Aesthetic, Artistic and Communicative Import of the South African Zulu Fun Performance

Nsikan-Abasi S. Nkana (Ph.D)\textsuperscript{1} and Caroline Oscar Eyo\textsuperscript{2}

\textsuperscript{1&2}University of Uyo, Nigeria
nnsikanabasi@yahoo.com, Carolineoscar24@gmail.com

Abstract
This work analysed the aesthetic and artistic content of the South African Zulu Fun performance to determine the extent of the application of its communicative elements in the production. It also set out to determine their appropriateness, their communicative import and how the elements have created a pleasing experience in the performance. The study, among other issues, examined the misconception about Traditional African Dances by certain scholars as well as the negative image of dance in the African contemporary societies, using the content analysis research method. The population of the study comprised one act made up of two scenes. A census was taken to work on the whole part of the video which formed the sample. It was discovered that dance is culture bound. Again, African traditional performances have aesthetic and artistic values that are used in actualizing form as the beauty of any dance is linked to, and is in conformity with, the norms and values peculiar to that society where the dance exists. It was noted that, African dances are not mere noisy vibrations, as misconstrued, but always entertaining, educative and communicative. The work recommends that scholars and professionals in Mass Communication, Theatre Arts and other communication studies, should not only showcase proper use and manipulation of aesthetic and artistic values in performances, but effective manipulation and adoption of these values into current streams of performances.

Keywords: Aesthetics, Artistic, Choreography, Communicative import, Kinesis, Objectifics, Proxemics, Synergy, Vocalist, Zulu Fun.

Introduction
Aesthetics stresses an essential, intimate, purposeful relationship between art and life. It involves observing life to select those aspects of it that seem especially significant to clarify and to intensify any medium, Akpan (1987,p 131). In relation to communication and theatrical performances, aesthetics has to do with the appreciation of the manipulation of certain elements put together to create certain feelings in the audience. Zettl (2005,p 2) defines Aesthetics as a study of certain sense perceptions and how these perceptions can be most effectively clarified, intensified and interpreted through a medium, such as television or film for a specific recipient.
Considering dance as an art, what may be its purpose as linked to this definition? According to Bakare (1994,p 2), “Dance is the rhythmic movement of the human body in space and time to make statements”. He goes further to explain that, “for a body movement to qualify as dance it must have rhythm. Rhythm is the beat that animates movements. This relates to time. Rhythm is created when movement happens at specific times. Without timing, there can be no rhythm and without rhythm, dance cannot occur. Ufford (2000) states that, dance is a medium of expression of emotion and other forms of innate urges. It is an art of rhythmical movement related to music rendered. It is stylized and patterned body movement synchronized with musical rendition such as song, music or instrumentation or both.

It is pertinent to note that, man uses his own body to express his feelings to the universe for the purpose of clarification, intensification and interpretation, manipulating light, colour, space, motion, time, costume and make up as well as instrumentation which sum up to all his building materials called the aesthetic elements. The artist uses these elements to discover his potentials. He manipulates these elements in order to recapture his experience, arresting it and presenting it alive in performance.

Dance plays a major role in bringing out the aesthetics of a particular performance because it is an art form that incorporates songs, movement, music and traditional performances. These are ordered, clarified, intensified and interpreted by the choreographer to the audience. In the performance of the South African Zulu fun, all these art forms, are incorporated to showcase the essence of African Dance and the purpose it serves the society and the world at large. These forms are both aesthetic and artistic which include light, space, time and sound. Others are characterization, dialogue, scenery, properties (props), costume and make up, etc.

**Statement of the Problem**
Communication and dance play the role of expression. But in the African traditional performance, audience -- actor relationship is one of the distinct features which must take place when there is a performance. The major problem in this situation could be observed when the audience does not understand and appreciate the elements put together in the production so as to interpret it.

Although dance is one of the most dynamic and popular art forms, it has received scanty attention in communication research. Moreover, the traditional dances of African people are sometimes termed “primitive” in the postulations of some Eurocentric scholars like (Sorell, 1979) and (Harper, 1976) who advocate that African dances should follow the part of western dance notation for them to be judged as standardized.

One is therefore tempted to ask if it is true that African dances are primitive, or whether their performances are really culture bound. Moreover to what extent has African dance explored the different elements of aesthetics in the actualization of its form? Is there any synergy between dance and music? Do African traditional performances have form? Such questions are to be answered at the end of this study and these are the issues that make this study significant. For performance to satisfy its functional responsibilities of communicating especially through dance, it must effectively manipulate the dramatic, aesthetic and artistic elements since it is to clarify and intensify audience experience. The African experience has been described as “CACOPHONOUS” and “QUASI DRAMA”.


Another important issue is the extent to which light, space, time, sound, dialogue, characterization, costume and makeup, colour, music and all other aesthetic and artistic elements are structured, controlled and manipulated to make the traditional African performance viable or fitted into the current streams of performances. Since the fundamental reason for dance is communication, the usefulness of dance cannot be over emphasized. Therefore, the pertinent and overall question concerning this study is: To what extent are the aesthetic and artistic elements of communication applied in the Zulu Fun performance to enhance meaning and understanding as well as create a pleasing experience?

Purpose of the Study
The following are the main reasons for this work:

- To determine the extent of the application of the aesthetic and artistic elements in the production of the Zulu Fun performance.
- To examine the appropriateness of these elements in the production of the Zulu Fun performance.
- To find out the extent to which the elements have created a pleasing experience.
- To determine the communicative import of the Zulu Fun performance.

Research Questions
The following are questions that this work will provide answers to:

- To what extent are the aesthetic and artistic elements applied in the production of the Zulu Fun performance?
- How are these Elements appropriate in the production of the Zulu Fun performance?
- To what extent have the elements created a pleasing experience?
- What are the communicative imports of the Zulu fun performance?

Definition of Terms
The following terms are hereby defined as applied to facilitate the reader’s understanding of the study. The major words are Aesthetics, Artistic, Dance, Zulu fun, Drama, Troupe and Stage.

Aesthetics:
This is the study of beauty and its appreciation. It is the presentation of good and beautiful performance to intensify an experience in the recipient in terms of communication. Aesthetics in this study will bring out the beauty of the production through feeling and perception, using elements such as light, colour, sound, space, time, character, motion etc.

Artistic:
This is the application of creative skill, especially of art, by the artists. It is the mastery and knowledge of skills of aesthetics, necessary for the imaginative creation of beauty in order to give satisfaction. This is seen in the body of the dancer, using dance movement and dance steps, by way of kinesis. Its elements include actors, dancers, story line, camera movement etc.

Dance:
It is a form of movement using the body in tune with music and rhythm. It is an act of rhythmical movement related to music rendered. Dance scholars have defined dance in their
different ways. Bakare (1994, p.2) defines dance as ‘the rhythmic movement of the human body in space and time to make statement’. In view of these, it is appropriate to see dance as being purposeful in the African life. The nature of dance depends on movement which is better experimented practically than just perceived. This really captures the enthusiasm from the audience because of the stylized vibrant movement of the body in consonance with rhythm. It is a form of self expression of emotion.

Zulu Fun:
Zulu belongs to the Methawa empire, which has the Zulu people in the Zulu land of South Africa. As in Zulu literature, the themes of the heroic past and of the opposition between traditional and harsh modernity are much in evidence. The Zulu people are originally warriors.

Drama:
This is an act written for performance on stage, television or radio. It is considered as a literary genre.

Troupe:
This is a group of actors, dancers or entertainers.

Stage:
This is the environment where performance occurs. It is also seen as an empty space that is brought to life through the interruption of the space by actors (dramatic characters) and by scenery (spectacle).

Art: Art is an imaginative creation that produces aesthetic pleasure and clarifies life through the artist’s thoughts, ideas or emotions to his audience. Communication is art, and the life blood of the society, as every aspect of life depends on the ability of individual members to communicate with one another. According to Akpan (1987, p 44), it is a communicative art that has a message for an audience. Art is important to life as it carries both message and feelings.

Literature Review

The Concept of Dance: The inspiration of dance came from nature and rhythm inherent in man, but the Greeks also aspired to an ideal beauty achieved through stylization. Since the Greeks believed that dance came from the gods, they displayed great interest in esoteric religious rites in which dance played a great part. Plato also admitted that dance is a gift of the gods and that it is natural that man should move his body to express emotions, (Sorell, 1979, p 683).

Viewing communication in diverse categories like verbal and non-verbal forms, dance is regarded as non-verbal cues. This is why there is a close relationship between the rhythmic patterns of dance and the rhythms of the accompanying music or song. Dance movements have symbolic and communicative values. For example, some dances portray occupational movements or stereotypical gestures characteristic of some occupations, as in the case of war dance, ceremonial dance, entertainment and so on as exemplified in the performance of Zulu fun. Some other dances express the people’s loyalty to their gods. According to Oko-Offoboche (1996, p 101), dance is a structured art which is composed of organised
experiences meant to show ways of extending our perception of design, rhythm, space and style. As an art it demands careful assemblage of different aspects of human communication for it to bring out its message. The coordination of the units into a harmonious presentation makes a pleasing perception.

Dance is seen as a body poetry which Oko-Offoboche (1996, p. 4) sees as "poetry spoken with the human body in time and space". According to him, it is both rhythmic and expressive. It makes its statement in a manner that sensuously appeals to the audience. As a work of art, there is an inherent communicative power in dance enactments. This results from the fact that human movement is the essence of life. "It grows out of life, reflects life and it’s life" (Hawkins 1988, p. 4). Dance movement is allied to cultural backgrounds. It is therefore not surprising that movements of the human body is readily perceived and understood by the audience.

Dance is seen as a very intriguing performing art. It is governed by certain elements and principles quite different from those of music, singing, opera and theatre. The basic elements of dance through which it communicates includes, movement, space, rhythm, focus, setting, costumes and music. It is needless to say that without these elements dance cannot be realized in any appreciable form. The performance of dance is guided by these principles so as to engender effective communication.

There have been some misconceptions and controversy surrounding African and European dances. For instance, Sorell (1967, p. 14) sees African dances as being “primitive” and “limited in scope, unconscious in approach and repetitious in movement”. But Harper, in Enekwe (1991, p. 8) claims to recognize that foreign dance techniques inhibit rather than develop the artist’s potentialities. According to him, the Europeans inhibited the progressive evaluation of music and dance in Africa generally. Some of such misconceptions include the view that traditional music and dance, as a corpus, are conceptually utilitarian and only peripherally entertainment based. (Nzewi; 1981, p. 438), however disagrees with the above postulation and so contends that “what distinguishes dance cultures is the semiotic resources of dance gestures and styles which affect the choreographic vision.

Dance serves vital functions in human society by achieving social cohesion or togetherness and a feeling of deep sense of communion with one another. It has really become a veritable source of communion since it signifies a revelation and continuity of norms and values of the community in which it exists. The different movement involved in the art of dance differs from everyday gestures in the sense that it is rhythmic, timed and executed in a theatrical space. It is therefore transformed into art which is imitative of the natural in a co-ordinated and organic manner.

There is an element of drama in dance. This is corroborated by some scholars including Bakare (1999) who argues that:

Drama can take place without-dance but dance can hardly happen without an element of drama in it. Dance makes use of gesture and facial expression.

While dancing what he or she is doing is a bit of acting which is drama.

Finally, it could be observed that dance is a stylized and patterned movement of the human body usually co-ordinated and performed to rhythm and music within a defined time and space before an audience. The intention is to entertain and communicate by expressing an emotion or feeling, or propitiating a divine being.
The Traditional African Performance

Traditional African Performance is a developing art form which draws its material from the rich culture and traditions of Africa. The traditional African theatre is a concept itself which has suffered the misfortune of misunderstanding and misinterpretation over the years and as such has been controversial.

The evolutionist school of thought backed by such vocal exponents like Professors Kalu Ukaand Ola Rotimi argue that African festivals and rituals cannot be called drama, as they rather possess potentials that could be used in constructing a drama. Thus, Rotimi (1981,p 77) sees drama as an imitation of an action or of a person in action, the ultimate object of which is to edify or to entertain, sometimes to do both.

The referentialist school of thought with such people like Ruth Finegan, M. J. C. Echeruio, J. N. Amankulor and others started with the premise that African festivals are creative arts pointing out all the dramatic elements in festivals and rituals. These are music, dance, mime, incantations and so on. Some African scholars see the traditional Africa performance as that form of art which, through music, employs the art of pantomime movement and dance in a way peculiar to its nature. Enekwe (1991,p 24) opines that the male Africans dance to express themselves and identify themselves with their manhood, while the women perform in order to exhibit their beauty. They use their bodies in communicating, education, satirizing, entertaining and worshipping. These are done in accordance with the musical renditions which thrive in their society. This informs the popular statement: “man dances also to express his idea and his movements using his body”.

The African music also plays an important role in the life of the Africans as their music is used to express various emotions which help to expand their modes and values. The traditional African performance is a symbol of artistic expression which unveils the innate vision of its creator and is presented to the audience through the performance medium as an art. Enekwe (1991) further emphasizes that the African performance contributes to the overall artistic development of the individual and may serve as a vocation. In Africa, dance is a lucrative art because it carries human emotional feelings and responses through their bodies thereby recreating man’s experiences using body movement as the major apparatus expressed by rational or intellectual means.

Aesthetic and Artistic Experience

Aesthetics on its own is a very critical and complex phenomenon. Many scholars have come up with varying opinions on this concept, and this has gingered another round of disparity in opinion on African Aesthetics. Aesthetics is a very broad field of study and each community has its own varying concept of aesthetics. Akpan (1987) concludes that in aesthetics, elements considered to be less important are stripped off in order to emphasize those elements which are considered to be important. He identifies such elements as light, colour, motion, time, space, sound and similar elements, adding that when properly emphasized or arranged, the feelings of the recipient will be greatly intensified.

The artist renders experience by rendering it alive. He must be able to compel the eye to stop and find pleasure in beholding, the ear to hear for the sheer sake of listening, and the mind to attend to the keen impractical pleasure of discovery or suspense or surprise. The artist must be able to interpret life to make it look real so as to convince. That is why Akpan (1987,p 49) states that the true artist sharpens his eyes, minds and feelings. He must interpret ideas and concepts through his media, painting, dance, music, radio, TV, poetry, prose, and so on. He
goes further to say that the artist represents the consciousness and memory of his time and as such no society can exist without the participation of the artist who cannot be bribed. The artist converts seeming raw materials into artistic products that interpret experience and sharpen the feelings of recipients. Artistic experience is made possible by the use and manipulation of artistic elements such as dialogue, music, characterisation, language, locale (scenery), costume and make up as well as other properties that could be brought together for synergy.

All in all, the aesthetic and artistic experience of the African performance, be it in dance, music, drama or any other artistic display is unique, exclusive and peculiar as they mostly follow the identified paths of the African culture and tradition laced with modernity.

Theoretical Framework
The main theory that backs up this work is the Pleasure Theory of Aesthetics. It states that the beautiful is that which gives us distinctive pleasure and satisfaction. It goes further to say that what makes an action or a piece of conduct good is that it brings pleasure to the doer and nothing more. It sets a standard for what is good and that standard is pleasure. The theory further says that the amount of pleasure derived determines positive value, while the amount of pain indicates negative value. The theory concludes that what is beautiful pleases and what is ugly repulses. It is believed that the Zulu Fun performance gives pleasure and satisfaction to the performers and beholders. This means the programme is beautiful.

Methodology
The technique used in this work was content analysis. This method was chosen because, it is most appropriate for the study as the researchers were interested in finding out the aesthetic and artistic presentation of the performance of Zulu fun. In this study the researchers employed content analysis to find out the aesthetic and artistic elements used in the performances and how these elements were employed to make the performance a pleasing experience. According to Wimmer and Dominick as cited in Nwankpa (2011), Content Analysis is “a method of studying and analyzing communication in a systematic, objective and quantitative manner for purpose of measuring variables”. Content Analysis can be taken with any written material, from documents to interview transcriptions, from media products to personal interviews.

Population of the study
The population of this study consisted of one act made up of two scenes: Scene I and Scene II as contained in the Video Compact Disk (VCD) of the Zulu Fun performance. Scene I was the Village Scene while Scene II was the Town Scene.

Sampling Size and Sampling Procedure
A sample size of a population is the portion of that population which has been selected as representative of the population. It is a selection of some elements that make up a population. To select samples the researchers used Census so as to work on the whole part of the VCD. This method was suitable as it was used in examining the whole production that made up the population.

Content Categories
The following content categories were created for the study. They are explained as follows:

(a) Aesthetic Categories
Light and Colour: Effective manipulation of light and colour in relation to what is seen on stage and on the screen which is required to be bright enough for viewing so as to achieve the desired effect.

Sound: Good vibratory fidelity and the proper combination of sound and picture to create synergy and enhance mood creation is required.

Space: The effective manipulation of screen space to create synergy and also the stage space to accommodate the performance. That is, Screen Balance and stage balance.

Time/Motion: This was used to assess if the performance considered the objective or clock time for normal performances; and also the subjective or psychological time to determine if the performance was involving enough to hold the attention of the audience.

(b) Artistic Categories

Storyline: This entails how the idea of the Narrative dance drama was creatively constructed to arrest and stimulate the interest of the audience.

Characterization: The way in which the actors/actresses and dance artists fused in themselves in interpreting their different roles through dancing, acting and singing.

Locale (Scenery): It involves choosing or setting the stage properly to fit the location used in achieving the desired effect at a particular time and, the set manipulation in relation to the scenes.

Properties: This has to do with proper manipulation of the props to define the concept of the play or story, i.e. the proper handling of the props (materials) used in the performance.

Costume and Make up: The dressing and accessories of the performers whether they were appropriate or not informed the use of this element. It was to determine if their application enhanced or distorted the performance.

Camera Work: This is the “how” of the camera, i.e. how the camera manipulated and maximized the potential of the visual image on stage.

Music: Music is either song or sounds that inspire mood creation, the sound effects accentuates the different scenes.

Choreography: This is the creative dance movement designed to flaunt the beauty of womanhood and the strength and rigidity seen in the men’s dance movement.

Units of Analysis
The units of analysis for the study were warriors/war Dance; Entertainment dance, Ladies; Warriors II, Ladies, Warriors, Entertainment Dance, Ladies II; Full Troupe women; Return of the Prince; Village Priest; Serpentine Dance; Maggot Dance; Taxi Dance; The Choir, and the wedding dance. These were fused into scenes one and two according to the shots and relationship in the dances.

Method of Data Collection
Te researcher used the Video Compact Disk (VCD) tape which was the main source of information. A total of 12 pieces of short dance sketches were assessed using the basic aesthetic and artistic criteria earlier explained as content categories. The contents were carefully reviewed and evaluated using the basic criteria. For effective assessment of the aesthetic and artistic forms of the Zulu Fun performance, the researchers considered some measuring instruments which are inherent and employed in film recorded productions.
Method of Data Analysis

The coding system was used in analyzing the content of the production. According to Wimmer and Dominick (2006 p 162), coding is “placing a unit of analysis into a content-category”. To code the units of analysis in relation to its content categories, two coders were trained to code its content materials and from coding figures the inter-coder reliability was determined. The data were both quantitatively and qualitatively analysed.

Data Presentation and Analysis

To have qualitative analysis of the Zulu Fun performance for this research, some content categories were used in analyzing the various dances. These content categories include light and colour; sound; space; time and motion; storyline; scenery (locale); properties; costume and makeup; camera work; music; choreography and characterization. These categories were implemented in the analysis of the performance in order to evaluate the extent to which the aesthetic and artistic elements were employed to make the production a pleasing experience.

To evaluate the manipulation of these content categories effectively, a scoring system was adopted for a quantitative assessment. These scores comprised the following:

- Excellence: 5
- Very Good: 4
- Good: 3
- Fair: 2
- Poor: 1

In summary, both qualitative and quantitative analyses were adopted here. The performances are hereby analysed as they were observed in the Video Compact Disc (VCD). Since it was observed that all the dances and performances were similar in production and presentation, their analyses were synchronized and fused into one general quantity. An average score of all the performances was taken and allotted accordingly.

Light/Colour: Lighting was scored 4 points by coder 1, while coder 2 scored it 3 points. The scores reflect that this element was adequate and good and the pictures were clear, in the production of the Zulu Fun.

Sound: Sound was scored 4 points being, very good, by both coders. The human voice singing and the fidelity of the sound quality was appropriate, not noisy. It blended with the instrument which made the dance performance presentable.

Space: There was average balance in the screen space. Coder 1 scored it 3 points while Coder 2 scored it 4 points.

Time/Motion: The performance was not a boring one. The objective timing of the performance was about 1 hour 15 minutes all together. Coder 1 scored it 4 points, while Coder 2 scored it 3 points.

Scenery: The set was just a stage to depict war dance performance so the setting was normal and the scoring was very good. Coder one scored it 4 points, while coder two scored it 3 points.

Properties: These are props (materials) handled by the warriors, the machetes were well pronounced and seen, their flaunting and handling was perfect. Coder one scored this item, 5 points while Coder two scored it 4 points. However, not all the scenes had props. The costumes fitted them properly as they revealed their strength and rigidity as strong men and fragile women. Both coders scored this item 5 points, which was excellent.

Camera Work: This item was good. The movement of the camera was okay. Coder 1 scored this item 3 and coder 2 scored it 4 points.
Music: The warriors scene entertained the audience with the opening glee of war music, sounds and songs, and instrumentation depicting war atmosphere. This item was adjudged very good as the two coders scored this item 4 points.

Choreography: The creation of the movements, and arrangement of the performances were very good. The Coders scored this item 4 points, very good.

Storyline: The idea of the story to start in war –like atmosphere actually depicts the culture of the Zulus. It shows their act of bravery, combat, anger and strength, beauty, love etc. So it was good as it arrested the attention of the viewers, Coder 1 scored this item 3 while Coder 2 scored it 4 points.

Characterization: Character interpretation was good, the performers showed themselves as real Zulu performers. Coder 1 scored it 4 points, while Coder 2 scored it 5 points.

Discussion of Findings
This section answers the Research Question raised in this study as follows:

To what extent are the aesthetic and artistic elements applied in the production of the Zulu Fun performance?
The aesthetic elements found in the production of the Zulu Fun performance are light and colour, sound, space, time/motion, while the artistic elements are scenery, properties, costume and makeup, camera work spectacle, music, choreography and characterization.

The implementation of all these elements shows effective manipulation in the production. An instance could be drawn from the village scene of the production where light and colour, sounds, space, properties, costumes, choreography and characterization at some point were scored excellent, very good and good. At some point also, some aesthetic elements had fluctuations to battle with. It witnessed some outstanding and effective manipulations while some dwindled. Time/motion, choreography and music scored fair and poor in the town scene. This notwithstanding, the aesthetic and artistic elements in the Zulu Fun performance were effectively applied to clarify and intensify the aesthetic feelings in the production. It was an above average production.

How are these Elements appropriate in the production?
Looking at the analysis, it is revealed that quite a number of elements scored good, very good and excellent points. In summary it could be seen or said that, there was proper handling, and proper manipulation and application of these elements which made them appropriate at certain levels they were used.

Generally, the application of the aesthetic and artistic elements in the production of Zulu Fun was adequate and appropriate except for a few elements which did not meet the required standard and could be considered inadequate and not appropriate. For instance time/motion in the town scene was scored 1 point by coder 1, while music during the visit was also scored 1 point by coder 2. In all there were more appropriate use and manipulation of the aesthetic and artistic elements than otherwise. This means that several elements in the production of the Zulu fun performance were appropriate as they scored high points.

To what extent have the elements created a pleasing experience?
This question is supported by the Pleasure Theory of Aesthetics used as the framework for this study which states that the beautiful is that which gives us pleasure and satisfaction. Looking at the analysis, one would observe that almost all the elements at all levels of the
dance views were scored good, very good and excellent. This shows that the elements actually achieved the pleasing experience not only to the audience or viewers but to the performers. It means that the dance artists, make-up artists, costume designers, stage managers, studio manager, director, choreographer and all other members in the production team worked into a harmonious presentation that makes a pleasing perception. These actually gave the production a good aesthetic representation which also showcases dance not only in theatre but also in communication.

What are the communicative imports of the Zulu dance performance?
The communicative imports of the Zulu dance are seen in the different dance views. They are presented as follows:

- **Warriors War Dance:**
  The movement vocabulary seen here includes:
  i) Percussive movement of the entire body, hips, legs, hands, chest and shoulder blade. This movement suggests aggression and fright.
  ii) Sustained vibratory movement of the whole body, legs, hands, hips, waist and even the head. This movement suggests anger, fright and war. The dancers made good use of kinesis, vocalist and proxemics. These actions are used by the choreographer to communicate war, aggression, anger, combat and bravery. Its importance is that primarily, the songs by the performers, facial expression, costumes/makeup, their accessories and all the gestures, are seen to communicate power and strength as Zulu people.

- **Ladies Dance:**
  The movement vocabulary seen in this scene is
  i) Sideward swinging of the waist, hands, buttocks and legs. This movement suggests attraction and carefree attitude.
  ii) Vibratory movement of their backsides and pelvic regions, and low level swinging of the hands and throwing of the legs. This movement suggests sexual attraction, invitation, and sexual appeal.
  iii) Vibratory movement of chest and shoulder blade and swinging of the whole body in one sweep. This movement suggests war, strength of the ladies, bravery among them and their state of being light-hearted.
  iv) Mid level swinging of the hands, and their zigzag movement. This movement suggests mere technique used to maintain a balanced position. Appropriate eye shift, smiles, facial expression, combined with the movements was used by the choreographer to communicate the ladies fertility or show of fertility. This also communicates appreciation and courtesy, attracting the opposite sex and showing off their pride of womanhood. The ladies also made good use of kinesis, vocalist, chronemics, oculesis and proxemics.

- **The Return of the Prince:** The movement vocabulary here shows:
  i) Sideways swing of the hands, waist and legs, flying movement of the hands and the jumps. This movement suggests a state of being carefree.
  ii) Solo performance done by the village priest in an arc-like manner. This performance featured the priest with a live snake used to scare the prince.
  iii) Kinetic movement of the hands in serpentine manner. This movement suggests sinuosity. It is used to depict demons. It could communicate evil.
iv) Staccato movement of the whole body in a sweep, staccato movement of the head and legs. This movement suggests hesitation, uneasiness and confusion. The use of objectifics is also unique. The serpentine movement used in an arc-like manner is mostly used to depict demons, monsters, and evil things. It communicates viciousness i.e. evil maliciousness. The essence was to frighten the prince; it also created appropriate dynamics for the scene so as to make it convincing enough like the snake, though made with use of their hands. It showed beauty with the costumes and creativity with body movement.

- **Taxi Dance/Visit**
  The movement vocabulary seen here is swaying movement of the body, hand and leg jumping in one sweep, forward. This movement is seen as a state of being light, expression of joy and happiness which was displayed by the performers. The visit registered the state of the characters’ point of concentration.

**Conclusion**

To achieve a great production entails the ability to perceive and appreciate beauty and relate it to other values in a manner that will clarify and intensify experience, so as to derive pleasure and satisfaction.

Considering the careful analysis of the Zulu Fun performance, it could be said that African traditional performances have as one of their primary functions, the depiction of war, vocation, communication and entertainment. They have tried to conform to the different aesthetic and artistic principles. This is to say that the aesthetic and artistic principles of good performance have been me and realised. They have debunked the notion, opinion and misconceptions of foreign writers and proved them as false, based on the opinion or ideas they held. The production of the Zulus is adjudged as good. The aesthetic and artistic elements have been carefully manipulated to fit and blend the various scenes for easy communication and understanding. It could therefore be said that the Zulu Fun performance is unique and creative, well choreographed and properly synergized to create a pleasing experience.

**Recommendations**

From the findings of this study, the following recommendations are made:

i) Scholars and professionals in the field of Mass Communication and Theatre Arts, directors, actors, costumiers, studio managers and choreographers should continue to showcase proper use of, and manipulation of the aesthetic and artistic values in performance.

ii) In view of the criticism of African traditional theatre generally by western writers, our scholars and professionals in this field should pioneer efforts aimed at adapting African traditional dance forms in terms of aesthetics to suit the realities of modern day African culture and tradition. This should be done without any temptation to branch out to imitate western dance or music partners as desired by the western critics. Adaptation to any foreign or strange patterns should be avoided and discouraged.

iii) This study has also revealed lack of books, journals and other published works on Aesthetics of African theatre performance, communication aesthetics, and aesthetics of the theatre. It is therefore recommended that scholars and professionals should undertake more research especially in the area of aesthetics and the artistic part in
the communication studies with a view to making more published works available in these areas both for reading and posterity.

iv) It is also recommended that an outstanding level of consistency in effective manipulation of aesthetic and artistic elements should be ensured in stage productions, not merely dance performances, but drama, television soaps, movies etc. at all times.

References
