; this led to the formation of successful independent recording companies like 999 Music and Kalawa Jazzmee Peterson (as cited in Vilakazi ,2012). Kwaito was popular; it provided a platform for the newly emancipated black youth to perform, to speak, to be seen and heard. At the height of its popularity in the nineties, kwaito was the biggest and most significant phenomenon to hit and emerge from South Africa’s post-apartheid black youth.

Stiftinger (2011) asserted that in South African history, kwaito music can be seen as the expression of the hope for and the celebration of freedom. Kwaito is music for dancing that on the one hand relies on computer-based sounds and pure human vocals. Interestingly enough, kwaito gains in popularity almost parallel to the slow process of democratisation in South Africa between the early 1990s and 1994. It can be said that kwaito is the musical reaction of young South Africans to the abolishment of apartheid and respectively the abolishment of institutionally caused trauma. Consequently, it cannot be denied that kwaito is a politically significant form of music in South Africa that also relates to trauma. On a surface level kwaito may appear to be a simple-minded form of celebration music that deals with the long-forgotten freedom of black people in South Africa. Still, it cannot be denied that exactly this is a political act too. Additionally, listening to or producing kwaito is also a method to overcome the traumas of the past; a way to celebrate the beauties of the new South Africa.

Kwaito is the most popular form of music in the 1990s in South Africa because it refuses to use English lyrics for the most part. In fact, one can listen to chants in isiZulu or isiXhosa, but the language of the coloniser is usually avoided when Kwaito starts to sell. Without a doubt, this is a sign of political protest and resistance by which young black South Africans make clear which languages really honour their culture. Kwaito tries to highlight what the linguistic and therefore also cultural roots of the country are, while exactly this makes the white population feel uncomfortable, out of place and – ironically, second-rate citizens” Swartz (2003). To be more precise, kwaito can also be seen as a form of cultural exclusion. Later, when this strong linguistic exclusion diminishes in importance and economic aspirations become stronger motives, English lyrics are used by nearly every kwaito band simply to sell more records and speak to a larger audience. Nevertheless, it should be noted that the initial concept of kwaito partly aims at a marginalization of white South Africans.

It can be concluded that kwaito was about black youth having fun, however, it was also about them expressing their views and reactions to their surroundings. Despite the rapid and drastic political changes, apartheid left a legacy of inequality and widespread poverty among the black population, which had profound impact on the black youth of South Africa (Cohen 2008; Zegeye 2008) cited in Vilakazi (2012).

2.5 Post-Apartheid South Africa

According to Rafapa (2014), In terms of black South African literature worth mentioning, there is uncertain continuity. For black South African literature, after periods earlier than the post-apartheid era that started in 1994 when South Africa gained democratic government, the surface level of various degrees of adherence to post-modernist and post-national liminal spaces continues to demonstrate. Contributions to a rich literary tradition which includes authors like Nadine Gordimer, Alan Paton, and J. M. Coetzee and Niq Mlongo. The South African literary canons have primarily focused on the apartheid experienced. *Dog Eat Dog* (Mlongo, 2004) is a contemporary South African fiction which focuses on post-apartheid experience from a variety

of perspectives. Most critics that have written about the novel focused on post-apartheid literature.

Dog Eat Dog (Mlongo, 2004) reveals intriguing evidence of what may appear as a degree of lightening of black traditional cultural identity. By black traditional cultural identity, it is said to be the kind of group identity that the black residents of post-apartheid Soweto portrayed in Mlongo's novel are expected to have brought along as they migrated from their rural to urban homes they now live in. Within this paradigm originating from English fiction discourses written by black South African authors, rural environments are known as richer repositories and more competent traditional culture conservators, whereas urban settlements such as Soweto are spaces where the culture of the community has been shaken and disrupted.

The author exudes a nuanced stance aligning in profound ways to the South African black writing tradition. When the main character Dingz reminisces about the new holiday name for Dingaan's Day in post-apartheid South Africa, there is significantly paradoxical conflict when Dworkin cautions Dingz against calling King Dingaan "the troublesome kaffir king" (214). Dworkin critically blames Dingz's shallow mindedness on "the power of the liberal education," which has "poisoned" the latter's mind and made him "use the language of the exploiters" and call the African king "such a derogatory name" (214). It is in African cosmology that natural order means being in balance with the universe that consists of the traditional leader's holy figure, among others. According to such spirituality, if the hierarchical order was to be thrown off balance, including respect for conventional government, unprecedented damnation would befall human beings Rafapa (2014).

According to Nuttall (2009) black post-apartheid youth represented in this novel by Dingz, group traditional thinking is to be handy merely for streetwise survival in the dog-eat-dog world of 'post-national' Soweto. For black South African English literature, it is important to recognise here that post-nationalism can refer to a supposed situation in which urbanized blacks have weakened in their sticking to conventional thought and culture that historically characterized them as a

black country. When a false death certificate is organised between Dunga and Dingz in order for the dean to be duped to defer exams in Dingz's favour, collective traditional thinking is useful only in order to "complicate everything with tradition" so that "if the dean refused, "the ring of black youth" would accuse him of something to do with race discrimination" (197-98). Dingz, taking advantage of the post-apartheid public space being amenable to this, feigns disappointment at the white Wits dean's "arrogance about black people," threatens to contact the SRC to give the dean "some lessons" about post-apartheid South African populace's "diverse cultures," because as far as Dingz is concerned the rules the dean keeps invoking in denying the former an aerostat must "take cognisance of the cultural diversity" of the new South Africa (210-11).

Rafapa (2014) claimed that the protagonist Dingz is undeniably one of the black South Africans closer to some sort of acculturation appropriate for post-apartheid South Africa's 'post-national' public space, in which cultural diversity ideas that claim the common cultural identity of blacks are on slippery ground. In keeping with the satiric debunking by the writer of a masqueraded cultural identity meant to cheat one's way through, even apparent embracing of culture by the other youths characterised in *Dog Eat Dog* (Mlongo,2004) remains a highlighting more of an underlying collective cultural consciousness among blacks that is threatened in the concrete conditions of the supposedly 'post-national' space portrayed in the novel. Similarly, to the generally pessimistic tone of Can Themba's fiction of the 1950s regarding the survival of black traditional ways in the urban environment, Mhlongo's in the post-apartheid public space defined by critics such as De Kock as transnational, the debate weighs more towards a perception of the erosion of black cultural identities.

In a sense, Dingz and his friends' references to traditional black culture, racism and other group notions within post-apartheid South African public space can be seen as a way in which the de-identifying individual reinforces its ever-becoming state of de-identification by throwing into relief the dividing line self-outside. Dingz's is "a much cleverer way" of using "symbolic and allegorical images" for "relating to the outside" rather than aligning it with a resilient black

cultural identity, in accordance with the way Patricia Pisters (185) would place it inside the post-colonial framework.

The contemporary South African novelist explicitly displays a constant empathy for their history, the painful consequences of colonisation, and the stigma that the Apartheid regime still maintains. In reality, the South African literary scene abounds with novels about traumatized people who are looking for resolution, who are trying to put their past behind, however, are continually re-visited by their past in the form of flashbacks (Ndjovane, 2014). According to Gantt (1986) many South African authors, mostly all black and 'coloured' South African writers) are concerned with battling apartheid, showing how monstrous apartheid is, showing how it dehumanises everyone, "Black South African literature was a literature of protest" because of apartheid. The unjust system imposed the need to report what was happening around them on black South African authors and to use their writings as an instrument against injustice.

Fanon, (1963) argued that for colonised intellectuals, it builds a progression, writing as he addresses the process of decolonisation into statehood. He suggested that in the literary tradition of the imperial country, the colonised first write because of the repression of the past history of the natives. In the second phase, in contrast to the common history of their society, the colonised scholar discovers their identity, and in the final phase, the colonised scholar tries to strike back against the coloniser, creating literature that reflects the realities of being colonised. The legacy of South African protest literature argues that the final stage reserved for black South Africans. Historical analysis on black South African literature written in English by South African literary critic Barnett (1983) indicates that it reflects the path Fanon set out. The comprehensive study by Barnett explores how Black South African writing has changed from religious or Christian missionary writing to literature on historical incidents to the literature of protest that South Africa is known for today.

Even though many scholars find the protest literature tradition to be a problem other academics feel differently. Literary critic and writer Nazareth (as cited in Gantt ,1986) believed that it has been the norm to say that South African writing is obsessed with Apartheid, however, he thinks

it is appropriate with apartheid being a part among all life in South Africa. He cautioned that this emphasis ought to be a short-lived one. Other scholars also feel positively about the protest literature of black South African writers and argued that as long as "the struggle" is in South Africa, the writers will always be protesting through their writings. South African literary critic Trump's (1991) study argued that black South African protest writing reflects the black community's values and resilience, and that it has always gestured toward socialism.

2.6 Music in Crocodile Burning

The music in *Crocodile Burning* (Williams, 1992) is about life in South Africa for the marginalised ethnic groups. The musical play depicted in *Crocodile Burning* (Williams, 1992) is derived from the deepest reaches of Africa which represents the life of Africans under the Apartheid regime. The production focused on what life is like for youngsters in South Africa. The Musical cast is called *ISEzela*.

The different themes of the show include violence, brutality, gangsterism and fear. There are scenes where the police drive fear into the character's hearts by attacking them at school. The production exhibits convincing realism. The musical production relies on reflecting what is actually happening, not what they want to do.

2.7 Childhood and Youth in African Literature

Bentley & Midgley (2000) said that much in South Africa has changed since Nelson Mandela was released from prison in 1992, including the settings, characters, storylines, themes, writers, perceptions, and tones of young adult novels. The novels both illustrate the changes and provide advice on how young people in the new rainbow society should live. Political realities have always been a strong component of South Africa's coming of age, and the period of innocence has been short because of the colonial past of apartheid in South Africa. *Crocodile Burning* (Williams, 1992)

is one of the childhood narratives written during South African post-apartheid era which depicts how the end of apartheid affected the adolescents.

Although American problem novels may deal with divorce, sexual identity, gangs, and drugs, in South Africa, national problems have eclipsed the more personal. When the apartheid laws were passed in 1948, freedoms for blacks and coloureds (the term for people of mixed race) were sharply curtailed. A Defiance Campaign began in 1952. In the Sharpeville Massacre of 1960, 67 men, women, and children were killed by police. Under a policy of relocating blacks in designated "homelands," more than 3.5 million were forcibly removed from urban neighbourhoods and relocated. Bantu Education, an attempt to keep African people less educated, forced teachers to make political decisions about their jobs. It had political implications for even going to classes. Fifteen thousand school children demonstrated against the use of the Afrikaans language in their schools in Soweto in 1976; hundreds were killed by police in the protests that ravaged the country in the following months Bentley & Midgley (2000).

According to Patterson (2017) in African literature, the subject of childhood came to prominence after the publication of Camara Laye's novel *The African Child* in 1953 (Okolie 29-30, Oyegoke 102). The pervasiveness of this trope has gradually increased in subsequent years, as a mere glance at the titles of contemporary African literary texts clearly demonstrates: *Yoruba Girl Dancing* by Simi Bedford (1994), *The Slave Girl* by Buchi Emecheta (1995), *Boy* by Lindsey Collen (2005), *The Icarus Girl* by Helen Oyeyemi (2005), *Burma Boy* by Biyi Bandele-Thomas (2007), *The Boy Next Door* by Irene Sabatini (2009), *Black Mamba Boy* by Nadifa Mohamed (2010), *Kid Moses* by Mark R. Thornton (2011). Scholarly interest in the representation of childhood in African literature has correspondingly burgeoned over the past few decades, as demonstrated in recent work by Robert Muponde (*Zimbabwean childhood*), Christopher Ouma (*Nigerian childhood*), Edgar Nabutanyi, Jack Kearney, and Richard Priebe (*African childhood*). In particular, however, in terms of South African literature, portrayals of childhood and youth have only been analysed in a piecemeal manner, leaving an area of study that has not yet been comprehensively and thoroughly mapped out and surveyed by scholars.

South Africans faced national life with less separation with the end of apartheid, a national life that would recognise the reality of being here. For a rainbow nation that would emerge from the years of separation and racial oppression, they were wildly hopeful of a new beginning. South Africans faced national life of less separation with the end of apartheid, a national life that would recognise the reality of living here. For a rainbow country that would rise from the years of separation and ethnic inequality, they were wildly hopeful of a new beginning. The election of Mandela in 1994 was anticipated by political violence between the National African Congress (ANC) and Inkatha and with fears of widespread civil disorder by whites, but when he was elected, much of the country felt liberated. This remarkable transition has grabbed writers' imaginations, according to Jakes Gerwel. The 1994 elections marked "the crossing of a divide which had liberating effects far beyond the obviously political, he wrote in a foreword to *Crossing Over* (1995), a collection of short stories. He listed some of these effects as an awareness of others, a loosening of fear and suspicion, and "the freedom of the personal from the political overbearing supremacy.

Although the majority of young adults were black when they were involved in politics in the 1970s, 80s and 90s, the majority of young adult fiction authors were white. In the novels, thus, a typical point of view is inside the mind of the white character, either first-person or limitedly omniscient. However, there are white characters that struggle with problems that would not have troubled them much earlier. Luther (1963) observed that one of white people's luxuries was their freedom to turn their backs on politics while hanging on to their dominance at the same time. Jenni Milward, a South African librarian, also believes that white teens are not involved in activism or actual issues. They like to read romance and horror. In South Africa in the 1990s, however, white teenagers no longer have the luxury of ignoring racial issues Bentley & Midgley (2000).

Bentley & Midgley (2000) furthermore stated that several of the white writers started to incorporate a broader range of characters as awareness grew in the 1980s of voices rarely heard

in the literature. As characters, they crossed ethnic and cultural boundaries and attempted, mostly using black characters, to take readers with them. Beverly Naidoo was one of the first white authors to write about the effects of apartheid. The post-1994 novels in South Africa were less optimistic than early 1990s novels. This change in tone from the high expectations of a honeymoon to the soberer, however, still optimistic realities of a good marriage can be seen in Michael Williams's books. In *Crocodile Burning* (Williams, 1992), everything turns out well: Seraki finds his assertive, creative self and makes money, too; his father finds a job; his mother becomes self-employed rather than working for whites; his brother is released from prison. The promises of the new South Africa are met as soon as Mandela is released. The protagonist says as his musical becomes a hit on Broadway. People are fighting the evils that surround them, trying to build something beautiful, something unique.

By contrast Michael William's novel, *Who Killed Jimmy Valentine?* (1996) is much darker. A compassionate white police detective attempting to solve a mystery is the protagonist. He is just trying to find out what went wrong with two men, one black, the other coloured, whose expectations were so strong for economic progress and for their murdered sons. The new South Africa still holds promise, however, it turns out to be a long-term process, not a rapid transition, to find individual balance and societal balance. Balance does not come through abandoning one's own ethnic identity, but through broadening one's perception of the other.

Although writers no longer embrace the world of the white child as the rule, the books are not yet a rainbow of authors and characters sensitively created. What is [still] not being written about is what it is like to be 'me' in an ordinary black environment," says Karen Press of Heinemann Centaur, publishers of a teenage novel series (Garson 1995). Only a couple of South African black writers of adult fiction have also written for young people, including Mphahlele with *Father Come Home* and Zakes Mda, writing for the educational market. Dianne Case was one of the first coloured writers of young adult fiction, writing *Love, David* (1986) and *92 Queens Road* (1991) about her own neighbourhood in Cape Town. In recent years, some publishers have made strong efforts to find, encourage, and publish young adult books by writers of colour. Some of the results

have been formulaic and overly sensational but should improve as writers gain hold in an English language that is often their third or fourth acquired. In the meantime, white writers have, at least, given white children a sympathetic insight into black lives (Jenkins 48). Understanding of reasons for economic differences and even for abusive behaviour (unemployment and powerlessness) have been attempted.

In South African youth novels, politics and race relations are still prevalent, but the sensitive exploration of politics brings a depth to these novels that problem novels did not have. Unlike the West Side Story teenagers who are trying to run away to find a place for us, South African youth belong not to their own country, however, to a nation that is trying to remake the entire place. If writers have value in sorting out momentous human changes, their value is intensified in young adult fiction.

2.8 Music in *Butterfly Burning*

Butterfly Burning (Vera, 1998) is a drama that deals with life, death, joy, despair and poverty. The book opens with a rundown of how people survive and it concludes with death. Vera reveals life and death in between as this is part of an inevitable phase faced by the protagonists in her book. She explains the whole circle from birth to death and the meaning of the land where people are going to eventually rest.

In *Butterfly Burning* (Vera, 1998), kwela music is described as a counter-experience toward the struggles and traumas of past and present reality. The novel offers up a vivid picture of the life of the indigenous people in Bulawayo city during colonial times in the 1940s. Against the demons of the past and present, the tribal people invoke the spirit of kwela. Music opens up sealed doors in the soul and it rips down the veil from dark shadows of torturing memories hiding there. According to Borg (2015) kwela music is a marked medium of catharsis. Music is produced on hand-made instruments by adults. It soothes the recalcitrant muscles into controlled labour, and

then, like a new construction, creates an intricate piece of work. It's time for fun, and music fools the same muscles into the dance's intricate motions, abandoning all restraint and embracing liberation to the fullest. offering relief, joy, freedom and recreation.

The novel is about search for catharsis, for the triumph of healing and beauty over wounds and chaos. The novel breaks the silence imposed on people in Zimbabwe by colonialism. It gives the silent pain of the living a voice and weeps for the dead who have given their lives to resist oppression. At the same time, the novel gives voice to satisfaction and celebration in which people have survived and defied their oppressive living conditions Borg (2005). *Butterfly Burning* (Vera, 1998) is closely connected to colonialism and historical reality. However, it surpasses these boundaries through its protagonist, a young African woman, Phephelaphi.

According to Shahzad,(2018) scholars and critics interested in the study of tragedy have always been attracted to the concept of 'Catharsis'. Indeed, Catharsis is one of the most celebrated terms in the field of literary criticism. Although this word occurs only once in the Poetics of Aristotle and without any clear meaning or clarification, it is still one of the most common and sought-after terms among scholars. Critics also tried to explain this concept on the grounds of recognising its use in Aristotle's Poetics and his other books, such as Politics and Ethics. Borg (2005), asserts that catharsis is a literary term introduced by Aristoteles in his Poetica, a work formulating his concept on tragedy as a dramatic genre. Here, through the sympathy and terror that the tragic heroes invoke through their fate, Aristotle describes catharsis as a cleansing of effects. Different critics also viewed the initial principle of Aristotle related to drama and applied it to other literary styles concerned with tragedy. Catharsis has been described as relief from destructive emotions by appreciating an artistic experience in order to sum up these meanings. In evoking catharsis, the concept emphasises the role of creative instruments. It is proposed that the meaning of consolation issues from the imaginative literary depiction of tragedy or is the merit of it.

Borg, (2015) further claimed that the concept of catharsis was also established and used in psychoanalysis. Freud links catharsis to trauma, a psychic wound brought on by traumatic events, in a thesis entitled *Studies on Hysteria*. Located in the unconscious, an area unknown to the patient's will, this wound allows the traumatised to have multiple illnesses and emotional distress. According to Freud, language is a way of repairing the wound; more importantly, translating negative memories into words has a relief effect. Freud termed catharsis the method of relieving emotional confusion and pain by linguistic verbalisation. Freud has made findings as a part of his studies on the challenges of approaching extreme stressful events. Deep wounds tend to bereave people of words, he therefore stated that no relief or curing is possible for the severely traumatised.

2.8.1 Embodied Colonialism

Butterfly Burning (Vera, 1998) opens with a long chapter showing black labourers engaged in day-long labour, chopping the tall Southern African grass with sickles to clear space for the roads and buildings of the settlers, while later chapters portray the chief male protagonist Fumbatha at work (as he has been for two decades) in the construction industry. The black subject thus literally co-constructs urban modernity in the colony. However, Fumbatha and Phephelaphi as well as other even larger township families remain in one-roomed asbestos shacks with dirt floors, subject to colonial oversight and police assistance, after almost twenty years of this work. Native Rhodesians return from Britain's presence as troops in World War II to learn that black Bulawayos are still barred by law from walking on the pavements of the city streets Gagliano (2009).

Dussel (1995, p. 117) cited in Burton & Osorio (2011) concedes that “in its rational nucleus modernity entails the emancipation of humanity from cultural immaturity”. Ideologically, however, the dominant European view of modernisation validated the sacrifice and exploitation

of the colonised while insisting that such subjugation was “the necessary price of modernization” (Dussel, 1995, p. 117) cited in Burton & Osorio (2011). His reference to colonised men and women being exploited and immolated calls to mind the scene of nameless men pulverised by an explosion at an oil refinery early in *Butterfly Burning* (Vera, 1998) as it does Fumbatha’s toil and Phephelaphi’s flaming demise. Entering the colony, the Europeans force African subjects down into primitivity as they raise themselves up into modernity. By making Fumbatha exactly as old (at fifty years) as the city he has helped to construct and also emphasising that he is born in the same year (1896) in which his father and sixteen other men were hanged outside Makokoba township as a final demonstration of the culpable futility of resisting colonial incursion, Vera locates her male protagonist historically as a figure embodying early African modernity under colonialism – urban, but peripheral; constructively participant in the modernisation process in his society, but a disregarded contributor, meagrely rewarded. Vera completes and complements the genealogy of early African modernity by writing history - yes, the genealogy of modernity. Other than that, she corrects the genealogy of modernity itself, as both the modern records of the colonized people correspond with those of Europeans and co-constitute them

2.8.2 Feminine Perspective

According to Chetnani & Verma (2020) Yvonne Vera has been one of the esteemed voices in the African literature who brought her characters to speak for themselves and for righteousness. In *Butterfly Burning* Vera brings these women at the center. It has been seen for years that women have still been disadvantaged. Being an autonomous woman, Vera had a distinct opinion of these African women. She wanted these people, much like her, to be strong and independent. In the book, the same is conveyed. At different times, the book discusses the feminine perspective. The first question that Vera presents is being autonomous. It is obvious in the novel that different female characters who aspire to be autonomous are different. The protagonist, Phephelaphi, was still looking for a job. She is moving to the city to fulfil this wish. She fell in love with a guy there. She should have lived willingly with him sacrificing her career.

The desire to be independent was deeply strong in them that they were ready to sacrifice anything for this. Phephelaphi was deprived of her mother's love due to this desire. In future she herself opted for self-abortion, as the desire to be free was more important for her. In African culture motherhood is cherished. This is the second issue raised by Vera. The women characters in her novels are so ambitious that they are ready to sacrifice the beautiful feeling of motherhood. Motherhood, a feeling which makes a woman complete, but these African women are ready to sacrifice this beautiful desire just to be free and independent. It is not that these women characters don't value it, but they are forced to take such a hard decision in life. Life has given them so many complexities that they are left with no choice. If Phephelaphi would have accepted her pregnancy, she had to sacrifice her career. And it was not just about career, but throughout her life she had to depend on others for her living. For a single woman this situation is very complicated. She is compelled to opt for a career. Secondly Africa has no place for a single mother. So, these women opt for career rather than motherhood Chetnani & Verma (2020).

2.8.3 Identity Crises

Lunga (2007) asserted that African women have always been active participants but they were never appreciated for this. In *Butterfly Burning* (Vera, 1998) women characters struggle hard to create an individual identity for themselves. It is one of the important perspectives. These African women were not fighting for equality but they were focusing on creating their own identity. Nowhere it is seen that these women characters compare their position with that of men, however, they do struggle to create their own identity. They lacked all sorts of support. They were all alone in this struggle. In fact, they even lacked support of their fellow women. It is seen that in the novel the protagonist is not only ditched by her lover but her friend also ditched her. Even their desire to be free and independent was never appreciated or supported by these men. Fumbatha never supported her dreams. His love was always conditional. Thus, all this added to their hardships.

Being a woman is not easy. She is being judged on different parameters. One such parameter is related to beauty. Beauty is one of the important aspects of feminine perspective on the basis of which a woman is judged. It is important for a woman to look good. And this beauty is connected with the external beauty, especially the skin. White skin was preferred. When these women moved to towns, this was another challenge they had to face. To be presentable and to stand in the competitive world, these women had to go through a painful process in order to lighten their skin tone. Ambi culture was very common in town. In this case being women, these women were forced to be a part of this Ambi culture Lunga (2007).

2.8.4 Women considered as objects

Gaidzanwa (1985) stated that women were just used and not valued for what they are or what they wanted to be. Men always considered these women as an object to be used. If it was of no use they were rejected. Phephelaphi lost her life due to this. She failed to accept the rejection. These women lacked support in their life. Men's support was always conditional for them. This added to their miseries in life. Phephelaphi's mother also lost her life due to this. It is sad that a woman is mostly judged through her skin and body. Her external self is given more importance than her inner self. Same issue is raised by Vera in the novel. Phephelaphi rejected being like her mother. Her mother was a prostitute. She was compelled to be a part of this world for her survival. But Phephelaphi was strong enough to reject this profession and wanted to have a career in nursing. But her external self-defeated the inner self. Phephelaphi was expecting which forced her to take a hard decision of self-abortion. This decision affected her relationship with her lover which led to her death. Thus, her body defeated her dreams and desires.

Throughout the novel it is seen that being a woman these characters had to face continuous hardships. Vera has talked about different feminine issues to show the true picture of African society. When Africans had lost everything, survival itself was a tough task. These women had

dreams of flying high and being independent. They knew their journey would be tough but they had the courage to opt this path. Phephelaphi's dream of being a nurse was shattered with her pregnancy. However, she was bold enough to choose her career instead of her child. She had a strong desire for freedom. In order to be free, she burnt herself. Thus, the society needs to observe a woman from a different perspective. Vera aims at telling her readers that with the changing world a shift in vision towards women is needed. A new perspective needs to be framed which provides a new hope, a new life to the women of society.

2.9 Research Gap

There is minimal research done on trauma and resilience focusing specifically on music in literature. Little research has been conducted specifically in relation to trauma survivors outside of music therapy contexts, the literature indicates that various self-determined musical activities including listening, playing and singing are commonly used for coping and mood regulation among characters. Considering that not much research has been done, being a literature student and reading more books based on music and trauma in contemporary Southern Africa, this resulted in the need to undertake this research because in general music play an important role in helping individuals and communities to cope with trauma and in this sense, they become resilient. Conflicts arising from cultural bias and other personal issues may associate during the analysis of contents. Exploration might be tedious. The subject is going to expanded blunder, especially when social investigation is utilised to accomplish a more elevated level of translation. It can be normal without hypothetical base, or endeavours also generously to draw significant deductions about the connections and effects suggested in an investigation as it is innately reductive, especially when managing complex writings and it tends again and again to just comprise of word checks. It can likewise regularly ignore the setting that created the content, just as the situation after the content is delivered.

2.10 Theoretical Framework

The trauma and resilience theories were used to analyse this study. This section serves to briefly discuss the history of trauma and resilience as a theory to ensure full understanding of this theoretical framework. It will also explain how trauma can influence music and how it applies to the selected novels. According to Stiftinger (2011) music can be a life saver, not only when dealing with common crisis, however, also when facing trauma. Music has a soothing impact on humans, as it may function as a narrative of sounds that alludes to one's trauma and interpreted by the listener.

2.10.1 Trauma and Resilience Theory

According to Caruth (1996) stated that in the 1990s, literary scholars began to approach literature using the framework of trauma theory. This lens illuminates the effects of extreme violence in literature, and allows critics to explore the ways in which these effects unfold for victims in the years after the traumatic events themselves. Caruth (1996) believes that trauma is best described as an unclaimed experience. The person undergoing trauma is apparently unscathed and only later discovers that he/she is haunted by past events. The constant repetition functions as a pathological form of remembering as trauma is said to bear witness to the atrocities that were committed in the past, however, were never really experienced in the actual moment of occurrence. It, therefore, focuses on an experience that is not yet fully owned. The traumatic experience therefore lies outside history.

LaCapra (2001), however, claimed that there is a way of coming to terms with the past. In order to overcome trauma, various ways to give shape to the experience, e.g., sculpting, music-making or else, are possible. As trauma often results in loss of words, an explicit appellation of events is essential to the process of realizing trauma in its full existence. This way of narrating the traumatic experience, verbally as well as non-verbally, has a therapeutic effect that aims at coming to terms with the past. In order to overcome trauma, one has to put the experienced events into a narrative and hence gives voice to the story that was at first unexpressed. As long

as the experience is not acted out, there is no approach to healing, the situation remains unchanged and the experience exists suppressed in the memory. The traumatised person, therefore, will be haunted by past events as the traumatic experience is not re-membered. The wound, although it is latent on the surface, is delayed in its appearance and leads to a crisis of life. The experience has to be integrated into a narrative, otherwise the process of coming to terms with the past will not be concluded. In realising the urge to narrate the story, one is able to overcome trauma. In this regard, Resilience is closely link to Trauma Theory. Resilience theory is becoming increasingly popular in research, across both nations and disciplines.

Resilience is the ability of a system to cope with change. It can be applied to various disciplines in addition to psychology including engineering, ecology, and the social sciences. Psychological resilience refers to an individual's ability to adapt to stress and deal with adversity. Such challenges may come in many forms including family or relationship issues, health problems, work, and financial concerns to name a few. Resilience is found within each of us and can be developed Friedberg and Malefakis (2018).

It is best considered a process rather than a trait; a progression of psycho-logical and physiological adjustments that can be made to better enable us to cope with trauma Atkinson and Masten (as cited in Friedberg & Malefakis, 2018) A common misperception is that resilient people do not have negative thoughts and emotions or that they are always optimistic. A more accurate idea is that resilient individuals have developed coping techniques and strategies that allow them to deal more effectively with adversity and even crisis.

Survival, recovery, and thriving are concepts associated with resilience and describe the stage at which a person may be during or after facing adversity. The concept of "thriving" refers to a person's ability to go beyond his or her original level of functioning and to grow and function despite repeated exposure to stressful experiences O'Leary, 1998 (as cited in Friedberg and Malefakis ,2018). Resilience theory has been researched across many disciplines. For example, resiliency was defined in the area of psychology as the ability to bounce back and to withstand hardship by repairing oneself. Resiliency theory was defined in the field of medicine as the ability to recognize pain, acknowledge its purpose, tolerate it for a while, until things begin to normalize

(Flach, 1988; O’Leary & Ickovics, 1995) cited in Friedberg & Malefakis (2018). The social sciences generally define resilience as the ability to recover from negative life experiences and become stronger while overcoming them Henderson and Milstein, (as cited in Friedberg & Malefakis ,2018).

2.12 A Brief overview of Trauma Theory

Trauma theory seeks to understand the different ways by which traumatic occurrences are demonstrated, processed, exposed and repressed throughout a variety of literary and historical texts. Trauma theoreticians are not only interested in how various writers might attempt to negotiate and resolve their own personal traumas through they own narratives, however, they are also interested in the ways in which fictional characters’ attempt to do so, as well as the ways in which literary texts serve to record and pronounce cultural traumas. According to Stevens (2009) trauma as a concept has been around in one form or another since the late nineteenth century and from the beginning, its meanings, subject to ideological and fiduciary struggle, have shifted and transformed. As one might expect, trauma has also been racialised, sexualised, gendered and classed from its inception. He further asserted that many ideas have their roots in psychology and medicine that have made their ways into popular exchange. Many individuals find themselves using the language of trauma easily; and often with a very powerful and felt sense that we know what we mean when we do so.

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2.14 Relationship of Music with the Resilience to Trauma

According to Santos (n.d) healing characteristics have been attributed to music since vestige and exploration proposes that music can work with posttraumatic development. The word trauma is derived from a Greek word for wound and is utilised in mental settings to allude to reactions to upsetting occasions that might weaken the capacity to adapt or work. Music listening has been recognised as a component for adapting and feeling guideline that is partially established in science, and which can be especially significant for individuals who unable to react well to commonplace mental intercessions including talk treatments and anti-depressants, or individuals

who are unable to approach treatment. There is proof from clinical analysts, neuroscientists, and music advisors that music can be utilised as a powerful treatment subsequent to encountering awful accidents and that it tends to be utilised as a type of self-prescription or self-treatment. In any case, the earlier examination on music and posttraumatic strength and development, however, fundamental to the exploration point, is to a great extent dependent on either contextual analysis, clinical populaces, and little contemplates, which makes it hard to conclude the discoveries to non-clinical populaces and ordinary music listening settings that do not include a more conventional melodic mediation. In the first place, singular contrast in melodic commitment were related with life fulfilment in grown-up overcomers of youth trauma. Among guys, social melodic commitment was related with an expansion in prosperity and full of feeling melodic commitment was related with a decline in prosperity. Second, the relationship between melodic commitment and life fulfilment was directed by sex contrasts. In particular, sexual orientation directed the relationship between emotional melodic commitment and prosperity. What's more, third, in females and guys, neuroticism directed the impact of story melodic commitment on prosperity so that in the individuals who announced undeniable degrees of account commitment, low neuroticism was related with significant degrees of prosperity and high neuroticism was related with lower levels of prosperity. This showed that melodic commitment is connected to prosperity in adulthood after youth trauma. Taken together, the outcomes proposed that the connection between melodic commitment and prosperity shifts relying upon the particular types of melodic commitment, on sexual orientation, on character, and that the affiliation can be both negative and positive.

In when many are defying both expanded isolation and expanded tension, natural music gives consolation since it reminds us who we are as individuals. Regardless of whether it is a hit we moved to with our adolescent companions, or a frequenting symphonic piece our grandma played, music illuminates' recollections of our past selves. Music permits us to make a passionate account between the at various times when we battle to eloquent a particularly story in words. Its commonality solaces us when the future appears to be muddled. Music serves to reconnect us to our personalities. It additionally helps us, as every one of human expressions do, to seek after a generally inconceivable quest for importance. In this manner, it helps reinforce our

strength even with trouble. Individuals have utilised music to such philosophical and mental finishes even in settings where one would figure music would be the keep going thing on people groups' psyches. In perhaps the most limit among numerous models, overcomers of Nazi inhumane imprisonments report having sung natural tunes to support their ability to be self-aware and their strict character, when both were seriously undermined. Paying attention to music we realise well that music helps us to remember the loved ones that have made us what our identity is. In our present circumstance, diverse all things considered from that looked by Salvadoran common conflict exiles, natural music is comparably allowing reconnection both to individual character and to a lot bigger local area of family, companions and outsiders who likewise love these recognizable tunes. This assists us with bettering deal with our seclusion and uneasiness. This evident human intuition to search out systems that empower social reconnection is a keen one. Trauma researchers accept that, for certain individuals, natural social practices may really be more viable than mental treatment in assisting individuals with managing conceivably horrible accidents Ansari, (2020).

Greene, (2017) asserted that individuals store these sounds somewhere down in their limbic framework, our passionate mind where we register sentiments and sensations. It is additionally where we store dangers and profound fear: If you are in a fender bender, your neocortex will assist you with portraying what befell the cops, however your limbic framework is the place where you keep the sound of the screeching tires, the noisy bang, and the folding of metal. Everything's stirred up there, alongside your mom's breath and your main tune. This subconscious connection clarifies why music treatment and Trauma treatment frequently go inseparably. Trauma survivors frequently have horrendously struck divided pictures, sounds, or scents waiting in their mind. For some, conventional talk treatment offers little alleviation, since those sensations are installed underneath the language mind. The rotting horrible Trauma can likewise prompt learning hardships, separation, actual illnesses, and immune system problems.

Horrendous encounters live in the body and enact the acute stress or freeze reaction in any event, when the peril is no longer there. Those with unsettled Trauma might encounter the sensation of being in peril physiologically with quick pulse, elevated cortisol levels, and the

experience of re-living or replaying the horrible involvement with one's brain. Somebody likewise might be totally ignorant that they have Trauma living in their body, until something happens that triggers the awful experience. Music treatment can be utilised to assist with bringing the body into a condition of unwinding, actuating the parasympathetic sensory system (this assists with resting and processing, and deactivating the thoughtful sensory system battle, flight, or freeze. Unrecorded music alongside spoken directed unwinding allows the body an opportunity to go into a condition of unwinding; hence, offering the body a reprieve from being in consistent pressure. Music treatment can likewise be useful in communicating old, caught feeling and assist the body with mending Trauma. Following Trauma, or when a Trauma reaction is being reactivated in the body, the body needs an approach to get back to a condition of quiet. Directed relaxations, contemplations, and perceptions can help the body to de-initiate the pressure reaction. Regardless of how some time in the past a Trauma happened, song writing gives an approach to individuals to re-recount their story in a manner that is engaging. The manner in which we see our previous encounters can impact the manner in which we experience our future, and the more settled we feel about horrendous encounters before, the more uncertain we are to rehash agonizing examples seeing someone and in our lives. (Namts, 2016)

2.15 Trauma and Music Therapy

Comprehensively, music treatment practice with individuals who have encountered trauma can be perceived across a few restorative directions, including psychotherapeutic, psychological and neurobiological, and asset situated methodologies. In a new report that investigated the acts of 41 senior music advisors who work in trauma settings, suggested that music treatment offers a huge chance to take care of trauma survivors' social necessities. The examination laid out four significant cycles that can happen in music treatment trauma work such as melodic approval, enthusiastic seeing through music, melodic seeing as a self-object, and adjusted music contribution. Bensimon's exploration joins a group of grants that finds the advantages of music treatment as a psychotherapeutic mechanism for recuperating from trauma, developing the

customer's self-appreciation, setting out open doors for externalization and disguise, and restoring a limit with regards to relatedness. Trauma centered music and symbolism is additionally utilized inside the psychotherapeutic casing. Music and symbolism strategies have been set as a powerful treatment for trauma side effects, generally speaking prosperity, and rest quality, and have been tried in contrast with verbal psychotherapy. While examination into the adequacy of music as a psychotherapeutic medium regularly features the limit with regards to music specialists to react to trauma as it happens inside friendly and social setting, this is reliably centered around tending to the person's requirements for social connectedness, as opposed to changing the social setting in which the mischief happens. Less centered around the quality and limit of social requirements, neurobiological methodologies will in general feature the viability of music treatment in controlling tangible incitement, managing feelings, and working on working checked on the utilization of music treatment as a treatment for trauma in grown-ups and orchestrated the major psychological, social, and neurological instruments that help the utilization of music treatment. Lined up with a significant part of the music treatment trauma writing, the emphasis focuses on fixing the issues that exist in the person's working, instead of analysing the frameworks that empower an ongoing absence of admittance to control directed a basic interpretive blend to look at the manners by which music and trauma have been associated in the exploration. In particular, the creators tried to take apart the proof for the capacity of music to sidestep psychological action and animate more crude neural areas. Illustrating the ways mind-based clarifications appear to flawlessly address the perplexing territory of trauma, highlight a reductive pattern in approaches that position trauma just as a failing of the person's comprehension and brain research. The audit arranges the utilisation of music-based strategies into four unique purposes: settling, entrainment, expressive, and performative. Pointing out for more prominent reflexivity in trauma research, accentuate the worth in approaches that don't regard music as a goal variable, but instead a setting bound asset that manages the cost of potential outcomes and can institute social investigate. In summing up possible future bearings, the creators highlight the assets that lie in basic hypothesis and grant outside of the trauma field which underline the social conditions that empower trauma, as opposed to zeroing in just on the person's antagonistic beneficial encounters. (William, n.d.)

2.16 Coping Styles and Mechanisms After Trauma

In a world that is overwhelmed by information on struggle, viciousness and catastrophic events influencing a large number of individuals all throughout the planet, there is a requirement for viable techniques for adapting to trauma. The impacts of such trauma on the two people and networks, are profound and dependable. Social methods assume a significant part in assisting networks with recuperating from trauma. Sports and games, for instance, have been utilised in various settings with people experiencing post-horrible pressure issue. Different expressions-based treatments, for example, perusing or experimental writing are likewise ending up being compelling means for managing the fallout of awful accidents. Music can likewise assume a part in assisting people and networks to adapt to trauma, regardless of whether it be through the intercession of music advisors, local area music making projects or individual music tuning in. In any case, notwithstanding the plenitude of positive instances of the worth of human expressions in trauma recuperation, music, and human expressions gets little acknowledgment by pioneers in worldwide medical problems. This paper will contend, along these lines, that there is a requirement for a strong observational proof base that can enlighten the components by which music and expressions treatments are viable, just as thought of how singular contrasts in character and adapting style can direct member reactions to such treatments. Trauma and its effects while the word trauma can allude to both physical and mental trauma, in this paper we centre around the last mentioned. Nonetheless, characterising mental trauma is in itself tricky. This definition can incorporate an assortment of stressors of shifting size, recurrence and span. Likewise, singular examination of an occasion can prompts varying degrees of effect upon every individual encountering the occasion. Two classes of trauma related problems are incorporated intense pressure issue, which identifies with the intense and quick impacts of an awful accident and a more constant and durable condition. In any case, many individuals might experience the ill effects of the effect of a horrendous mishap at sub-limit levels. Among the upsetting impacts at both clinical and sub-clinical degrees of trauma might be enthusiastic desensitising, re-

encountering the occasion, survivor blame and sensations of obligation, outrage, and elevated excitement levels. (Garrido et al., 2015)

The word that likely depicts living in huge urban areas most precisely is pressure. In fact, the quantity of obligations a normal resident should manage consistently, the quantities of individuals around, helpless environment, over the top jobs, relationship issues, and numerous different variables might influence our mental condition incredibly. Given that each individual is one of a kind, individuals foster distinctive methods for dealing with stress to dispose of pressure, or to basically reduce its belongings. A portion of these systems can be impossible to miss, while others are average. For instance, for certain individuals, it is sufficient to go to a bar on Friday night, stop for a moment to talk with a companion, or someone else may have to change their whole way of life downshift, for example. It relies upon the power of pressure, and on singular resistance towards it. Allow us to investigate what ways of dealing with stress are among the most boundless. Despite the fact that individuals will in general sum up the term pressure, it falls into a few explicit subcategories. Specifically, the previously mentioned Richard Lazarus accepted pressure could be partitioned into three significant sorts like mischief, danger, and challenge. The mischief type alludes to pressure prompted by harm that can't be forestalled. Post-awful pressure issue, for instance, can be identified with this subcategory. Stress from a separation, from losing an enormous amount of cash or something important is additionally hurt pressure. Danger stress is evoked when harm has not been managed at this point, however an individual is now expecting it. For example, an individual hesitant to fly in planes might encounter serious pressure from anticipating that their plane should crash. At long last, challenge pressure as the best one, maybe comes from the circumstances when we face troublesome conditions, however feel certain about ourselves beating them. Then again, there are issue centred adapting methodologies. They suggest acting as opposed to feeling, and is accepted to be more viable than passionate techniques. In fact, a portion of the issue centred methods for dealing with stress are useful, particularly contrasted with drinking or enjoying self-indulging talks. For example, an individual might begin searching for approaches to tackle the issue causing the pressure as opposed to simply respond to it inwardly. Or then again, an individual might redesign their

propensities and life overall so that normal activities don't require some investment and exertion as typically and consequently decline their degrees of stress. (*AcademicHelp.Net*, 2018)

Youth influenced by outfitted clash persevere through an assortment of horrendous stressors that sway their psychosocial wellbeing and prosperity. Worldwide it is assessed that inside the previous decade, 2,000,000 kids lost their lives to war, 6,000,000 were seriously harmed or crippled, twelve million were left down and out and 300,000 youngsters filled in as kid troopers. Kids in struggle settings are regularly casualties of physical and rape, witness savagery to family and their local area and are dependent upon bedlam and obliteration of their surroundings which can bring about material hardship, constrained removal, and absence of fundamental requirements for food, safe house and security. The mental effects of battle on youngsters incorporates expanded commonness of post-horrendous pressure issue, nervousness, wretchedness, psychophysiological unsettling influences, for example, bad dreams and inconvenience resting, dread, distress, conduct issues, changes in school execution, absence of expectation and character changes. Regardless of openness to horrible pressure, not all youngsters respond in the same manners and it is workable for kids to utilize an assortment of versatile adapting techniques that can restrict the adverse consequence of Trauma on psychological well-being and prosperity. There are different reasons why division of youth adapting methodologies into classes that are marked useful or not advantageous to psychological well-being can be tricky. Examination has arrived at little agreement on how those methodologies ought to be theoretically assembled and irregularity on how useful or destructive specific techniques might be. Lazarus and Folkman's work describes adapting procedures as 'feeling focused' which tries to control interior feelings and may incorporate intellectual interruption, looking for passionate help, enthusiastic articulation and psychological confining and issue or 'circumstance based' which plans to change the issue or struggle. Different terms used to portray adapting incorporate commitment or issue based adapting dynamic or approach styles separation or feeling centred adapting strict and philosophical adapting and essential versus detached adapting. An investigation with war-influenced kids in Croatia discovered six particular adapting procedures including forceful exercises, issue arranged, evasion and unwinding, feeling articulation and social help chasing. Examination on in excess of 100

evaluations of adapting uncovered more than 400 unique names used to depict those classes. The absence of agreement on the best way to recognize adapting techniques has not dissuaded analysts from keeping up with conviction that adapting matters. Characterising positive variations or negative adaptations requires a series of expectations about the attractiveness of that transformation. As a rule, researchers have contended that the utilisation of feeling focused adapting is related to more unfortunate emotional wellness and undertaking or issue-based adapting is related to better psychological well-being results. Nonetheless, analysts have likewise contended for a more intricate comprehension of adapting systems and have guessed why early examination might have ordered feeling centred adapting as less advantageous than issue centred adapting. For instance, specialists contend that feeling centred adapting might be related with less fortunate psychological wellness on account of the gathering of both versatile and maladaptive passionate systems inside a similar applied adapting technique. For instance, interruption or simply attempting to fail to remember it has been considered a maladaptive, avoidant adapting technique, anyway analysts have addressed whether separation and avoidant methodologies ought to be considered maladaptive, especially in light of the fact that in settings of equipped clash, these systems might be liked by young people and their impact might be setting subordinate, requiring extra exploration explicit to a specific setting. In conditions like compassionate crises and equipped struggle, commitment issue centred adapting might be a less fitting adapting technique than separation feeling centred adapting in light of the fact that young might be weak to effectively change stressors identified with the crisis and rather feeling centred adapting might be a good methodology that is more effectively open than issue centred procedures Mendoza, (n.d.).

2.17 Psychological Benefits of Music

Paying attention to music can be engaging, and some examination recommends that it may even make you better. Music can be a wellspring of delight and satisfaction, yet there are numerous other mental advantages too. Music can loosen up the psyche, stimulate the body, and even assist individuals with bettering agony. The idea that music can impact your considerations, sentiments, and practices presumably does not come as a very remarkable amazement. In the

event that you've at any point felt siphoned up while paying attention to your #1 quick moving stone song of devotion or been moved to tears by a delicate live exhibition, then, at that point you effectively comprehend the force of music to affect dispositions and even rouse activity. The mental impacts of music can be incredible and wide-going. Music treatment is an intercession now and then used to advance passionate wellbeing, help patients adapt to pressure, and lift mental prosperity. It has for some time been proposed that music can help lessen or oversee pressure. Consider the pattern fixated on thoughtful music made to relieve the psyche and actuating unwinding. Luckily, this is one pattern upheld by research. Paying attention to music can be a successful method to adapt to pressure. Music can motivate and engage, yet it additionally has amazing mental impacts that can work on your wellbeing and prosperity. Rather than considering music unadulterated amusement, think about a portion of the major mental advantages of consolidating music into your regular daily existence. You may find that you feel more inspired, glad, and lose accordingly Seo, n.d.).

2.18 Healing Trauma Through Music

Music can likewise assume a part in assisting people and networks to adapt to trauma, regardless of whether it be through the intercession of music specialists, local area music making projects or individual music tuning in. Music treatment gives a passionate delivery to awful examples, both on the individual and the local area level through the commitment of social mitigating. The coordinated utilisation of music and music treatment is exceptionally powerful in creating adapting procedures, including understanding and communicating sensations of uneasiness and powerlessness, supporting sensations of fearlessness and security, and giving a protected or nonpartisan climate for unwinding Canozza,(2016).

2.19 Brain and Trauma

Global interest in the connection among mood and trauma has prospered because of ongoing underwriting through well-known trauma talk that depends on neurological instruments of activity. Various mainstream scholars' thoughts have been utilized to propose that mood-based exercises are helpful for individuals who have had unfavourable encounters since it sidesteps higher intellectual working and permits associations with structure through more crude, unharmed districts of the mind. One of these hypotheses has been presented by specialist Perry, who uses cerebrum studies to contend that since trauma noticeably affects the crude mind, intercessions which likewise work at a pre-cognizant level ought to sensibly be more viable than intellectually intervened techniques. There has been improvement of a more unpredictable hypothetical clarification, named Polyvagal hypothesis, to suggest that trauma manifestations are intervened by an amygdala that has gotten hyper-watchful to danger related signals, and subsequently exercises which control physiological excitement will be useful in invigorating the vagally regulated social commitment framework decidedly and adds that musical exercises can satisfy this capacity by stirring sensations of delight and commitment dulled by delayed trauma openness, and that cadence animates designed, tedious neural brainstem action important for reclamation of mind working. These three men have impacted music specialists in the field of trauma, with a recounted expansion in cadence-based projects being seen through web-based media posts and demands for data from music advisors by general society and by understudies and experts in trauma related fields. Some study has arisen of these viewpoints and the training suggestions that have results from them, frequently sorted as trauma educated practices *Frontiers*, (n.d.).

2.20 Resilience and Trauma-Sensitive Lenses

Kruh, (2020) claimed that considering the expanding number of proof-based examination supporting the effect of early trauma and horrible pressure in emotional well-being, audit pertinent trauma delicate methodologies as of now executed in momentary intense therapy care and other private settings. Trauma centred was created as transient treatment in working with kids/youths with post-horrible pressure issue and their guardians. Notwithstanding, kids needn't bother with a determination of PTSD to access or profit with this kind of treatment. Given that inside CBAT and inpatient units the individual advisors and gathering specialist for the most part give direct treatment solely to the conceded youngsters and not the parental figures, with the end goal of this survey the spotlight will remain essentially on the kid's treatment space of the model. TI-CBT kid's treatment model incorporates psychoeducation and preparing of adapting abilities, enthusiastic articulation and ID, intellectual adapting, and unwinding methods. All of which can possibly be encouraged through a music-based methodology. Truth be told, there have been late endeavours in fostering a TI-CBT music treatment strategy, anyway these remaining parts a developing exploration region and further investigations are essential. In any case the hole in the writing, this author has straightforwardly seen those kids encountering mental hospitalisation might go through extra challenges or obstructions in their capacity to endure treatment, possibly initiated by their indicative introductions, yet in addition from trauma or re-trauma inspired by the hospitalisation cycle itself, which can make doubt in the framework. This further features the significance of having a trauma delicate focal point directing the improvement of an intercession convention. Taking note of that versatility has been observed still up in the air by various natural, mental, social, and social elements which connect with each other. This might uphold the possibility that a versatility improving treatment strategy in momentary consideration is one that impacts a person in an all-encompassing way and could advance quicker paces of mental adjustment. The connection, guideline, and ability model were created with encouraging strength in youth with complex trauma introductions. The ARC model, like TI-CBT, features the significance of expertise building and acknowledgment of perilous

circumstance for both the young and guardian. In any case, the model has been effectively consolidated in private projects, which gives direct consideration and treatment in settings with low contribution from the parental figures, like restorative schools. Subsequently, with the end goal of this technique, cultivating strength will be characterised as the restorative cycle which permits a person to expand trouble resilience, increment understanding, and the acquiring of adapting abilities.

Trauma can result from various circumstances, like physical or sexual maltreatment. Notwithstanding, being singed or caught, seeing a brutal demonstration, watching somebody pass on, encountering monetary demolition or unexpected comparative misfortunes can make the manifestations of a damaged cerebrum. Recollections are made in a little design called the amygdala which fills in as the switch in our cerebrum. At the point when we sense something that can trigger a memory, the data goes to the amygdala which, thusly, sends it to a piece of the mind dependent on the idea of the memory. A horrible memory triggers the cerebrum into high ready or dread, frequently making numerous kids and grown-ups re-make the awful accident to them. This re-creation essentially impacts how they think as well as how they respond. Therefore, the memory discharges synthetics in their bodies reflecting whether they can be in a decent cerebrum state. The more noteworthy the dread, the lower in the mind we travel, and those low spaces of the cerebrum produce more reflexive (troublesome) responses. As such, in the event that we experience a genuine horrible memory, we can become reflexive in our responses. Thusly, in reflexive minutes, we our minds are typically not in a spot to think about judicious subtleties but rather more so in the acute stress disorder that we once educated in science class. While a few kids might appear to be detached or careless, they might be, truth be told, dissociative, implying that they have eliminated themselves from reality for a brief timeframe to adapt to their horrible memory. Not understanding that this kind of response is plausible may bring about an incorrect evaluation of what is happening, just as a misconception of average reactions which can influence the kid's future. In case we will construct frameworks of care to really address the issues of kids and grown-ups, being skilfully Trauma educated will be fundamental for appropriate judgments and treatment of the damaged person. Trauma skill will likewise affect how we approach the customer during response to a horrendous memory and

how we consider what to be in life in general. These focal points can genuinely have the effect between a decent result and an exceptionally helpless one, as we manage such countless youngsters and grown-ups who have been seriously damaged *Lakeside*, (2013).

Trauma has a high human expense. Ordinarily reported reactions to horrible accidents incorporate indications of post-traumatic stress, a determination of post-traumatic stress problem (PTSD), and strength. So, a vital focal point of examination to date has been on foreseeing various directions however Trauma (Breslau, 2009; Elwood, Hahn, Olatunji, and Williams, 2009). PTSD is maybe the most generally known outcome and is a diagnosable mental problem, advocated in writing and film. An analysis of PTSD is related with critical wellbeing trouble for those influenced. For sure, the standards for determination are possibly met if the manifestations experienced because of Trauma are serious and delayed enough to meddle with an individual's social and word related working. At a populace level, strength is the most well-known reaction to the scope of unfriendly occasions that individuals experience as an outcome of war, political brutality, assault and rape, mishaps, and cataclysmic events. Undoubtedly, most of individuals that experience outrageous and troubling occasions really end up being tough to their effect (Agaibi and Wilson, 2005). Many individuals oversee outrageous and upsetting occasions in manners that show a few PTS, however these are fleeting as well as not really serious that they meddle with social or word related working. For instance, utilizing agent tests, it has been shown that while half of individuals in Northern Ireland have been presented to more than one horrible occurrence as an outcome of political viciousness Schmid and Muldoon (2015), just 1 out of 10 show side effects sufficiently extreme to warrant an analysis of PTSD (Muldoon and Downes, 2007). So even among the individuals who revealed immediate and rehashed openness to Trauma, 75% to 80% didn't have PTSD (Hirsch-Hoefler et al., 2019). Likewise, understanding the premise of mental flexibility to Trauma is similarly just about as significant as getting weakness. In rundown, mental reactions to Trauma fluctuate along a continuum of PTS, with strength toward one side of the continuum and PTSD on the other. Generally, individuals' reactions to horrendous accidents are set apart by strength. Notwithstanding, in an extent of cases, side effects experienced because of Trauma are adequately serious to meddle with an individual's social and word related working in

manners that meet rules for PTSD. An analysis of PTSD is related with critical wellbeing trouble for those influenced. Thusly, ongoing examination endeavours have to a great extent zeroed in on to recognising the individuals who are at expanded danger of PTSD in case they are presented to horrendous encounters (Bomyea, Risbrough, and Lang, 2012). In what follows, we look to show how this inconstancy in PTSD hazard and strength may be disclosed concerning the gathering-based components of Trauma—including those identifying with both force and legislative issues. This doesn't decrease the commitment of work that has investigated different elements of horrible reactions, however in any case it tries to show that social character measures are essential both to encounters of Trauma and to reactions to it—and thus that those equivalent cycles need to advise the manner in which those encounters and reactions are perceived and overseen. To put it plainly, the experience of Trauma that is because of deliberate human demonstrations, like assault, misuse, killing, or psychological oppression, prompts uplifted impression of danger that might affect on an individual's ability for and premium in drawing in with others, across family, local area, and even ethno-strict and public limits. This thus stresses the requirement for a way to deal with Trauma hazard and strength that completely draws in with its socio-political measurements Katayama, (2019).

2.21 Resilience with Music

Music is an unmistakable wonder that animates both the right and the left cerebral halves of the globe and empowers us to get to mental spaces that individuals customarily cannot reach through customary talk. It permits admittance to human creative mind, in this manner considering examination of theoretical ideas. There are credits inborn in making and paying attention to music that give significant bits of knowledge into the preconscious Further, the experience of music, both uninvolved and dynamic, can decidedly influence our wellbeing, cognizance, psychological working, insight, and consideration. Music is associated with our

collective transformative requirements while at the same time examining our distinction. An incredible energizer can bring about amazing feelings. Through this information, we can analyse music's healing characteristics to brace our self-appreciation, fortify our connections to our networks and cycle our connections. Given that trauma changes between people, we react distinctively to awful encounters contingent upon our emotional encounters. Trauma can prompt nervousness, suspicion, loss of confidence, dejection, and sadness. Not all who stand up to a horrible encounter will innately be damaged, yet upsetting encounters will at last show themselves somehow. Sadly, a large number of us are profoundly questionable about how to deal with negative feelings. *TheHumanist.Com, (2021)*.

2.21 Trauma Experiences

Cornett & Urhan, (2021) stated that trauma is characterised as tedious, compulsory passionate pain experienced by people who experience authentic or scaring passing, serious trauma, or sexual attack. Regular calamities, auto collisions, actual assaults, abrupt passing of a friend or family member, or warlike occasions are given as instances of horrible encounters. Other than seeing such occasions, meddling for work, or discovering that a direct relation has been uncovered can likewise have a horrendous impact. It is realized that many individuals have encountered or seen no less than one awful mishap during their lifetime. Additionally, in the examinations on teenagers, consideration is attracted to the commonness of horrendous encounters. In another investigation on 4023 young people, it not set in stone that 54.6% of the young ladies and 56.7% of the guys had awful encounters. Upsetting feelings and musings, self-harmful conduct, distraction, overstated negative convictions, resting issues and trouble in centring are a couple of the mental issues that are brought about by trauma. Other than trauma, encounters are acknowledged as a significant danger factor for mental problems. Posttraumatic stress issue (PTSD) and misery are the most well-known mental issues among people presented or saw to horrible accidents. Additionally, summed up uneasiness issue, somatization issue, horrendous misery and social issues were observed to be related with awful mishaps. Intense

pressure issue additionally assumes a significant part in horrendous mental issues. Awful life occasions can likewise assume a part in the development of more adverse results like self-destruction. Mental assistance given by proficient individuals is a powerful technique to tackle mental issues identified with trauma. It's obviously true that music is known to have totally different consequences for individuals. Likewise, apparently music has been utilized as a recuperating and restorative instrument from the beginning of time. In spite of the fact that practices on people with horrendous encounters have a short history, music-based treatments can likewise be assessed inside this specific circumstance. It is expressed that music is utilized in various and different fields in the mending cycles of human wellbeing. Notwithstanding people with horrendous encounters by and large don't get mental assistance at the expert level. Other than non-proficient wellsprings of help like guardians, companions, and so on are all the more regularly alluded to the posttraumatic. Paying attention to music, however not piece of an expert aiding measure, healingly affects emotional well-being. Paying attention to music is likewise one of the favoured techniques for adapting to trauma. Despite the fact that reviews on horrible people are restricted, paying attention to music can be considered as a successful technique for adapting to trauma. At the point when the connected writing is inspected, it is seen that music-situated treatments are for the most part utilized in the treatment of mental issues yet a set number of practices have been made on people with horrendous encounters. Albeit singular exercises of paying attention to music assume a significant position in everyday life ordinarily among youths, the job of paying attention to music in adapting to trauma has been the subject of a couple explores. This investigation is considered to add to the important writing in this sense. It is likewise accepted that the discoveries of the investigation are significant as far as the utilization of music in the advancement of the adapting abilities of people who have encountered such encounters, just as in driving people and instructors and guardians who are keen on this work.

Trauma happens when a youngster has encountered an occasion that undermines or makes hurt her passionate and actual prosperity. Occasions can incorporate conflict, psychological warfare, catastrophic events, however the most well-known and unsafe to a youngster's psychosocial prosperity are those like abusive behaviour at home, disregard, physical and sexual

maltreatment, abuse, and seeing a horrible mishap. While a few youngsters might encounter an awful mishap and proceed to grow regularly, numerous kids have durable ramifications into adulthood. The impacts of Trauma can be taken a gander at into two separate classifications nonetheless, the two of them are interrelated: neurodevelopment and psychosocial advancement. From the beginning of birth, we are brought into the world with 100 billion neurons, substantially more than we will at any point need and considerably more than we will at any point have. Between these neurons, trillions of neurotransmitters are made. Contingent on the early beneficial encounters according to connections with parental figures and our current circumstance, a few neurotransmitters will be reinforced while others will be disposed of. *Bartleby*, (n.d.).

Awful experience can resemble a Trauma that has been swathed up, however that actually causes genuine challenges in one's day to day existence. It is like the Trauma has never been completely cleaned, has never gotten an opportunity to repair appropriately. Normally, one did the best one knew at an opportunity to continue on from what occurred, yet from numerous points of view one keeps on being capably influenced by these past encounters. The Trauma is currently a bit like a boil. It can in any case be gravely worked up, creating genuine misery and meddling with completely carrying on with one's present life. This wiping out a Trauma from long ago analogy is one method of understanding the significance of passionate handling for some old Traumas. Another helpful model is the processing plant allegory. Restacking a gravely pressed cabinet or filling in a lone somewhat finished jigsaw puzzle are other possibly supportive methods of seeing this sort of handling work. The Trauma might have been a solitary ghastly encounter, or a series, or entire times of one's life. In this load of circumstances, it could be significant and extremely supportive to return and re-measure what occurred, take the swathe off for a little, clear the Trauma out better, and permit more full recuperating. In psychological treatment for posttraumatic stress issue, this re-preparing of Trauma recollections might well include four parts – retelling what occurred, expounding on it Mähr, (2020).

Survivors' prompt responses in the fallout of Trauma are very confounded and are influenced by their own encounters, the openness of normal backings and healers, their adapting and

fundamental abilities and those of close family, and the reactions of the bigger local area where they reside. Despite the fact that responses range in seriousness, even the most intense reactions are normal reactions to oversee Trauma they are not an indication of psychopathology. Adapting styles fluctuate from activity arranged too intelligent and from genuinely expressive to hesitant. Clinically, a reaction style is less significant than how much adapting endeavours effectively permit one to proceed with essential exercises, manage feelings, support confidence, and keep up with and appreciate relational contacts. Surely, a previous mistake in horrendous pressure brain science, especially in regards to gathering or mass Traumas, was the suspicion that all survivors need to communicate feelings related with Trauma and talk about the Trauma; later examination shows that survivors who decide not to handle their Trauma are similarly pretty much as mentally solid as the individuals who do Fernandez, (n.d.).

2.22 Enhancement of Resilience Through Music

Generally, it is accepted that music essentially impacts temperament and mental emotionality. The vast majority of people would say that this is simply good judgment. Be that as it may, music can add to strength and thriving and can keep individuals solid. Or then again, more significantly, music also assists us with developing. Unquestionably, the proof that music and temperament are associated is quite clear and reported. For instance, an article by Thomas Schafer, (2009) and audits a critical number of examination projects and distributed articles. They close by proposing a system they term the Big Three of music Listening. Basically, they found that individuals pay attention to music to accomplish mindfulness, social relatedness, and excitement and temperament guideline. It has for quite some time been held that individuals pay attention to music for social reasons, to upgrade social bonds. However, these analysts bring up issues about the strength of this explanation, recommending that this measurement might have been over-esteemed previously. Or then again, that it is not as applicable today as it appears to be that the vast majority pay attention to music to alleviation fatigue, keep a lovely state of mind and make an agreeable private spot. As far as versatility, then, at that point, it appears we may disapprove

of exactly how much music adds to singular strength. Not on the grounds that music is negative, however, that the examination demonstrates that social help is one of the central points in building flexibility. In the event that music isn't a lot of a social movement as it might appear, the relationship viewpoint is not so great, and possibly less a part of strength Fawcett, (n.d.).

2.23 Music Engagement

Music specialists use music to shape their remedial relationship and give gathering and individual intercessions in different settings including schools, penitentiaries and emergency clinics. Undifferentiated organism treatment is dangerous, agonizing, and causes undeniable degrees of misery in patients. This misery can vigorously affect the treatment results which are influenced by the patient's capacity to adapt to the disease and treatment, and their associations with others. Versatility is a significant trademark frequently alluded to as an umbrella characteristic. It doesn't eliminate issues however it gives sanctuary and security while individuals settle on decisions about how they will manage what they are confronting. It does this by setting defensive variables of flexibility in opposition to the danger factors. An individual displaying more defensive variables than hazard factors is versatile. An individual who displays more danger factors is in danger. The defensive and hazard factors are flip sides of a similar coin. The three most conspicuous elements self-guideline, drive and associations with others – are the components focused on in the US study. That is the reason the music treatment mediation, which fortified these, was especially viable Ruksenas, (2014).

Music treatment is a thriving field. The individuals who become affirmed music advisors are cultivated performers who have profound information on how music can inspire passionate reactions to unwind or animate individuals, or help them recuperate. They join this information with their knowledge of a wide assortment of melodic styles to track down the particular kind that can get you through a difficult physical recovery meeting or guide you into reflection. Also, they can find that music in your number one class, be it electropop or stupendous show. Music specialists know not many limits. They might play music for you or with you, or even show you

how to play an instrument. On a given day, Chartrand might be hauling a tank drum, an ukulele, or an iPad and speakers into a patient's room. "Innovation gives us such a lot of admittance to a wide range of music that I can discover and play practically any sort of music you like," she says. Merz, (2015).

The examination being referred to analysed experimentation with melodic exercises enduring between 30 minutes and two hours, with a recurrence of one to five meetings per week. It then, at that point evaluated the effect by observing individuals both previously, then after the fact the melodic meetings. Upgrades in psychological capacity, like nervousness and misery, in more seasoned grown-ups with plausible MCI or dementia who partook in dynamic music errands, were unmistakable and genuinely higher than the benchmark group, which was not included. The positive effect additionally has a thump on impact on close to home and expert guardians. Considering expanded life expectancies among the populace and the development in related ailments portrayed by the analysts, discover methods of forestalling and dealing with these illnesses in a manner which adequately consolidates with pharmacological treatment. Scientists at Pittsburgh guarantee that melodic exercises that get individuals included, for example, singing in an ensemble or playing drums in a circle animate the cerebrums of patients in the beginning phases of Alzheimer's or those with marginally hindered psychological limits, working on their emotive and mental prosperity, disposition and hence their personal satisfaction, just as that of professions. The perusing audit inspected information from nine examinations including around 500 individuals matured somewhere in the range of 60 and 80 experiencing dementia or MC. MCI is a neurological sickness which doesn't influence how day by day exercises are performed yet has impacts on intellectual ability, and regularly ends up being a middle stage. One individual in five beyond 65 years old presents MCI side effects, and dangers fostering Alzheimer's. The most incessant manifestations incorporate failing to remember ongoing occasions, rehashing similar inquiries, encountering troubles in critical thinking assignments and expanded interruption. Seia, (n.d.).

As a rule, when one thinks about how they can deal with ward off a cold, ease torment, or mitigate psychological maladjustment, the principal things that rings a bell might be to ingest

over-the-counter medications or recommended prescriptions. Nonetheless, the fix to these and numerous different sicknesses might be found inside your own iPod. Music, in its many structures, can and ought to be utilised as a mending instrument. While it may not totally ease the requirement for drugs, it's conceivable that music treatment could go with clinical medication use to decrease the measure of possibly unsafe prescriptions regularly devoured by patients. To see what music can mean for the body and psyche, one necessity to comprehend the creation of sound itself. It allows us the opportunity to feel a feeling of request in a day-to-day existence that is so regularly loaded up with turmoil. Besides, singing can frequently assist somebody to interact with specific feelings that they have either been stifling, or essentially could presently don't feel. Cole 2 model, a tune with slow rhythm and verses about recalling a lost cherished one can transmit sensations of profound distress or lament, which can be reflected and felt by the one singing, or in any event, paying attention to, the music. Then again, a more cheerful and quick moving melody can permit one to feel more invigorated and up-beat. Beside feelings, music can likewise affect psychological maladjustments like ADHD, sorrow, and dementia. To battle wretchedness, Cadena states that music treatment lightens torment and advances serenity by easing back the pulse and other substantial capacities. It gives the patient a method for get out from the unpleasant and excruciating difficulties of life, and can even urge them to recuperate from gloom. To assist youngsters with ADHD, music treatment and drugs can be utilised conjointly *Bartleby*, (n.d.).

CHAPTER 3: RESEARCH METHODOLOGY

3.1 Introduction

This chapter presented the methodological approach used in this study. The researcher explained the research design and its features while showing the relevance of such a design for the present study. According to Rosnow and Rosenthal (2008), cited in Perpetua (2019) asserted that in an effort to increase our understanding of a phenomenon which we find of interest or concern, we carry out research, which is a process that is systematic in collecting, analysing and interpreting data. They further asserted that there is no end to research cycle as more insights continue being shed on the same subject. The research question guides the researcher to relevant data, which is then gathered, organised, and analysed, therefore addressing the problem, but at the same time generating another gap and research challenge that initiates research cycle to continue.

3.2 Research Design

According to Rosemary and Kassel (2001) research design refers to the overall strategy that you choose to integrate the different components of the study in a coherent and logical way thereby ensuring you effectively address the research problem; it constitutes the blueprint for the collection, measurement, and analysis of data. This study employed a qualitative descriptive approach method to understand how music can be an antidote of trauma. In doing so the study the used desktop research method analysis of the novels *Butterfly Burning* (Yvonne Vera, 1998), *Crocodile Burning* (Michael Williams, 1992), and *Dog Eat Dog* (Niq Mlongo,2004). The study used a content analysis and the gathered data was organised into categories guided by the objectives. The study employed critical reading for the selected literary texts using the Trauma and Resilience Theory. The study also employed a secondary source to collect data. According to Nassaji (2015) Qualitative and descriptive research methods have been common procedures conducting research in many disciplines, including education, psychology and sciences. Descriptive research design can be described in various ways; it is utilised to describe populations, events, or situations by examining them in their natural environment and without manipulating any of the factors. Qualitative and descriptive research is well suited to the study. It examines and observes the

behaviour of individuals to get reliable data for the study. Qualitative research and descriptive are sometimes used interchangeably. One fundamental characteristic of both types of research is that they involve naturalistic data. The researcher utilised descriptive research design to describe and analyse the data and information collected in relation to the subject of this research.

3.3 Procedure

Considering that the study was based on critical reading of literary works in reference to the topic, the data will be collected through reading the selected novels. The literary analysis is based on Trauma and Resilience theories in order to analyse how music was used as a tool to deal with trauma as represented in the three novels. The researcher used document analysis as a data-gathering instrument. Documents, archives, and artifacts were utilised in this study. Secondary data will also serve as instrument coming from the government data, and document and record-based research. Content analysis was used as an approach to the study of the three novels. Content analysis is broadly defined as a technique for making inferences by objectively and systematically identifying specified characteristics of messages (Holsti as cited in Stemler, 2001,) The researcher obtained information in the related readings and literature and use case study, and internet research to gather necessary data. This research utilised document and artifact collection as data gathering procedures. The researcher looked for several documents related to the study. Respondents are defined as persons who have been invited to participate in the study and they answer and respond to surveys. This study utilised document analysis, thus, there are no human respondents in the study. The researcher only used documents, reports, other studies and researches, and secondary data.

3.4 Research Ethics

Considering that the study used secondary sources to collect data, all sources that were cited for data collection in this study were appropriately acknowledged as per the APA referencing

guidelines. The responsibility of researchers considering ethics is to ensure that their work is not plagiarised from other study or investigation. The research ensured that this will not harm nor risk the physical and mental health of the respondents, researchers, and other people that will be an instrument for the research. Result and discussion of the research were accurately presented based on the source and summary of the data gathered to avoid manipulation and fabrication of data.

3.5 Data Analysis

Ranjit (2014) defines data analysis as means of working on data, organising it, breaking it into manageable units, in order to come up with a conclusion. The researcher used content data analysis of the novels to interpret and analyse trauma and resilience depicted in order to determine the findings of the study. Because no statistical evidence was provided in this study, content analysis was used to accommodate alternative interpretations of the selected texts, which improved meaning by the researcher's personal interaction with those texts in order to properly analyse the specifics. According to Creswell (2007), the data collecting, data analysis, and report writing processes are intertwined, not separate, and thus generally take place at the same time in a research project.

Qualitative research relies significantly on the researcher's analytic and integrative abilities, as well as his or her knowledge of the social context of the data sources Bhattacharjee, (2012) as cited in Perpetua (2019). The researcher interprets the data and draws findings, which are then presented in a narrative format. The trauma and resilience theory was used to analyse the data gathered in this study of the selected texts. In the next chapter, the findings obtained from the critical examination of the selected works and interpretations will be given.

3.6 Conclusion

This chapter set out the research method followed in this study which is a qualitative descriptive research method, desktop content analysis to explicate the selected and related works. *Butterfly Burning* (1998), *Dog Eat Dog* (2004), and *Crocodile Burning* (1992) are the primary sources of data, while the work cited in this research worked as secondary sources in which the research is concretised. This chapter also covered the research process and the data that was analysed. The researcher demonstrated ethical concern by acknowledging all sources used for this study's aims, maintaining objectivity and integrity.

CHAPTER 4: FINDINGS AND DISCUSSIONS

4.1 Introduction

This chapter began with a brief discussion about the authors and brief summary of the novels studied. It also includes the presentation of the findings and analysis derived from the novels. The findings and analysis have incorporated general and cross quotation analysis primarily on three broad themes that include *Butterfly Burning* (Vera 1998), *Dog Eat Dog* (Mlongo, 2004) and *Crocodile Burning*, (Williams, 1992). This includes the three themes: trauma, resilience and music. Although the three themes have been discussed separately within the literature they review, they were analysed and discussed together as they are connected within the novels. The write-ups and analysis of the following quotations that are helpful in the presentation and conclusion of the research are given below. First, the researcher focused on the novel *Dog Eat Dog* by analysing the issues and problems that are helpful with the study such as messiness, life problems, as well as triumphs and failures in life. Second, the researcher provided an explanation and analysis regarding the novel *Crocodile Burning* and linked social problems like politics and socialisation that caused trauma for a youth that somehow resulted to violence. Lastly, the researcher analysed identifying factors in *Butterfly Burning* including trauma in falling in love, predisposing factors on being in a relationship with an old person, and using music to heal from trauma.

4.2 Yvonne Vera

Yvonne Vera was born on September 19, 1964, in Bulawayo, Zimbabwe's second biggest city. Her mother was a teacher, and her father, unlike many Zimbabwean males, believed in the importance of her education. Vera exhibited signs of a potential writer she would become even as a little child. According to Charles R. Larson, (n.d) a literature professor who wrote *The World and I*, "Vera had a passion for reading even before she started elementary school (she could read and write before her formal education). More importantly, she started writing at a young age. She recalls frequently writing messages and poetry for her mother. Other children referred to her as 'the writer' at school." Vera moved to Europe after finishing her secondary school in Zimbabwe, where she was exposed to Western art and culture. She was enthralled by the city's art galleries and sophisticated culture. This event influenced her decision to attend York University in Toronto, Canada. She studied in cinema criticism and literature and graduated with

a bachelor's, master's, and doctorate from the university. *Why Don't You Carve Other Animals?* a collection of short tales, was her debut book, published in 1992 Habila, (2005).

In *The World and I* Yvonne Vera spoke about her transition into the position of writer: "*Writing crept up on me and surprised me, and I quickly realised how much I enjoyed the process and art of writing. It crept up my fingers and into my body in stages.... I wanted to be a writer and could say that in airports, immigration checkpoints, and border crossings.*" When Vera wrote her first novel, *Nehanda*, a historical fiction about Mbuya Nehanda's battle to free Zimbabwe from colonialism, she was still residing in Toronto. According to Brinda Bose's article in *World Literature Today*, *Nehanda* "In the historical context of Zimbabwe, it discusses both post-colonialism and feminism. *Nehanda* reflects the essences of both optimism and sorrow that characterize Zimbabwean history." *Nehanda* was released by Baobab Books, a Zimbabwean publisher headquartered in Harare, in contrast to her debut novel, which was published by a Toronto firm. Vera and Baobab Books developed a close friendship as a result of this partnership. Since then, the company has published all of her works. Although this partnership's commitment has allowed Vera to fully explore her topics, some reviewers have speculated that it is this same connection that has kept Vera off the worldwide literary radar for so long. Regardless, Vera's work has been recognised with several literary prizes, making her one of Africa's best female authors. *Nehanda* earned a special mention for the Commonwealth Writers Prize for Africa Region and second prize for the Zimbabwean Publishers Literary Award for Fiction in English Murray, (2012).

Butterfly Burning was released in 1998 and is set in the late 1940s in a black village in Southern Rhodesia. A young lady and her much older lover have a sad love tale. She begins to follow her own life as her father spends more and more time away on construction jobs, and she is chosen to train as one of the country's first black nurses. When an unexpected pregnancy jeopardizes her training, she flees alone to the hard terrain and executes her own abortion using a long thorn from a bush. Vera told *The World and I* about the recurrence of typically private, painful topics in her novels: "Women's positions need to be re-examined with greater enthusiasm and a strong desire for change. There is a lack of awareness in Zimbabwe, as well as possibly everywhere in

the world, of each moment of a woman's biggest sorrow or personal journey. Women have been supposed to be both the caretakers and the worst sufferers of our society, continuing on regardless of how confined in they feel or how abandoned in their need." Vera insisted that her society change by bringing to light the ugly, hidden tragedies that plague women's lives Shaw, (2004).

4.3 Niq Mhlongo

Niq Mhlongo, the eighth of ten children, was born in Soweto in 1973. His mother was from the region of Limpopo in North-eastern South Africa. When he was a teenager, his father, who worked as a post office sweeper, died. Mhlongo's elder brothers helped maintain the family when their father died. He grew up in Soweto, but his parents sent him to Limpopo for his basic and secondary school in order to protect him from the increasing tensions in Soweto. Mhlongo began his studies at Witwatersrand University after failing his matric on the first try, owing in part to political upheaval in 1990 and the following shutdown of schools. He earned a Bachelor's Degree in Political Science and African Literature in 1996. He began a Master's Degree in Law at the same university the following year. In 1998, he transferred to the University of Cape Town, but left out in his final year to pursue a career as a writer.

He is the author of three novels: *Dog Eat Dog* (2004), *After Tears* (2007), and *Way Back Home* (2013), as well as *Affluenza* (2015), a collection of short tales. His debut work, *Dog Eat Dog*, was translated into Italian and Spanish. In 2006, the Spanish version was awarded the Mar de Letras Internationale Prize. His second novel, *After Tears*, was a finalist for the Sunday Times Literary Award in 2008 and was translated into French.

4.4 Michael Williams

Michael Williams is the Managing Director of Cape Town Opera in South Africa and a playwright, musical director, opera director, and novelist. While studying at the University of Cape Town, he began writing "radio dramas" and had his first novel published when he was twenty-five years

old. He composed operas for children based on African mythology, as well as — with the help for symphonic operas that have been performed all over the world. Michael is the author of numerous books, including *Crocodile Burning* (1992), a critically acclaimed young adult novel. He feels that writing fiction is the ideal antidote to the stress of trying to keep an opera company alive in Africa.

4.5 Synopsis of the three novels

Butterfly Burning (Vera 1998) narrates about life, death, joy, desperation and hardship. The novel begins with a description of how people survived and it concludes with death. Colonialism and historical reality are also closely related to the novel. Through her heroine, a young African lady, the protagonist Phephelaphi, encompasses these limitations. The reader is invited to witness the tragic attempt of Phephelaphi to gain integrity and independence, an effort that can be considered a common challenge faced by many women, regardless of racial and historical context. Throughout its past, the South African nation and its people have suffered from a number of social and political injustices; colonialism is one of these.

Dog Eat Dog (Mlongo, 2004) and *Crocodile Burning* (Williams, 1992) are both South African novels set during the Apartheid Era. *Dog Eat Dog* (Mlongo, 2004) portrayed the stark contrast between urban township life and city life set against the backdrop of the 1994 elections. Dingz the protagonist is determined to secure a place at the Y residence as a student of the University of Witwatersrand. The novel depicts the legacy of the apartheid regime, which is composed of a whole nation that has been deeply traumatised by atrocities they were forced to witness during this period.

In *Crocodile Burning* (Williams, 1992) the author intertwines two stories of exploitation. Throughout the novel, Seraki the protagonist a South African teenager, has experienced destruction caused by hatred and violence. By joining the cast of a locally produced musical that exposes the plight of black South Africans, he finds a means to express his fear and pent-up

outrage. The play travels to Broadway and Seraki discovers that even in America, the land of opportunity, he cannot escape corruption. Kriz (2013) concludes that South Africa's past is by no means an indicator of good fortunes. The atrocities that were committed during the apartheid regime have left their marks on people's bodies and souls, as a result, trauma literature flourished and hence recorded events through the eyes of the people who experienced trauma. Novels that were written after the fall of apartheid aim to re-process the past and dispute the existent aftermath of that time. Consequently, this means that there must be something about music that is capable of defying traumatic aftereffects. As Victor Hugo cited in Stiftinger (2011) points out "music expresses that which cannot be said and on which it is impossible to be silent" (pg. 2). Without a doubt, music is a kind of language, that operates on a different level than words do. Music talks to everyone and helps individuals to communicate with others

4.3 Trauma, Music and Resilience

Trauma is a major topic in many South African novels, and it appears in a variety of themes, linking most South African novels to trauma literature. Character inner struggles and mental experiences such as powerlessness, anxiety, and guilt, for example, are prevalent topics in South African literature and are closely related to the traumatic experience Poschl, (2011). Poschl (2011), further claimed that different types of violence, such as rape, murder, incest, child abuse, or torture, may be found in virtually all South African books, and that these occurrences might possibly lead to individual and communal traumatisation. Music, according to Stiftinger (2011), is a kind of communication. It is a form of symbolic communication. Music's symbolic method of expression, according to Benedetti, (n.d) is extremely valuable to trauma victims since, in most situations, a symbol signifies more than words and gives opportunity for interpretation. It is precisely this characteristic of music that aids in coping with painful experiences and encourages their expression. Furthermore, traumatic memories are not like other memories; they are not processed by the mind in the same way that other memories are. In reality, they are frequently disconnected, necessitating the use of alternative means of expression in order to successfully

leave them behind. As a result, at a particular point in one's trauma, music may be a more appropriate medium for conveying trauma than words. In other words, what cannot be adequately stated through words should be communicated through music.

Stiftinger, (2011) stated that without a doubt, music allows trauma victims to communicate what troubles them on a daily basis. This is an active act, in contrast to the trauma that is typically experienced passively. Because not just musicians listen to or make music, there must be something else to music beyond its form (particularly in communal cultures). The great majority of people who engage with songs have no formal musical training, yet they nevertheless appreciate it without delving into the structure and form. What sense would it make for non-musicians to listen to it if the only thing that has to be studied is notes and rhythm? In conclusion, it is reasonable to assert that there are two levels of meaning coexisting with the interaction with the human mind, because different people perceive the same music differently. There can only be one right answer if they look at the sort of tonality that a tune is built on. As a result, there is no dispute about the subjective value of music, which is why one person may intensely detest one type of music while others (that obviously employ the same notes and harmonies) might elicit tremendous emotions and dissociated memories in another.

Music is a popular form of art that aids in the healing process. In reality, music may be a lifesaver in a variety of situations, including ordinary crises and trauma. Within the context of the selected novels, music and pain are intertwined. The books, as well as the researchers' insights, reveals that the importance of music in novels about trauma cannot be overstated.

4.3.1 Trauma, Music and Resilience in Dog Eat Dog

In *Dog Eat Dog*, the protagonist Dingz listens a lot to kwaito music. Before being arrested for public drinking, he mentioned that:

“Sweet kwaito music blaring from a white CITI Golf passing along De Korte Street helped to bring me back from my reminiscence. [...] I pressed the play button [...] of my Walkman...” and began to

listen to Bayete. The name of the song was Mbombela. I lifted my bottle of beer, it was almost half-empty” (Mhlongo p .44).

The protagonist is catapulted into the present. The passing kwaito music lets him turn away from his haunting past. He can turn away from his terrible past thanks to the passing kwaito music. Although the music does not make him joyful at this time, it does assist him divert his concentration and postpone his thoughts before the post-apartheid reality (in the shape of corrupt police officers) stalks him. In other words, Dingz has two personalities: one who hopes in a brighter future and another who recognises all of the injustices that plague black South Africans. The beating he receives from the police officers is an excellent picture of how the new South Africa might feel. He doesn't know which of his is the actual or more suitable one. After this experience with kwaito in the novel, which does not truly encapsulate what it stands for, Kwaito appears in the narrative on a frequent basis. For example, later on, when Dingz and his friend Theks take a ride in a minibus taxi, he is subjected to more trauma. Then it is Joe Nina that is blasting out of the speakers who sings: *“Maria Podesta maan. Ding-dong. Yeah, yeah, yeah baby. Ungishaya ding, ding ding ding-dong”* (Mhlongo p, 77). Or at the shack in Vilakazi Street in Orlando West where Dingz's family lives, when Dingz and his friends listen to some Kwaito again:

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

In terms of both lyrics and melody, Kwaito music presents itself as shallow. Dingz and his friends celebrate their first vote and the possibility of a better future by drinking and listening to music that praises alcohol, sex, money, and other aspects of life that they have been denied of far too long. Living under apartheid meant being deprived of a decent life, and now that it is no longer such a pressing problem, the joys of the present are becoming increasingly important to young South Africans. It is evident that kwaito is the sound of many people's desperate desire for entertainment. In contrast to their parents' overtly political music, kwaito consciously avoids the political on a superficial level. It does so in order to recognise all of the new opportunities that have opened up for the younger generation. At the same time, it connects to the country's

political transition and, most all, avoids dealing with the truth that there is still a lot of work to be done before many people's lives can improve. The story demonstrates once again that kwaito is the generation's party music. Dingz and his friends are actually on their way to a party. It is stated in the novel that *"it was growing dark outside. The music was getting louder and there were the sounds of revving cars and shouting in the street"* (Mhlongo p. 98). Furthermore,

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

Finally arriving at the party, Boom Shaka's 'It's About Time' is playing, which can be seen as the kwaito anthem expressing all the hopes of young black South Africans as a whole. Kwaito says that now the time has come that blacks make their way and celebrate their freedom, which is also mirrored by the next song, Tsikitsiki by Mdu. Eventually, the list of the kwaito songs continuously grows longer, but the message stays the same. Nevertheless, it should be kept in mind that the reader is confronted with a more realistic outlook on the future of South Africa by Dingz who talks with his friends about issues such as HIV and Aids, corruption, the ongoing racism, crime murder and rape. This means that although life is gradually becoming better, it is still a long way to go until the country turns into a better place. This truth is exemplified by Dingz trying to get hold of a doctor's certificate that he needs for university, but unfortunately only white people get such a paper easily.

Dog Eat Dog does not begin with kwaito music, but rather with Western music. When Dingz is refused a university bursary, he is saddened and enraged since he requires the funds to continue his studies. Surprisingly, his first reaction to this act of "racial injustice" (as he sees it) is to play a Peter Gabriel record:

"To suspend the pain and frustration that was sharpening inside me I inserted a Peter Gabriel cassette into my tape recorder and the song Don't Give Up started bellowing from the speakers. Don't give up 'Cos you have friends. Don't give up you're not beaten yet. The lyrics reminded me of how my father used to

encourage me when I ran out of faith. My old man would tell me that to keep on trying would never kill a man. That was the sort of advice that I needed, as I looked deep into my mind for the solution to my problem. I was never going to give up trying” (Mhlongo p. 10).

Not only does the novel's protagonist use music to strategise his future activities (Don't give up!), but it also helps him reorganise and gather all of the energy he has left. It's also worth noting that Dingz listens to Peter Gabriel, who was a key player in the anti-apartheid movement. Gabriel, as a consequence, organises performances in order to expose the ways in which the apartheid government hurts the country.

Popular songs like Peter Frampton's 'Do You Feel Like We Do,' which relates to the country's collective traumas, also feature in the story. Furthermore, one of Dingz's friends buys several stolen jazz CDs by Keith Jarrett, Miles Davis, and Julian Joseph from one of Dingz's acquaintances. However, more intriguing music comes from Dingz's father, who is a significant figure in his life. In reality, Dingz is reminded of his father (a Xizambi player), whose early death is a terrible experience for the protagonist of the novel:

“Raw memories of the past surged through my mind. I remembered my sister and myself paying my father a visit in hospital the day before his death. I wasn't young. I was doing my standard nine. I remember to this day my father lying in his hospital bed. He had seemed unusually small like a child; there were dark shadows under his eyes and his skin was very pale, so pale in fact that I could actually count the veins underneath it. He could not even move on his own. I looked at my sister. Her eyes were filled with sorrow and as she stood in the corner of the hospital room she began to sob. But I was brave enough to stand closer to my father; I wanted him to die in my arms. Maybe we have turned into strangers to him, I thought with pain when my father showed no sign of recognizing us. But later he called out my name. He raised his hand and I held it. He even said something faintly, but I couldn't hear him. I called his name softly a couple of times, and unconsciously he kept saying 'hmm' each time I repeated it. He got tired quickly and closed his eyes. I rested his hands on his chest as the nurse arrived and told us it was the end of visiting time. The following day I heard that my father was gone. That was the first day that I knew fear existed inside me. I did not go to school on Monday. How could I, with that unspeakable sense of grief” (Mhlongo p. 22).

The trauma of his father's death, in particular, is inextricably linked to music. Dingz recounts how his father used to perform popular traditional South African music at shebeens as a result of this:

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

Dingz's mother was also attacked by a white farmer's dog one day, prompting his father to create a song about it:

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

Dingz's father, and the role music plays in his life, eventually epitomise the roles of music for black South Africans. Primarily, the fact that his father plays a traditional and self-made South African instrument denotes cultural resistance to the repressive influence of white South Africans. Second, it's intriguing that Dingz's father utilises music to connect with his family, particularly his wife, when words aren't enough. Third, he sings and plays the Xizambi to evict unwanted visitors and to draw attention to the apartheid regime's justifications for injustice. Although Dingz does not produce music, he learns what music is capable of and what it may be used for as a youngster and teenager. This is why listening to music is so important to his well-being.

People may be heard singing revolution songs later, when Dingz plans to vote for the first time. In reality, it's not the first time a South African novel has addressed the country's relationship between music and politics:

“As I read I could hear a Zulu struggle song being sung outside my window. Mandela says that the warriors get ready. Yes, let's get ready. Sisulu say that the warriors be ready for the battle. We don't want De Klerk.

Yes, we don't want him. We're going. You the spear of the nation in Pretoria, yes let's be ready for the battle. There was the sound of whistling and the rhythmic beat of clapping hands and stamping feet from the crowd coming down Rissik Street. [...] Down with De Klerk down. [...] Forward with Mandela [...] Forward with the struggle [...] Forward [...] Down with the whites down [...] Power [...] To the people [...]" (Mhlongo p. 54-55).

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

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

Apart from protest songs, religious music is also explored in the novel. As previously said, Dingz is reminded of a former event while riding the train home. In actuality, a preacher is in his wagon, singing along with the rest of the people on the train:

"[...] I had developed a phobia about using a train. Every time I boarded a train I was seized by the fear of death, and I always prayed to God to help arrive home safe. The moment the train left the platform, a middle-aged woman wet her thick dry lips and began to sing a hymn with her bible clutched against her bust. As the other members of the congregation joined her, the carriages were filled with the soprano voices of almost all of the women inside. It was a familiar Setswana hymn: Faith is the shield. Go with Jesus. The singing lasted for about three or four minutes, then the preacher, who was also carrying a bible, cried 'Hallelujah!' to signal the start of the sermon. [...] Another chorus started in Sesotho. The love of Jesus. It's amazing. It's amazing. It's amazing. Jesus loves us. Heart and soul. Jesus is amazing. [...] The chorus continued. [...]" (Mhlongo p. 172-174).

As a result, religious singing is the last type of music that plays a big role in the novel. Furthermore, singing in churches becomes increasingly essential as a result of colonisation, because houses of God become the only locations where grief and fury may be expressed without fear of being murdered or jailed by colonisers. At the same time, the church is a meeting point for South African and Western cultures. As a consequence, hymns with English words and African

rhythms and melodies evolve and generate a feeling of comfort. Dingz, for example, recalls a traumatic incident and how spiritual music helped him cope with it.

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

The key objective of kwaito music in *Dog Eat Dog* is to inspire individuals to believe in change and to try their best to combat and escape trauma. Kwaito assists Dingz and his friends in celebrating the fact that they have been given the potential opportunity to improve their lives. Despite the fact that the novel indicates that this is mostly wishful thinking, it is still a possibility. As a result, it must be viewed as improvement in compared to the chances of a black individual under the apartheid government.

4.3.2 Music, Trauma and Resilience in Crocodile Burning

Contemporary South African writers show an unwavering concern for their past, the traumatising consequences of slavery and colonisation, and the legacy of the apartheid government. In reality, the majority of South African books center on traumatising individuals who want closure, who try to put their past behind but are repeatedly re-visited by their past in the form of flashbacks, nightmares, dissociation, and other psychosomatic symptoms. Living conditions in townships, pass laws, relocation, and racial segregation harmed large segments of the South African people and resulted in the cumulative traumatising of many generations.

In *Crocodile Burning*, Seraki, the narrator, finds a dead cat lying on the side of the road with all of its fur removed. Later that day, at the Ikwezi Railway Station, he finds a dead naked man lying in the road. The Naughty Boys killed him and stole his clothes. He resembled Seraki's brother,

Phakane (Williams, 2006, p. 3). Seraki had a brother named Phakane, and the deceased guy Seraki witnessed at the railway station looked just like his brother, making Seraki extremely unhappy.

"When I think of my brother, I want to stop thinking altogether" (Williams, 2006, p. 6). When he is at the back of the truck, thoughts of Phakane intrude and he wants to *"go and fall back to the ground"* (Williams, 2006, p. 8). The Naughty Boys are responsible and humiliation and death of the man Seraki saw. Seraki's unhappiness, his disillusionment with life and his wish to escape from his way of living are depicted by the motif of the dead cat. Seraki thinks that the dead cat is lucky, because it has gone. *"to a place beyond pricking beyond poking and beyond pain"* (Williams, 2006, p. 3). He wants to escape pain and be like the cat, *"far away, beyond everything naked, skinned and dead"* (pg.8).

Seraki's wish to escape is emphasised by the image of the fly against the window, which is *"trying to get outside down the narrow alley past Mrs. Mcebi's house and fly over the other houses and shanties of Soweto"* (Williams, 2006, pg.6). For a brief time as he rides on the back of the truck's bumper, he feels free and happy as *"the speed elevates me and transports me away from home"* (Williams, 2006, pg.8). Another attempt to escape his sadness is his daydreaming. In his dreams, he is free of the poverty's bleakness, drudgery, and lack of privacy.

Seraki is a music enthusiast. When he is about to escape through the toilet's window, he hears a wonderful melody and decides to stay and listen to it. He likes singing and is comfortable singing loudly. He feels pleased and strong when he sings. Another reference to the skinned cat can be found. Seraki considers his dissatisfaction in his own life and in society as the youngsters are ordered to dance to their own music: the skinned cat, the dead man, and his father and brother. There he sings the song about *"the sorrow that is Soweto"* (William, 2006, p.14). Stiftinger (2011) analysis qualifies with what Seraki believes about music. Singing is a method of communication that is only effective when accompanied by music. It aids in the expression of trauma while also serving a number of other functions. Singing and producing music in South Africa is unquestionably more than simply words, tones, and rhythm. It is impossible to deny that it represents something deeper. All of South Africa's problems are addressed via music. She further said that singing is an important part of her life.

Similarly, to what Ngema and Ndlovu stated that singing is the supportive device of South African culture as (cited in Stifinger ,2011). It can be inferred that Seraki joined the musical in order to cope with adverse hardship which makes him happy as he tries to escape from reality and although Mosake was manipulative, Seraki was not intimidated like the other students as he did not fear Mosake. Stifinger (2011) furthermore asserted that overall reason music actually can heal humans is that emotions and music are connected to each other. Similarly, to Seraki's life with its ups and downs, a musical composition is capable of intimidating these changes of mood. The musical terms of tension and resolution strongly correlate with the feelings of sadness and happiness.

Seraki's problems are social, economic and cultural. Living with a father who is not so caring and does not interfere in his life bothers him every day. Being part of the musical cast helps Seraki to go through his every day troubles and to fill the void in a positive and progressive manner. Although Seraki felt manipulated by Mosake, quitting the cast was not an option to think of as it helps him escape from reality. On the other hand, music to Seraki appears to be the most healing force that creates a feeling of safety for him. One can conclude that music is important to Seraki. Not only that trauma and music are part of Seraki's life, however, it is additionally seeming that those two are inseparably connected. Even when Seraki thought of quitting the cast. He reminds himself that there is nothing better out there to do then to remain in the musical although Mosake was manipulative and threatened with the plastic crocodile. According to scholars' music is healing humans' wounds if necessary. Seraki is in need of music for various reasons, not only because of his brother Phakane who is in prison, but from fear and intimidation that surrounds him every day. The Naughty Boys robbing old people and women, raping young women and killing of the innocence and the Soweto reality hit him straight in his face, so Seraki reacts to music.

As a matter of fact, music plays an important role in South African contemporary novels. In the novel it is justifiable that Seraki could not survive without the musical cast although Mosake was intimidating and manipulative. It can be said that music was Seraki's way to escape reality and to forget about his brother in prison and his lazy father. It also proves to be true that when speaking

of trauma, music can be used as a healing strategy. In addition to this, Seraki is a very strong character who did not fear and tries to challenge Mosake although he has threatened him on numerous occasions, he did not bother to quit the musical cast as it was the only thing that he could escape from all that happens in his surroundings. Mosake uses the crocodile to intimidate the cast. He had threatened that the crocodile is watching over them and that anyone who misbehaves, will be fed to the crocodile. When Seraki arrives late at the rehearsal, the crocodile is held against his face. Gradually Mosake, with his violent temper, his unreasonable attitude and his cruelty, is being identified with the crocodile in the novel. Seraki discovered that Mosake has been exploiting and cheating on them and they learnt that he is the real crocodile, the one whom they trusted.

4.3.3 Trauma, Music and Resilience in Butterfly Burnings

The first chapter of *Butterfly Burning* sets the tone for the whole work. It's an introduction to black males in the workplace, the city of Bulawayo, its residents, and the city's longest street, Sidojiwe 22. It also presents many types of music, including Kwela music. Vera writes, for example *"Kwela music brings a symphony of understanding, then within that, other desperate confusions. Poverty prevails over innocence. In such times, a song is a respite"* (Vera pg.7). Vera repeats *"Kwela. Cut, pull, bend"* (Vera pg.7). This reinforces the impression of hard work and at the same time the relief that the music gives. Music and songs are shown as being important elements in the novel. The music and singing introduce hope, possibilities and the courage to continue to live in poverty and hardship.

Furthermore, the narrator highlights the importance of music by stating that singing is required when life is harsh:

"Kwela strips you naked. Anything that reminds of pride can be forgotten in the emptiness introduced. A claim abandoned. A lover lost. It is the body addressed in its least of possible heights. A stone thrust. The knees down and the baton falls across the neck and shoulders. Kwela. Climb on. Move. Turn or twist or ... move. No pause is allowed, and no expectation of grace. Kwela. Cut, pull, bend. It is necessary to sing" (Vera, pg.7).

This quotation demonstrates the significance of Kwela when there is nothing else. As they are thrashed with a baton, the men lose all hope and pride. Slavery is the image that the author

introduces. She is referring to the time in Rhodesia's colonial history when males were forced to work for the whites on a continual basis. Music and singing can assist to change and ease one's perception of life.

Music is considered to be therapeutic, and singing is thought to take away the agony of a monotonous and unproductive life. The narrator writes: *"As for healing they have music"* (Vera, pg.6). The music becomes very present when Phephelaphi's visits Deliwe in her shebeen and hears the Kwela for the first time:

"On this strange and joyous evening she feels everything on the skin, including the caress from the brief notes of a guitar being tested at a far corner of the room" (Vera, pg.64). Phephelaphi does not expect the power that music has over her: *"She is thoroughly unprepared. When the music tears into the room she almost falls to the floor with agony. A hurricane of tender tones meets every ear, escalating, on and on"* (Vera, pg.66)

The metaphor which the narrator uses here for the strength and force of the music is presented as a hurricane. This shows the author's density and master of words in writing as a hurricane is something that happens fast. The narrator describes a man playing the Kwela at Deliwe's shebeen *"his music is healing"* (Vera, pg.66)). Phephelaphi is able to accept her mother's death and forgive her after visiting Deliwe's shebeen. Phephelaphi had always assumed her mother's name was Gertrude, only to discover after her mother's death that her mother's true name was Emelda. Phephelaphi was upset because she did not comprehend what was going on. Phephelaphi's acceptance of Gertrude's death and her isolation was aided by the music. Phephelaphi is unaware that Zandile is her biological mother at this time.

Music also assists the residents in living their lives and offers them hope for the future. The narrator repeatedly stresses that the men sing while they work:

"They sing as brick pounds from hand to hand" (Vera, pg.68), *"They sing when their breathing can allow, their chant and pitch hard like charcoal"* (Vera pg.69), *"They shovel and hollow the earth and sing"* (Vera pg.73), *"There they dig and listen to trains and sing along with that motion"* (Vera pg.79).

Therefore, singing is an important element in their lives. Kwela music is offered throughout the text as a counter-experience to the trials and tragedies of past and current realities. The story

begins with a detailed depiction of indigenous people's existence in Bulawayo city during colonial times in the 1940s. This is how the text portrays reality in this instance: Sidojiwe E2, Makokoba's longest street, is rife with all manner of desperate wounds. Bulawayo, which is barely fifty years old, has nothing but surprises to offer: *"being alive is a consolation"* (Vera, pg.6). The lines represent a life on the edge of death, with individuals burdened by terrible wounds and nothing but their bare lives to live for. The text gradually broadens the scope of the African people's living situations. Bulawayo is depicted as a city packed with signs prohibiting black people from attending institutions and simply strolling on the street: *"The people walk in the city without encroaching on the pavements from which they are banned. It is difficult, but they manage to crawl to their destination hidden by umbrellas and sun hats which are handed to them for exactly this purpose, or which they discover, abandoned, at bus stations."* (Vera, pg.6).

Despite the fact that it is the indigenous people that build and keep the city clean, they are forced to reside in Makokoba Township, a quarter segregated from the rest of the city that consists of dilapidated one-room homes surrounded by garbage and toxic waste. In this quarter, there is a continual presence of violence and death. Men are killed while attempting to oppose the whites. They do, however, perish battling one another. Women die as a result of a lack of affection from males. Children are aborted or on the verge of being discarded after birth. Those youngsters who are given life are also on the verge of death. They are exposed to watching men die in an explosion as they grow up playing with dead animals. It is even possible to die here for no apparent cause. These living circumstances have left the survivors with various physical and psychological scars.

Against the demons of the past and present, the indigenous people invoke the spirit of kwela. On hand-made instruments, the adults make music. Children, too, produce music by collecting the wind in empty plastic bottles. When kwela is invoked, it is demonstrated to do *"marvelous things"* (Vera, pg.6). Kwela proves to be a powerful spirit capable of challenging and opening doors that are hermetically sealed. It finds its way into the little, constrained spaces where people are forced to exist, and it opens up new dimensions and possibilities. When it's time to work, music penetrates the body and locates the muscles' hidden spring. It induces resistant muscles to

engage in disciplined effort, which results in the creation of a complex piece of work, such as a new building. Then it's time for joy, and music manipulates the same muscles into intricate dancing motions, in which all discipline is abandoned and complete freedom is experienced. The memory of the "*lover lost*" is conjured up and forgiven; then, that of a "*stone thrust*" and "*the policeman's baton across the neck and the shoulders*" (Vera, pg.7) of the black man.

Kwela brings joy to individuals, allowing them to gather the strength they need to deal with their sufferings. They are able to confront their demons, their negative experiences, and the losses they have endured, which they have buried deep within their souls. With the old ghosts chased aside, new spirits - hope, desire, and will - emerge. In their newly exposed spirits, the people are reborn. Kwela music is a well-known catharsis medium that provides comfort, joy, independence, and enjoyment.

Butterfly Burning is a novel in which Yvonne Vera effectively employs music and musical sounds to enhance the plot. Music is a significant and vital component of the tale since it serves to highlight and underline various events that make life bearable for the novel's protagonists. When the music, for example, nearly vanishes or vanishes entirely, something terrible and really significant is occurring. Vera employs phrases like "*shrill*" and "*scattering screams*" which conjure up terrible pictures in the imagination of the reader. Despite the fact that she is writing about the hardships of life, she employs cheerful songs and musical sounds such as the Kwela to generate more positive images in the reader's head.

CHAPTER 5: RECOMMENDATIONS AND CONCLUSION

5.1 Introduction

A summary of the research is presented including the findings in relation to the research objectives. The scope of the following conclusions is limited to the music, trauma, and resilience in the selected novels; *Dog Eat Dog*, *Butterfly Burning*, and *Crocodile Burning*. The conclusions are relevant to the novel studied, as well as readers and authors of the above-said novels. Thus, this chapter aims to summarise the major findings of research objectives such as:

- investigate the trauma in the three novels
- explore how music is used as a tool to deal with trauma
- analyse how music enhances resilience in the three novels

5.2 Summary of findings in relation to research objective

5.2.1 Objective: To investigate the trauma in the three novels.

The trauma in the three novels includes the triumphs in life that leads to disappointment but then, resulted to success after healing. The following trauma are identified by the researcher. In *Dog Eat Dog*, Dingz, the protagonist is arrested for public drinking. He is brutally beaten by the police officers. When he is refused a university bursary, he is saddened and enraged since he requires the funds to continue his studies. The trauma of his father's death in particular and when his mother was attacked by a white farmer's dog. In *Crocodile Burning*, Seraki the novel's protagonist and narrator finds a dead cat lying on the side of the road with all its fur removed and a dead naked man lying in the road. The Naughty Boys gang rob old people and women, raping young women and killing of the innocent. The white police men arrest innocent black children and men. Mosake threatens children with a plastic crocodile. All these instances cause trauma in the protagonist. In *Butterfly Burning*, men are killed while attempting to oppose the whites. Women die as a result of a lack of affection from men. Children are aborted or on the verge of being discarded after birth. Young children are exposed to watching men die in an explosion as they grow up playing with dead animals. It also presents the relationship trauma

and predisposing factors on how a young woman can fall in love with an old man presenting an insight into a human situation.

Overall, in all the three novels portray death, racism, violence from the society and political problems that arise due to corrupt politicians that only aim for their success and the success of the country or state they are leading. Writing is a legitimate asset to dive more deeply into complex issues, including emotional wellness and injury. If truth is to be told then books can likewise assume an imperative part in dysfunctional behaviour recuperation, and therapy.

5.2.2 Objective: To explore how music is used as a tool to deal with trauma

While music has for some time been perceived as a compelling. The type of treatment to give an outlet to feelings, the idea of utilising tune, sound frequencies and beat to treat actual afflictions is a generally new area. An abundance of new investigations is promoting the advantages of music on mental and actual wellbeing. Music further develops the body's resistant framework work and lessens pressure. Paying attention to music was likewise observed to be more compelling than doctor prescribed medications in diminishing tension before medical procedure. The researcher found that paying attention to and playing music increment the body's creation of the counter acting agent immunoglobulin an and normal executioner cells which are the cells that assault attacking infections and lift the invulnerable framework's adequacy. For instance, in *Dog Eat Dog*, kwaito music inspired individuals to believe in change and try their best to combat and escape trauma. Kwaito music helped Dingz and his friends in celebrating the fact that they have been given the potential opportunity to improve their lives. Not only does the novel's protagonist use music to strategise his future activities (Don't give up!), but it also helps him reorganise and gather all of the energy he has left. Although Dingz does not produce music, he learns what music is capable of and what it may be used for as a youngster and teenager. In *Crocodile Burning*, Seraki is a music enthusiast. Seraki feels pleased when he sings. Singing is a method of communication that is only effective when accompanied by music. It aids in the expression of trauma while also serving a number of functions. Being part of the musical cast helped Seraki to go through his every day troubles and to fill the void in a positive and progressive

manner. Even when Seraki thought of quitting the cast, he reminds himself that there is nothing to do then to remain in the musical cast although Mosake was manipulative. In *Butterfly Burning*, music and songs are shown as being important elements in the novel. The music and singing introduce hope, possibilities and the courage to continue to live in poverty and hardship. Music is considered to be therapeutic, and singing is thought to take away the agony of a monotonous and unproductive life. Music also assists the residents in living their lives and offers them hope for the future. Kwela music is offered throughout *Butterfly Burning* as a counter-experience to the trials and tragedies of past and current realities. The story begins with a detailed depiction of indigenous people's existence in Bulawayo city during colonial times in the 1940s. This is how the text portrays reality in this instance: Sidojiwe E2, Makokoba's longest street, is rife with all manner of desperate wounds. This is why listening to music is so important to his well-being. In *Butterfly Burning*, Kwela brings joy to individuals, allowing them to gather the strength they need to deal with their sufferings. They are able to confront their demons, their negative experiences, and the losses they have endured, which they have buried deep within their souls. With the old ghosts chased aside, new spirits - hope, desire, and will - emerge. In their newly exposed spirits, the people are reborn. As mentioned earlier, without a doubt, music allows trauma victims to communicate what troubles them on a daily basis. This is an active act, in contrast to the trauma that is typically experienced passively. When it comes to coming to grips with trauma, seeing that one is capable of becoming active again, that there is still something resembling an active self, is crucial. Because not just musicians listen to or make music, there must be something else to music beyond its form (particularly in communal cultures). The great majority of people who engage with songs have no formal musical training, yet they nevertheless appreciate it without delving into the structure and form.

Various harmonies discharge various endorphins in your body. A minor harmony typically has a sound that the human brain identifies with as miserable or dim though a significant harmony sounds cheerful and light. A few melodies are so moving to a person that they cause an individual to sob for reasons they cannot clarify. This marvel delineates the solid mental influence that music can have on an individual-

Music can likewise be experimentally used to get to various pieces of the mind that are not ordinarily utilised. One should likewise recollect that individual taste assumes a part in whatever medical advantages might give. The people who appreciate weighty metal or mesmerizing club music may not track down the relieving quality that traditional music audience members get. We live in a culture where each disease or sickness is treated with a pill recommended by a specialist. While these professionally prescribed medications are useful. There are more secure, more regular ways of easing distress. Lamentably, the medical services industry is so huge and worth such a lot of cash that attempting to track down these elective types of mending will be troublesome. Music therapy can possibly become particular to the singular necessities of every persistent. Every understanding requires their own kind of music that might not have a similar impact on another patient. Present day medication is fixated on giving doctor prescribed medications that are loaded up with a wide range of unnatural fixings that might be mending one piece of our body while hurting another. Music therapy has been demonstrated consequences of recuperating and has been endorsed as a substantial restorative practice. The researcher believes that the action of music therapy, in the nation as well as around the world, is a compelling strategy for treatment and ought to be accepted and applied to overcome trauma.

5.2.3 Objective: To analyse how music enhances resilience in the three novels

Each character from the selected novels studied have different relationship towards music or each character and novel have different experiences with music. The music enhances the resilience not only in the novels itself, however, also with the characters involved in the novels. Music serves as the healing tool to treat trauma which made them resilient in the novel. Music, especially singing, assists individuals with remaining strong in spite of persistent pressure and difficulty. Singing with others is significantly more beneficial. Research proposes that making music together advanced as an apparatus of social living. Gatherings and clans sang and moved to assemble unwaveringness, send crucial data, and avert foes. Scientists have found that gathering singing forms social bonds, reinforcing the associations we need for versatility. Singing might advance a feeling of joy and prosperity. Analysts found that individuals feel more good after effectively singing than they do after inactively paying attention to music or talking about good life occasions. In a moment satisfaction world where innovation reduces our training with tolerance and battle, assembling the expertise of constancy might be more essential than any time in recent memory. What is more, one spot where enthusiasm and constancy meet, where coarseness can be developed and its prizes procured, is in the review and execution of music.

5.3 Recommendations

This study recommends that it would be interesting to make a deeper study of *Dog Eat Dog*, *Butterfly Burning*, and *Crocodile Burning* to explore how Mhlongo, Vera and Williams, used music to relate it with their novels. Further, this method can be expanded to include other novels in which music is seen to be therapeutic and invigorating. Different cultures use music differently. There is an impact of classical versus modern music on people who have been traumatised.

5.4 CONCLUSION

To conclude, trauma was examined in three novels. Music is portrayed as a tool to deal with trauma. Music enhances resilience among the three novels and characters involved. Also, the researcher believes that music metaphorically can be a point of entry into a novel, since the elements of music such as sounds, thematic approach, and senses can be analysed. Also, this study has shown that, it is possible to use music as medication and healing tool from trauma and

violence experienced. Music can possibly enhance the resilience not only on the characters of the novel, however, also for the ordinary and living people. From further studies, the researcher would like to conclude that music is helpful in enhancing resilience in dealing with trauma.

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