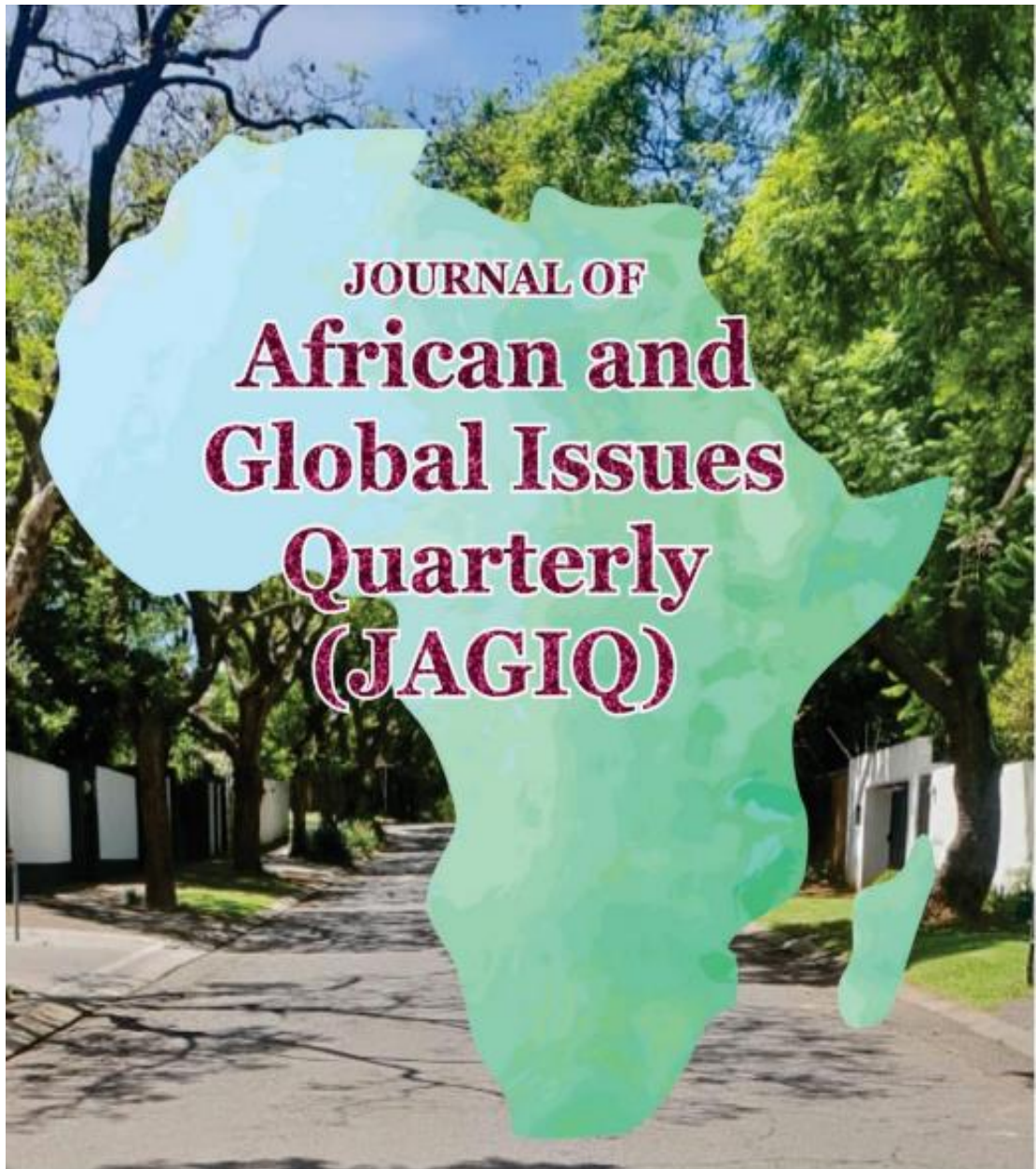




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EDITORIAL NOTE

This volume represents concerted calls within and outside Africa on the need for multidisciplinary collaboration and research output. Specifically, papers were drawn from all disciplines and research focuses, which has further increased the quality of research and collegial engagement. Hence, topics covered in this volume cut across the areas of economics, politics, security, ICT, indigenous knowledge, development studies, finance, trade, youth engagement, agriculture, democratization, and nation-building, among others.

For instance, Thizwilondi Josephine Mudau in *African Youths and the Promotion of Sustainable Development through the Lens of Indigenous Knowledge (IKS) in the 21st Century* employed qualitative desktop research methodology in synthesizing existing literature to argue that IKS represents a dynamic body of wisdom encompassing sustainable agriculture, natural resource management, and community resilience and offers proven, contextually grounded solutions to modern challenges like climate change and food insecurity. The analysis highlights youth-led initiatives across the continent that are revitalizing indigenous crops, integrating traditional ecological knowledge with climate adaptation strategies, and using digital platforms for cultural preservation. Mudau concluded that for Africa to achieve authentic and sustainable development, a concerted effort is needed to empower youth through inclusive education, supportive policy frameworks, and intergenerational dialogue, thereby transforming indigenous knowledge from a cultural heritage into a living toolkit for a resilient future.

Masila Joshua Masipa in *Beneficiaries of Corruption? An analysis of the function of South African banks in handling and making money from crime proceeds* adopted institutional theory and the political economy of corruption and a qualitative research design that combines semi-structured interviews with compliance officers, financial regulators, and civil society actors with document analysis of Zondo Commission and Financial Intelligence Centre (FIC) reports, legal statutes, and policy papers in examining how, in spite of strict anti-money-laundering (AML) and anti-corruption laws, South African banks may profit from, handle, or ineffectively stop the flow of monies associated with corruption. Specifically, with an emphasis on whether banks directly or indirectly benefit from the proceeds of crime, Masipa investigated the relationship between financial institutions and illegal financial flows within the following objectives: (1) assess the regulatory framework that oversees AML compliance; (2) examine high-profile cases of corruption in which banks are implicated; (3) evaluate due diligence and institutional accountability; and (4) suggest changes to improve ethical banking governance.

Then Sipho Patrick Bhengu-Mancosa & Andrisha Beharry-Ramraj in *Advancing Small, Medium, and Micro Enterprise Growth through Digitalized Enterprise and Supplier Development in South Africa* examined the current state of Enterprise and Supplier Development (ESD) in South Africa, investigated the role of digitalization in enhancing ESD, identified the challenges and opportunities in digitalizing ESD, and provided recommendations for policymakers, corporates, and Small, Medium, and Micro Enterprises (SMMEs). A qualitative secondary data approach was employed, drawing on thematic analysis of existing literature, reports, and industry initiatives. For key findings, Bhengu-Mancosa & Beharry-Ramraj indicated that ESD adoption remains limited; digitalization (Mancosa) significantly enhances market access and supplier diversity; infrastructure and skills gaps persist; and strategic digital integration can unlock growth opportunities for SMMEs.

Lere Amusan & Ebenezer O. Oni, in their study, ***Disinvestment of Multinational Corporations (MNCs) in Developing Areas: An Assessment of Shoprite Disengagement in Nigeria, started by reflecting on why***, at the global level, many MNCs have started to disengage from their host states. In a bid to respond to the possible reasons, Amusan & Oni pushed further into examining possible reasons that could explain why Shoprite, a large South African retailing company, disinvested from Nigeria after operating in the country for about 15 years, using secondary sources supported by primary data and personal observations. For them, the reasons range from political, economic, marketing, and legal to civil society attitudes towards their business. Employing the twin theories of neoliberalism and oligopoly that facilitate globalization, Amusan & Oni concluded that, aside from losing litigation to its erstwhile Nigerian business partners, competition from domestic and foreign retail companies contributed in no small measure to why Shoprite exited the Nigerian market.

In A sober teacher is a problem”: Unpacking Political Ideology and Emancipatory Struggles Within teacher unionism, Zwane Thembinkosi Trevor & Matsepe David adopted the grounded postcolonial theory in examining how teacher unions embody and deploy political stances and ideologies to promote the emancipation and freedom of education, as well as the broader communities they aim to serve. Clearly, Trevor and Matsepe employed a qualitative interpretivist approach to analyze data from narrative interviews with unionized educators, along with further examination of public union discussions. Key findings of their research indicated four interrelated themes: (1) political consciousness as both a threat to order and a driver of democratic emancipation; (2) teacher unions functioning as a counter-hegemonic force challenging neoliberal geopolitics and political norms; (3) the ideological repositioning of teacher unions as intellectual activists rather than compliant officials; and (4) tensions between political agency and professional identity.

Douglas Nyath in Rural Youth and the Future of Farming in Sub-Saharan Africa: Revisiting the Abandonment Debate explored whether rural youth are truly abandoning agriculture or are instead redefining their involvement through diversified livelihood strategies. It examines the socio-economic, institutional, and cultural factors influencing youth decisions and analyzes how emerging hybrid forms of engagement—such as agripreneurship and part-time farming—are reshaping rural economies. A systematic desktop synthesis of peer-reviewed literature (2000–2025) was conducted using databases like Google Scholar, Scopus, and Web of Science. Nyaath observed that youth disengagement from agriculture is not uniform but context-specific, and the key determinants to such disengagement include land scarcity, education, labor market structures, gender norms, and limited access to finance and technology.

Then, in ***Equal Ideals, Unequal Realities: Gender Dynamics in the Workplace of an International Religious Non-governmental Organisation in Eswatini***, Thembumenzi Jomo Ntshalintshali & Innocent Simphiwe Nojiyeza examined attitudes, experiences, and organizational practices regarding gender roles, power dynamics, and inclusivity by drawing on in-depth interviews and focus groups with 20 employees from a range of departments and hierarchical levels. The results of their findings show that male participants, who were primarily ideologically devoted to gender equality, showed conflicted feelings about shifting power dynamics. Unconscious bias, policy implementation gaps, and organizational culture were equally identified as the primary obstacles to change. The results emphasize that in order to guarantee changes in gender equality, context-specific solutions are required that go beyond the adoption of policies.

In Indigenous Knowledge Systems and Environmental Conservation *Ngugi's Petals of Blood*, Thabo Prince Zondo started by reflecting on members of the impoverished and socio-economically disadvantaged community who are distressed by incessant drought and who consult a seer and offer sacrifices to seek solutions. Using this as a point of departure, Zondo explored how text gestures and Indigenous Knowledge Systems (IKS) address the real dilemmas faced by Africans following the extensive and cross-generational crises that accompany coloniality. In this, Zondo provided an ecocritical reading of the text, drawing on relevant postcolonial/decolonial ideas to illustrate the ways in which indigenous African epistemologies can indeed boost efforts at environmental conservation and poverty alleviation in rural communities today.

Also, **Rendani Tshifhumul in Exploring the Role of African Indigenous Knowledge Systems in Healing Practices and Resilience During the COVID-19 pandemic in Thohoyandou**, presented a narrative inquiry into the experiences of individuals who survived COVID-19 without requiring hospitalization, based on in-depth interviews with three respondents. For Tshifhumul, among the identified practices were the inhalation of steam treated with stones and salt, as well as the application of various herbal concoctions, including *Tshiumbeumbe*, *Musese*, *Mufula Musudzungwane*, *Miora*, and *Mubomo*, guava leaves, and lemon grass tea, including a mixture that comprises onion, ginger, lemon, honey, and garlic. Therefore, Tshifhumul concludes that these findings not only shed light on the adaptive strategies employed by individuals in response to the pandemic but also underscore the significance of traditional healing practices in the context of contemporary health crises. Khulisile Judith Nkuna & Sikhumbuzo Sibuso Khoza, in their work, **Capturing Cultural Heritage: Exploring the Poetic Elements of Domesticated Animal Praise**, carried out an analytical analysis of the lyrical components found in the praises of Siswati domestic animals. Nkuna & Khoza observed that expressing gratitude to animals for their contributions to human life remains a significant goal of animal praise. Reflecting on case studies, they noted that the Nguni people view domestic animals as very close environmental companions, particularly for those who live in rural areas. Praise poetry's primary goal is to commemorate great men's accomplishments. However, the reverse is the case for the Swati people, who have a tradition of honoring non-human animals in their poetry, including the wild animals they encounter in their environs as well as the domestic livestock they raise.

Intaher M. Ambe, Ellsworth C. Jonathan, Phathutshedzo D. Lavhelani,* and David H. Selby, in their study, **Exploring the landscape of demand management practices in the public health sector in the Gauteng Province, South Africa: An Empirical Analysis**, employed secondary sources in determining what demand management practices are employed within Gauteng, South Africa, and public health sector institutions. Findings in their study revealed substantial obstacles in organizational structure, demand management techniques, budget, and alignment between demand planning and strategic goals, as well as supply chain management (SCM) rules, regulations, and specifications. They conclude that the paucity of demand management implementation in public sector organizations reveals a misalignment between strategic goals, demand management, and demand planning, resulting in a loss of value for public sector organizations.

Aderinsola E. Kayode, Shalini Sing, & Patricia P. Badenhorst's research, ICT for Indigenous Knowledge Dissemination and Education in Africa: A Systematic Review, conducted a systematic review of literature published between 2015 and 2025 to examine how ICT tools and platforms have been deployed to support indigenous knowledge dissemination and education in African contexts. The findings of their research indicated that ICT can enhance indigenous knowledge preservation, improve youth engagement, facilitate intergenerational learning, and broaden global visibility of African

knowledge systems when implemented with community participation. However, challenges remain regarding digital access, cultural sensitivity, intellectual property rights, and the sustainability of technology-driven initiatives.

In ***Donald Trump-Twitter Diplomatic Disruptions And Impact On The Post-World War II International Order.***, Ndivhoniswani Aaron Tshidzumba & Puseletso Nthate examine how President Donald Trump's unprecedented use of Twitter as a direct channel for foreign policy communication disrupted established diplomatic norms inherited from the post-World War II international order. Through content analysis of Trump's social media communications, examination of foreign policy outcomes, and comparative analysis with traditional diplomatic practices, Tshidzumba & Nthate demonstrated that Trump's social media presidency constituted a significant departure from institutional diplomacy and contributed to broader challenges facing the established international order. Further findings reveal that digital direct engagement by heads of state bypasses institutional constraints, undermines multilateral consensus-building, and creates new vulnerabilities in international relations.

Furthermore, in ***Determinants And Effect Of Small-Scale Livestock Production On Household Income In Malawi: Evidence From Fifth Integrated Household Survey***, Gladson Andrew Chipala, Christopher Chombo & Hannah Dunga examined the determinants and effects of small-scale livestock production on household income among farmers in Malawi, using cross-sectional data from the Fifth Integrated Household Survey (IHS5) with a sample of 8,795 households. Their key findings indicate that household size, access to credit, access to extension services, landholding size, distance to the market, and location in the Northern region significantly increase the likelihood of participation in livestock production. Notably, households engaged in livestock production earned, on average, an additional MWK 36,405.76 compared to non-producing households, demonstrating its important role in improving economic welfare.

In ***Navigating Artificial Intelligence Personalization and Consumer Privacy in Digital Marketing across South Africa and Global Contexts***, Suraksha Moothura and Andrishah Beharry-Ramraj critically examined how AI-driven hyper-personalization in digital marketing influences consumer privacy, with a specific focus on its ethical implications and regulatory challenges in South Africa in comparison to global standards using desktop literature review methodology. Moothura & Beharry—Ramraj observed that ethical concerns such as manipulation, algorithmic bias, and reduced consumer autonomy were found to be inadequately addressed in South Africa, where legal instruments like POPIA lack the specificity and enforcement capacity evident in global standards like the GDPR. Taleat, Bisiriyu Abiodun & Lukamba, Muhlya Tshombe's article, ***Energy Sustainability and Sustainable Development Agenda: The Role of Public-Private Partnership in South Africa***, investigated the role and effectiveness of Public-Private Partnerships (PPPs) in South Africa's energy development towards sustainability using a qualitative desk research methodology to analyze secondary data from policy documents, scholarly literature, and government publications. For Abiodun & Tshombe, key findings demonstrate that PPPs have attracted a substantial amount of private investment and benefited the economy through job creation and community development. However, institutional and systemic barriers, e.g., Eskom monopoly, regulatory uncertainty, grid integration constraints, and institutionalized dependency on coal, impede the full implementation of PPPs in accelerating the energy transformation. Hence, they recommend policy stability, energy regulation reform, enhancing financial methods, and ensuring that social equity consideration is factored into PPP structures.

For Olukayode Idris Lasisi in *The Governance–Development Nexus in Nigeria: A Conceptual Synthesis of Good Governance and Policy Discourse Theories*, a qualitative, conceptual, and desk-based review approach was employed, relying on the literature, policy documents, and theoretical frameworks in reevaluating the governance development interface in Nigeria in terms of the role of institutional weaknesses, the inconsistency of policies, and discursive framing in the determination of sustainable development outcomes. Findings revealed that weak institutions, corruption, bureaucratic inefficiencies, low accountability, and marginalization in policymaking processes bedeviled Nigeria’s sustainable development, thereby distorting policy implementation and weakening effective service delivery. Lasisi concludes by calling for the need to strengthen institutions, improve transparency, guarantee policy sustainability, encourage civic participation, and apply digital governance solutions, which is essential to attaining sustainable development.

Eyitayo Francis Adanlawo & Mpho Chaka in *The Effect of Ethnicity And Politics on the Democratization of African Nations* examined the theoretical challenge that ethnicity poses to the African state and the challenges it poses for democratization on the continent. To guide the discourse, critical questions are raised: What kind of connection exists in Africa between politics and ethnicity? Under what conditions may ethnicity either support or undermine democracy? Can citizenship rights be reconciled with ethnicity? . Furthermore, Adanlawo & Chaka explored the evolution of ethnicity from the viewpoints of development communication and provided it with a psycho-social meaning. In their conclusion, Adalanwo & Chaka posited that, if ethnicity has an informative component, we should anticipate that voters' reliance on ethnic cues will decrease when certain forms of higher-quality information become available.

Lindokuhle Senamile Ntuli & Innocent Simphiwe Nojiyeza in *Does Resource Scarcity Constrain Rural Women’s Entrepreneurial Performance in KwaZulu-Natal, South Africa?*, examined whether resource scarcity significantly constrains the entrepreneurial performance of rural women in KwaZulu-Natal (KZN), South Africa. Anchored in the Resource-Based View (RBV), the study adopts a quantitative research design using survey data collected from 273 rural women entrepreneurs across uMhlabuyalingana, Big5Hlabisa, and eJozini municipalities. Ntuli & Nojiyeza revealed statistically significant relationships between entrepreneurial performance and seven resource-based constraints: leadership skills, financial institutional barriers, entrepreneurial experience, regulatory constraints, access to financial resources, technological limitations, and limited training opportunities. Lastly, in *Transformative Governance Frontiers: Relational Public Administration for Smart City Inclusivity*, Melvin Diedericks examined the conceptualization of informal systems in the context of South African smart city initiatives. By repositioning informal systems as co-creators in urban governance, this study advocates for a paradigm shift from technocratic optimization to relational inclusion. This reframing aligns with South Africa's constitutional and developmental goals, enabling transformative governance and the effective localization of SDGs in sustainable cities.

It is expected that these works compiled in this volume will further enrich the discourse and provide policy options to individuals, governments, and countries, particularly in Africa.

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CAPTURING CULTURAL HERITAGE: EXPLORING THE POETIC ELEMENTS OF DOMESTICATED ANIMAL PRAISE.

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Abstract

This study does an analytical analysis of the lyrical components found in the praises of Siswati domestic animals. However, our relationships with domestic animals differ. We are inspired by their beauty. They fulfill our responsibilities and provide us with sustenance. They live in our homes and take away our loneliness. We mourn their loss. Animals kept as pets have a significant role to play in showing compassion, thankfulness, bravery, and animal abilities. It creates a space that is exclusive to the animal and its owner. The primary aim of the research is to analyse the poetic elements embedded in domesticated animal praise and to demonstrate how these elements function as vehicles for preserving cultural heritage, social values, and communal identity. Domesticated animals such as cattle, goats, sheep, and dogs, occupy a central symbolic and economic position in many African societies, particularly within Nguni-speaking communities, where praise poetry (tibongo) forms an integral part of oral performance. The study is grounded in Structuralism and Oral-Formulaic Theory as its theoretical framework. Structuralism provides a lens for examining recurring patterns, imagery, symbolism, parallelism, and metaphor within the praise texts, while Oral-Formulaic Theory explains the repetitive stylistic devices and formulaic expressions that enable memorisation and performance in oral contexts. Together, these frameworks facilitate a systematic analysis of both the external structural elements and internal aesthetic features of the poetry. A qualitative research design is adopted, employing textual and performance analysis of selected praise poems collected from oral sources and documented literature. The findings reveal that domesticated animal praise transcends mere admiration of animals; it encodes genealogical memory, social status, spiritual beliefs, and economic significance. Furthermore, the study highlights the role of performance, voice modulation, and audience interaction in enhancing meaning. Praise poetry's primary goal is to commemorate great men's accomplishments. However, the Swati people have a tradition

of honoring animals in their poetry, including the wild animals they encounter in their environs as well as the domestic livestock they raise.

Keywords: poet, recite, historic situations, and domestic animals.

Introduction

Praise poetry remains one of the most vibrant and enduring forms of African oral literature. Within Nguni-speaking communities, including Siswati-speaking societies in Mpumalanga, praise poetry (*tibongo*) functions not only as an artistic expression but also as a cultural archive that preserves history, values, and identity. Domesticated animal praise, occupies a distinctive position because animals such as cattle, goats, and dogs are deeply embedded in social, economic, and spiritual life. As noted by UNESCO (2023:7), intangible cultural heritage includes oral traditions, performing arts, and social practices that communities recognize as part of their cultural heritage. Praise poetry dedicated to domesticated animals falls squarely within this definition, as it is transmitted orally across generations and performed within communal contexts. Humans and all other living things evolved over time. From grasshoppers to elephants, all living things contribute to the cosmos and have a role. Every living creature in the vast, interrelated natural world has a function.

The intrinsic value and dignity of other species are more understood than we realise. Many progressive intellectuals, scientists, ethicists, theologians, and naturalists today consider animal rights moral. Praise is a lyrical portrait of a person (Mbiti, 1975:102). In complimenting the subject, the poet considers his strengths and weaknesses. Benefits and downsides are explained clearly. The poet may use flowery words to reveal a secret. Substantial adoration usually involves a person's method, largest qualities, and historical notoriety. Praise poems combine epic and ode

eulogy in a condensed form (Ginindza, 1987).

According to Kunene (1982:04), odes praise kings by complimenting their excellent and terrible manners and appearance. This memorial ceremony commemorates the monarch's diplomatic and military accomplishments. As an epic, it references his past. Animal praise frequently includes praises and critiques of behaviour and looks. The eulogy praises the animal's bravery in battling a bull, agility as a hunting dog, mouse-catching skills as a cat, and intellectual interests. In epics, animals' acclaims reflect their past accomplishments, such as the ram's battle win. Praise poetry meets community needs, according to Krige (1974:34). Lyrical, formal language dominates these poems. Several historical wars, rulers, and personalities are mentioned in these poems.

A praise poem might be about animals (domestic and wild), inanimate things, or people. Mlambo is an Embuzini Swati man. Lubisi recalls Khumalo's candour. He says, "Boys and men, dogs, cocks, cows, and some birds are the ones who are praised."

Oral poetry compliments. My topic is oral poetry (Mkhonta 2017:56). Kubonga—speaking poetry—is what Zulu and Siswati call it. This chapter teaches us that oral poetry is usually performed publicly. Public approval is needed. Classify topics in oral poetry, according to Mphasha (1991). A detailed look at each complement reveals two basic groups. Praise might be modern or traditional. Traditional compliments were written and spoken, whereas modern praises are written.

The background to this study is therefore rooted in the recognition that

domesticated animal praise is more than aesthetic expression; it is a repository of socio-cultural meaning. In many Nguni communities, cattle praise poetry, for example, reflects economic status, marital negotiations (lobola), ancestral connections, and ritual practices. Despite its richness, scholarly attention has often focused more broadly on heroic or royal praise poetry, leaving animal praise comparatively underexplored. This study responds to that gap by foregrounding the poetic elements that shape domesticated animal praise and by situating them within broader debates on oral tradition, cultural heritage, and identity preservation.

Aim of the study

- This study examines Siswati domestic animals' praises. It looks closely at the praises as a thread that binds a domestic animal and its owner together. This is the social aspect.
- It is the objective of the study to find out how rich the praises of domestic animals are in terms of poetic elements. This will be presented under the poetic aspect of the praises.
- The importance of domestic animals in the Swati people and the development of the language.
- To analyze the nature and content of the praises of domestic animals. Observations have been made on the different kinds of people who take an interest in composing or copying praises of domestic animals from composers.

Theoretical Framework

This study is grounded in Structuralism and Oral-Formulaic Theory as complementary theoretical lenses for analysing the poetic elements of domesticated animal praise. These frameworks provide systematic tools for examining both the internal structure of

praise poetry and its performance-based features within oral tradition.

Structuralism

Structuralism focuses on the underlying systems, patterns, and relationships that shape meaning in literary texts. In the context of praise poetry, structuralism enables the analysis of recurring motifs, imagery, symbolism, parallelism, and binary oppositions that organize the poetic structure. According to Culler (2021:72), structuralist criticism “seeks to uncover the implicit systems of rules and conventions that govern literary meaning.” This perspective is relevant in analysing domesticated animal praise, where metaphors of strength, fertility, endurance, and beauty follow culturally patterned conventions.

Similarly, Barry (2020:43) explains that structuralism “treats individual works not as isolated creations but as manifestations of deeper cultural structures.” In Nguni praise poetry, domesticated animals such as cattle are not merely described; they symbolize wealth, lineage continuity, and ancestral blessing. Structural analysis therefore, helps reveal how poetic devices such as repetition, ideophones, praise names, and hyperbole function within a broader cultural system of meaning.

By applying structuralism, this study identifies how poetic elements operate collectively rather than independently, highlighting the patterned arrangement of language that sustains cultural symbolism in domesticated animal praise.

Oral-Formulaic Theory

Oral-Formulaic Theory, originally associated with the study of oral traditions, explains how poets use formulaic expressions, repetition, and mnemonic devices to aid composition and performance. This theory is particularly relevant because domesticated animal praise is primarily transmitted orally.

According to Foley (2020:15), oral poetry is characterized by “traditional patterns of

phrasing and thematic units that enable composition in performance.” Such formulaic patterns are evident in praise poetry through repeated epithets, stock metaphors, rhythmic parallelism, and ideophonic expressions that evoke sound and movement.

Furthermore, Finnegan (2021:64) emphasizes that “oral literature exists fully only in performance, where voice, gesture, and audience interaction contribute to meaning.” In domesticated animal praise, performance elements such as vocal modulation, pauses, and audience responses enhance imagery and emotional intensity, reinforcing communal participation and cultural continuity.

Further investigation on the function of praise beyond conveying human warmth and intimacy to animals is necessary. In order to construct a convincing case, one must first ask, "why should we be praising domestic animals?" African theatre is embodied in domestic praise poetry. To this day, the Swati people continue to do it. Remember that colonial domination caused the loss of certain Swaziland customs. When asked about the reasons for the practice's demise, several cultural historians shared similar opinions.

Peters claims that the colonial rulers and Christians alike considered Christianity to be a pagan and outmoded religion (1977:103). Because of this, it was destroyed. He had a strong conviction that the Northern Sotho people owed the cessation of this practice to the missionaries.

Since "heroic poetry" aims to identify and celebrate a certain person or thing, Reaske (1996) argues that term is deceptive. According to Van Schoor (1982), poets use their poetry to bring attention to important social issues. In their shared concern for the welfare of the people and their role as representatives of the country, Welleck and Warren (1963:45) express similar feelings. The performance

context determines the poem's effectiveness. It details topics that have been discussed and are known by all members of the community. There are a lot of meanings behind it. We value all kinds of feedback, whether it's positive or negative, as well as suggestions, directions, background details, inspiration, warnings, or fears.

There is speculation that the Swati people have drawn their values and principles from praise poetry for a very long time. Their importance to cultural and social processes is shown by this, highlighting how difficult it would be for a civilisation to operate without them. What this means is that most individuals are optimistic about what the future holds. Opland (1975) argues that they protect people from hopeless situations that may, in severe and persistent cases, push them over the edge and cause them to consider suicide.

Methodology

Research Design

This study adopts a qualitative research design grounded in an interpretivist paradigm. Qualitative research is appropriate because the study seeks to explore meanings, symbols, poetic structures, and cultural significance embedded in domesticated animal praise poetry. As Creswell (2021: 45) explains, qualitative research is suitable when a researcher aims “to explore and understand the meaning individuals or groups ascribe to a social or human problem.” In this case, the human problem involves the preservation and interpretation of cultural heritage through oral poetry.

Research Approach

The study employs a textual and performance analysis approach. Textual analysis focuses on identifying poetic elements such as metaphor, symbolism, repetition, ideophones, parallelism, and

hyperbole within selected praise poems. Performance analysis examines delivery aspects such as voice modulation, audience interaction, rhythm, and contextual setting.

According to Denzin (2022:78), qualitative inquiry allows researchers to “interpret cultural texts within their natural contexts, emphasizing meaning-making processes.” This approach is relevant because domesticated animal praise exists primarily within live performance and communal settings.

Population

The population of the study consists of praise poems dedicated to domesticated animals within Nguni-speaking communities, particularly Siswati-speaking communities in Mpumalanga. A purposive sampling technique is used to select praise poems that clearly demonstrate rich poetic elements and cultural symbolism.

Cohen (2021:218) notes that purposive sampling enables the researcher to select “information-rich cases that illuminate the questions under study.” Selected texts are drawn from oral performances, community elders, and documented literary collections.

Literature Review

According to Kumuyi (2024) in the article “*The Aesthetics of Oka Akoko Praise Poetry*,” praise poetry functions as a powerful artistic tool used to preserve and transmit African cultural values across generations. Kumuyi explains that the stylistic and thematic features of praise poetry reveal cultural practices, historical memory, and linguistic creativity within African communities. The study further highlights that the poetic devices used in praise poetry such as imagery, repetition, and symbolic language, reflect the worldview and social structures of the community where the

poems originate. The author emphasises that praise poetry is not merely artistic expression but also a cultural archive that records traditions, social values, and collective identity. This perspective is particularly relevant when examining domesticated animal praise poetry because animals often represent wealth, status, and cultural identity in many African societies.

According to Sethabela (2025) in the article “*An Analysis of Totemic Animal Imagery in Setswana Praise Poems of the Bakwena ba Mogopa Clan*,” animals play a symbolic role in praise poetry by linking people with ancestral heritage and clan identity. Sethabela explains that animals are frequently used as metaphors and symbolic references in praise poems, reinforcing the deep relationship between humans, nature, and spirituality in African cultures. The author further argues that animal imagery in praise poetry strengthens communal identity because clan names, totems, and historical narratives are often embedded within poetic expressions. Through these poetic representations, communities maintain a cultural connection with their ancestors and traditional values. Sethabela also notes that modernization and urbanization are gradually weakening these traditions, which makes the documentation and analysis of such poetry increasingly important.

According to Sebola and Mphela (2023) in the article “*Things of the Sky: Cultural Astronomy and Onomastic Creativity in Selected Tshivenda Poetry*,” African poetry often integrates cultural knowledge and symbolic references that connect people to their environment and heritage. The authors note that poetic expressions preserve indigenous knowledge systems by embedding cultural meanings within names, metaphors, and symbolic imagery. Although their research focuses on celestial symbolism, their findings

demonstrate how African poetry functions as a repository of indigenous knowledge and cultural memory. This insight is applicable to domesticated animal praise poetry, where animals are often praised using culturally meaningful imagery that reflects social values and environmental relationships.

According to Armstrong (2023) in the article "*The Emergence of Praise-Poetry Recitation in the Ijo Community*," praise poetry serves as a cultural expression that reflects the history, values, and social structures of African communities. Armstrong explains that the performance of praise poetry often reinforces cultural identity and communal belonging because it celebrates historical narratives, heroes, and culturally significant elements such as animals and nature. The author further indicates that praise poetry traditions continue to evolve across different African societies while maintaining their cultural significance. These traditions highlight how oral poetry preserves cultural memory and maintains connections between past and present generations.

According to Ramohlale (2021) in the article "*Symbolic Meanings and Style of Traditional Praise Poetry in Sepedi Language*," praise poetry plays a crucial role in transmitting cultural heritage and indigenous knowledge. The author explains that traditional praise poems contain cultural references that reveal the origins, identity, and social characteristics of individuals or communities. Ramohlale notes that the structure and stylistic features of praise poetry differ from Western poetry because they are largely oral, flexible, and deeply embedded in cultural practices. These features allow praise poetry to function as a living cultural tradition that continues to shape identity and social values. According to Nkuna (2015:12). Due to its prevalence, oral literature is community-created.

Social and cultural norms govern spoken poetry.

The reviewed literature demonstrates that praise poetry plays a significant role in preserving African cultural heritage and identity. Scholars agree that poetic devices such as imagery, symbolism, metaphor, and repetition are used to communicate cultural knowledge and social values. Studies also show that animals are important symbolic elements in praise poetry because they represent clan identity, social status, and the close relationship between humans and nature.

Furthermore, recent research highlights that modernization threatens the survival of many oral poetic traditions, which makes scholarly documentation and analysis increasingly important. Therefore, examining the poetic elements of domesticated animal praise poetry contributes to understanding how cultural heritage is preserved through oral literature.

Discussion

Importance of praises to both domestic animals and the Swati people

Celebrating pets in the home fosters a bond between people and their furry friends. This suggests that the typical attitude of certain domestic animals towards humans is revealed by their companions, and the converse is also true. When we're around pets, we behave differently. Their allure is compelling. On top of providing us with food, they also labour. There is no need to be lonely while we live in our houses. We grieve for their passing. Poets have lauded several animals, including lamb, ox, pig, cow, bull, horse, dog, cock, duck, mule, sheep, child, and turkey. Raising the animals is a collective effort. Their study states that Mamba, Dlamini, and Nitwane (1986:56):

“Umuti
weSiswati

ubukeka
ungumutu
mbamba
logcwele
kuphela uma
kutophitsitela
tinkhukhu,
netinja kanye
nalokunye
ebaleni.

(The Swati *muti* is regarded as intact only if there are fowls, dogs, and other domestic animals roaming the yard.

Some Western-style animals, like geese, are not kept as pets by African-Americans. Those who have spent their whole lives tending to white people's farms are the only ones who can really understand and respect the Western practice of taming wild animals. This is why we will not be concentrating our studies on these particular creatures. Admiration for domesticated animals provides further evidence of the fundamental similarities between human and non-human animal actions. The poet allows readers to choose for themselves if they are empathetic towards animals by revealing these inclinations.

Audiences

Praise for domestic animals has two audiences. The animal comes first. Appreciation requires hearing. Any neighbouring person is the second. When praising domestic animals, the poet's audience is the animal. The animal must hear its praises, just as the poet does the leader or ruler. However, animal responses differ. Some accept praises clearly, while others remain mute. The active one praises the issue by following the poet's instructions.

When the hunting dog's owner whistles and praises it, the dog always follows. According to Ginindza (1987:56), are closest to domestic animals, followed by their owners. Family members are the third audience type. The last category is anybody else present when a domestic animal is praised. The audience should also listen to praises and understand the concept. The poet seeks to change animal discrimination in society.

Women applaud and hurrah (wulu-lulu-lu) to encourage the bard when appropriate. These behaviours show participation. The community knows the bard as the sole reliable source of knowledge, and oral poetry entertains the receiver. Every performance is a genuine group experience (Kunene 1971).

Both the reciter and the listener are actively participating in a culturally and environmentally limited communicative action. When the communicator or receiver is missing, the poem's delivery suffers. Communication success depends on participants' emotions and attitudes.

Oral poetry engages the audience by having them talk back to the poet. The texts above show that certain praises are crucial to Swati customs. I will examine how poets connect with society via animal appreciation. We'll analyse how applauding a community member communicates. Communities educate each other via praise, and domestic animals also show people's activities. Swazi culture values praise for domestic animals. The receiver enthusiastically engages in oral praise poetry. Their face-to-face relationship is shaped by social and cultural norms (Msimang 1991).

Social setting in praising

This paragraph will describe when the poet praises and where the animals should be. Remember that Swati warriors (umbutfo) scream (tingoma temabutfo)

their praises during fight, particularly if they kill multiple arrivals. Fighters boast on the pitch. A wildlife-loving poet is another.

Poetic feature of domestic animals

Domestic animal praises differ from prose in that they possess poetic elements. At the same time, we go into the poetic composition of adulations for domestic animals, investigating elements like rhyme, alliteration, figures of speech, renown, and linking rhyme.

Assonance

Repetition of vowel sounds within a single line of text is the usage of assonance. Assonance refers to the intentional repetition of an emphasised vowel without the consonants that follow, and it is most common in the last syllables of consecutive lines. The degree of similarity between the phonemes of individual words or syllables is the main point. The hilarious area of that specific donkey is where you may find the vowel **o**- repeated in the poetry's third stanza:

Lowakanj**o**mane
wamtf**o**la
amfishane
kunawe,

Lowakamb**o**ngol
o wamtf**o**la
amundze
kunawe.

(Nitwane
(1986:4)

(You found the
horse shorter
than you,

You found the
donkey taller
than you).

The assonance in goose songs is doubled. Vowel repetition occurs when two vowels appear in the same line. Repetition of vowels over two lines-**I** and **a**- respectively:

Ngaj**i**kijela
tinhlavana
bagw**i**nya,

Kwaphap**a**hatsek
a tintsetse
talandzela.

(Nitwane and
others 1986:5)

(I scattered
grains and they
swallowed,

Locusts appear
to fly, they run
after it).

Alliteration

A consonant is repeated many times in a line in alliteration. Many words begin with the same letter—usually a consonant. One example of alliteration in cock praising is the repeating of sounds **c**- in two lines. The poet in the lines he is bringing the rhythm:

Ungce**c**ge
lowach**u**cha
Kwachamuk'
klebe).
(Nitwane
1986:7)
(The cleverest
who fled
When the hawk
appeared.)

Alliteration often occurs in two lines. In this alliteration, the poet's ability enhances the passionate compliment with double repetition. The pig's praises repeated sounds **b**- the first line and **I**- inside the poem's lines:

Lunwab'
lolumab**a**labala
Ngoba lugucul'
emabala
Kab**i**li
ngelusuku.
(Nitwane and
others (1986:6)
(A colourful
chameleon

Because it
changed colours
Twice a day.)

Poets who write about common household creatures also make use of assonance and alliteration in these lines. Each time, the vowel and consonant sound together create a syllable, which might be seen as a kind of syllable repetition.

Parallelism

Similar to repetition, parallelism. A repeated idea in many lines. Parallel sheep-praising synonyms. Construction pair parallelism:

Waba uyabuta
Ngathula ngatsi
dvu,
Wabe
uyanyenyeta
Ngadvudvula
umlomo
wangangamagcu
ma.
(Nitwane
1986:15)
(You inquired
And I kept quiet,
You whispered.
My mouth began
to swell until the
size of a
mountain).

Linking

An example of linking is when a poet uses the same word or part of a word twice in a line or two phrases.

Initial linking

On both lines you may find words or portions of words that start with the same letter. The first linking line, "the praises of a mule," appeared in the poem's second verse:

Awubonga
tintfombi
takhona,
Awubonga
emajah' ekhona.
(Nitwane and
others (1986:11)

(One never saw
your ladies,
One never saw
your young
man.)

Final linking

Both lines terminate with two repeated words or portions. The last connecting in dog praising is:

Ngitomtfumba
njani **njomane**,
Waba
yinjomane
Umgibeli
lohlanta ingati.
(Nitwane and
others (1986:12)
(How I am going
to kidnap a
horse,
Once he become
one
He who rides
him vomits
blood).

All of their structure implies domestic animal praises are lyrical. Domestic animal praises have more poetics since they repeat lines.

Imagery

Poetic imagery, which originates in poetry's unique aesthetic and concentrative style, is often characterised by comparisons or parallels to powerful and unique identities. This tactic sparks the interest of the reader. Here, the abundance of metaphors makes the straightforward statement stand out. Just by looking at how often the aforementioned poetic tropes are used, it is clear that domestic animal praise is full with figure of speech.

Simile

Poets use contrast to explain complicated concepts. In Siswati, the prefix njenga- or analogous formatives indicates similar nouns. The following parallel was made in pig praising:

Natsa bucopho
bakhe

Utophendvuka
njengelichudze
Lingenwa
yindzululwane.
(Nitwane and
others
1986:2008:24)
(Drink his brain
You will spin
around like a
cock.
And end up
becoming
disoriented).

In the aforementioned act of pig worship, the poet likens the dizzying pirouettes of the human body to those of a cock. Consuming pig brains, according to some, would send one into a psychotic breakdown.

Metaphor

By establishing similarities between seemingly unrelated concepts, metaphors sidestep morphemes and direct comparisons. Rocks, natural events (such as lightning or wind), or even inanimate objects (such as lightning or wind) may represent heroes, even though animals are often employed as metaphors. The massive stature of bulls sometimes draws comparisons to the regal rhinoceroses. The poet uses the image of a wild animal to highlight the immense power of the bull:

Bhejan'
lodvudvul'
tiphunti.
(Nitwane and
others 1986:14)
(Rhinoceros that
pushes logs).

Personification

Personification is a metaphor even when simplified. One difference is that this literary style humanises inanimate objects. For this, the poet uses many methods. In the poet's bull adulation, an ant performs a human action. Many individuals express unhappiness by stating “**nci- nci-nci** noise.

Bhejan'
lodvudvula
tiphunti
Kwancincit'
timbokodvo.
(Mavuso and
Makhanya
2004:17)
(Rhinoceros that
pushes logs
Until brown ants
grumble).

The poet extols the virtues of a pig, stating:

Seva kusebenta
kwaNomaklabis
hi
Bahlabel'
tidzindzi,
Babuta kuba
tiwumbaphi.
(Mavuso and
Makhanya
2004:14)
We heard
cabbage
whispering,
Confiding with
grass,
Asking where
they obtained the
portion).

All lines depict human actions. First line: cabbage addresses grass. In queue two, cabbage informs grass. A shovel is used to dig medicinal plants in the third line of grass.

The role of poetic features in schools

The lyrical elements aid children in acquiring a language and a culture. As they listen to others, organise their own experiences, and change their assumptions, they learn. To elaborate, instruction that is learner-centred must include guided discussion or information delivery. Language enhances intelligence and the capacity to learn. Aiming to make pupils realise that listening to something and reading about it are two very different ways to absorb knowledge.

Nonetheless, students are able to do study in a variety of methods thanks to the characteristics. Speaking, reading, and listening are all ways they may learn. Insights, arguments, and well-articulated ideas may all be achieved by students. These figurative expressions could be useful in tricky situations. They may boost their self-assurance and language skills by hearing and using these figures of speech.

Most students in South African schools are required to speak and learn a language other than their native tongue, which is a big problem. People lose faith in them because of this. Their opinions become "blocked" and unable to be expressed when they are compelled to speak a foreign language. A common language fosters social cohesion and facilitates the recognition of ethnic groupings (Fourie, 2012).

Language influences culture, individuality, and sense of belonging to a group. A community's moral and ethical standards are created, applied, and maintained via the portrayal of its members in all facets of linguistic development, as language is a medium for culture (Andrzejewski 2011).

The fact that language is centred on the words that people say makes it a constructed system of signifiers and meaning. Language is not based on meaning. People are able to put a lot of idioms into words because to their vocal chords. One aspect of understanding language is recognising phonemes as crucial components of words. Disciplines in society and culture use these words. Communication has always relied on language.

A person's cultural aptitude, competency, knowledge, and performance may be evaluated using figures of speech, according to Finnegan (1978). Their

upbringing has a direct impact on how they learn. The strength of Siswati may be shown to students via essays, book displays, speeches, and posters. It would be beneficial for their performance if they could accept Siswati as the medium of instruction. Improving and keeping one's native tongue is more effective than picking up a second language.

Understanding and output are both enhanced by the Siswati language's emphasis on involvement. According to Zibani (2010), students may learn more and have deeper understanding of their subjects and language when they use their home tongue to understand material in a foreign language.

Findings

The study found that domesticated animals, particularly dogs, cattle, and goats, are presented through extended metaphors and symbolic imagery. Cattle, for example, symbolize wealth, lineage continuity, fertility, and ancestral blessing. Praise names often encode clan identity and social prestige. Structural analysis revealed recurring symbolic patterns linking animals to human virtues such as bravery, endurance, and beauty. Consistent with Oral-Formulaic Theory, the poems demonstrate heavy reliance on repetition and parallelism. Recurrent praise names and descriptive formulas function as mnemonic devices that facilitate oral transmission. Formulaic expressions also reinforce communal familiarity and shared cultural knowledge

The analysis identified frequent use of ideophones, alliteration, and rhythmic phrasing to imitate animal movement and sound. These sound patterns enhance imagery and create performative intensity. The phonological structure contributes significantly to the aesthetic appeal and memorability of the praise poetry.

identity formation among
younger generations.

Recommendations

Based on the findings of this study on Capturing Cultural Heritage: Exploring the Poetic Elements of Domesticated Animal Praise, the following recommendations are proposed:

- Our local communities should establish cultural festivals, workshops, and performance platforms that celebrate praise poetry, including animal praise traditions, for sustaining the transmission of oral knowledge.
- There is an urgent need for systematic documentation of domesticated animal praise poetry through video, audio, and written transcription. Universities, cultural institutions, and language bodies should collaborate with community elders and praise poets to archive performances before they are modernized, given the generational shift.
- Domesticated animal praise poetry should be incorporated into university and school curricula, particularly in African languages and literature modules. Teaching these oral forms will promote cultural awareness, linguistic appreciation, and

Conclusion

Domestic animal praises conclude with European and traditional poetry. While using contemporary technology to communicate, bards recede from their audience. Swazis embraced Western customs after European immigration. Westernisation and urbanisation are devaluing oral art, Ginindza (1987:7) observes. Drawing on Structuralism and Oral-Formulaic Theory, the research demonstrated that domesticated animal praise is a highly structured and symbolically rich form of oral literature that reflects the socio-economic, spiritual, and cultural realities of indigenous communities. The findings revealed that poetic devices such as metaphor, symbolism, repetition, ideophones, personification, and parallelism are not merely decorative features but fundamental structural components that sustain meaning and performance. Through patterned language and formulaic expressions, praise poets are able to encode cultural memory, affirm clan identity, and reinforce communal values. Structural analysis further showed that binary oppositions and recurring motifs reflect deeply rooted cultural systems that shape perceptions of wealth, fertility, bravery, and social status.

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