

# MEGA ARTISTS

WE ART

M A G A Z I N E

ISSUE#11  
FREE EDITION

**JUSTICE  
PHUKUBJE**

*Life On Paper*

**PHILLIMON  
MODIBA**

*Animated Stories*

**VENDAHHBOY**

*HIDDEN PICTURES*

**FLETCHER  
MOG**

*Tša Limpopo*

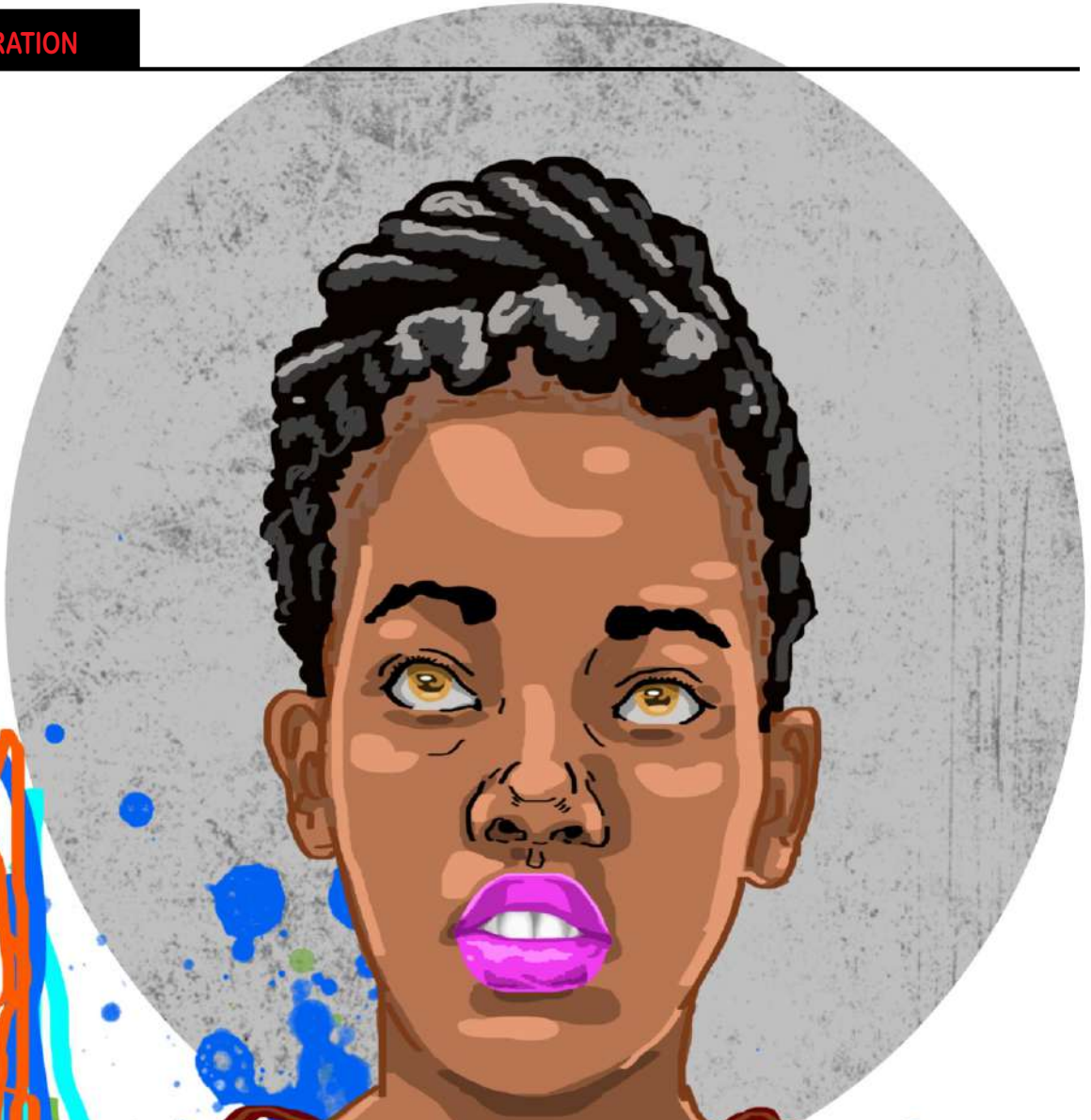
**NOKO MOSWETE**

*"I am Not a Female Comedian"*

TOPICS: Write From A to Z | Western Name a Shame ...

ISSN: 2412 - 6063

VISUAL ART, POETRY, THEATRE, DANCE, PERFORMING ARTS



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Danny Mose Modiba/Mose Art Studios



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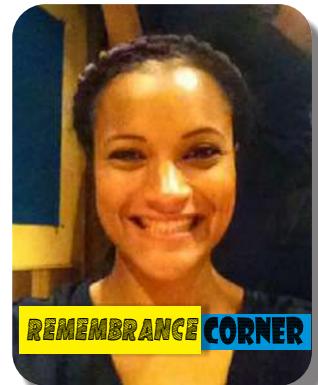
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Periodical  
Mega Artists Magazine

Publisher  
Mega Artists Media

Editor  
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Graphic Design & Layout  
Mose Art Studios

Webmaster & Online Content  
Shima Holdings

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# EDITOR'S NOTE

I wish I had learnt some lessons earlier; maybe I would have avoided certain mistakes. "Learning the hard way" is not always the best way because sometimes the pain and regrets lasts forever. I had a light conversation with a friend about financial management. He asked if we, as black children were taught how to manage money like other children at middle school. Did a majority of black children have education about how to save and use money? This was the question. The answer to this question is quite easy. The answer is NO.

That's why today as adults we still can't manage our finances and find ourselves swimming in debts. This is because every lesson you learn at an early age becomes second nature. So it becomes easy for one to apply the methods without so much challenge or difficulties.

Patience and discipline is not something you can learn over night, imagine how difficult it is to teach an old dog new tricks, we all know how stubborn old people can be similarly having to learn how to save and use money at a late stage can be somewhat challenging because it has to do with unlearning a certain behaviour and adapting a habit and mastering it over time.

This is something that we should take in serious consideration because its not an overnight lesson, it takes years of practice and implementation and if we start it at primary school level we can achieve what other people and their generations have been able to achieve.

I just wanted to highlight this on a lighter note, of course I can go into depth but I just wanted to highlight the fact that: financial management lesson should be a

compulsory subject in our education system. If we want to have successful business people and groom entrepreneurs and responsible individuals we need to invest time and money in financial education to break the cycle of poverty in our society. I am not a financial advisor but let's talk about these basic things.

I am learning from my mistakes and if I had learnt basic financial management skills or had the opportunity to be guided on how I can save money I would not be stressing of being broke.

Editor  
*Jack Rams*



# SNATCH THE MIC

## WRATH OF VENGEANCE

### RAP BATTLE

#### Performances

Capital Q [Qriosity] | VicMash  
Mash London | Kamelion  
Adroid | Dymiums Clan  
Psychotic

#### Beat Presentation

Epic Manifest  
Bravo 99  
Dethrone Beats

#### Poetry Line Up

Lord Orbz  
Tom Ravenous  
Xtreme Sanity

**TIME**

12:00 | 19:00

**VENUE**

TURFLOOP  
UNIVERSITY OF LIMPOPO  
S- BLOCK

**DATE**

30 SEPTEMBER  
**2017**



# Sister FLO

Onkabetse “Flo” Hlabyago, also known as Sista Flo is an all round artist, musician ,poet, writer, creative director and ultimate gift in the entertainment industry and has been at it for some years. It all started with, music, singing, piano, composing songs, rap, poetry, dance, guitar, bass guitar, bands, music production and the rest is history in the making.

An emotional and well spoken poet, she is one of Polokwane’s highly acclaimed and recommended poets. Having performed in front of thousands at packed stadiums and honoured the likes of the former Premier of Limpopo Mr. Cassel Mathale and the First Lady Mrs. Mokgadi Mathale, the Deputy President of South Africa, Mr.

Cyril Ramaphosa, the former Executive Mayor of Polokwane Cllnr Freddy Greaver and of course critical creative's with whom she shares her gifts with such as acclaimed poets and writers David Wa Maahlamela, Vonani Bila, Mercy Dhliwayo, and many more.

Some of her poetry writings can be found in anthologies including Echoes Inspired.

Her musical background ranges from jazz, soul, neo soul, afro, gospel, dubstep and hip hop. She is acquainted with many different types of artists including fine artists, live sketch artists, instrumentalists, sand artists, fire and traditional dancers, writers, creative directors, photographers, videographers and a bigger art podium reaching producers, engineers, mix masters and many more corporate creatives.

# RAINBOW'S AND RED TIE'S

By: Onkabetse Flo Hlabyago Percussion by: Juda Bloq Mokone

Rainbows and Red Ties  
Red socks and Red Ties  
When did I die?

I tried to tie a tie trice only to realize that  
my prize is at the end of my new beginning  
At the end is the beginning

One day  
One day is today  
One day is all it takes to make or break  
and test your faith  
Taking place in stages and on stages like  
characters of life is a play

Like birds flying high  
When I spread my butterfly effect wings  
I take my freedom and fly  
Souring deep into the infinite big blue sky

My word is my cry  
My cry is my people  
My people are an extension of me  
And I,

I am but a vessel divinely created to carry  
this water  
I am never half full or half empty  
Filled to the brim or bottomless  
I am never more or less but the purpose I  
serve

Greatly like giants conquering fears and  
mountainous fields  
Planting only the best seeds in the richest  
soil  
Roots grown deep bearing fruits to feed  
the sons and daughters of our beautiful  
nations wearing

Rainbows and Red Ties  
Red socks and Red Ties  
When...did I die?

I, my eyes see only the light that my  
Father shines  
Oh dear God! Let my little light shine  
I pray the light at the end of my tunnel  
leads straight into your heavenly gates  
How I've longed to be in this place

This place is the beginning of my rise  
I have heard of the rise and falls  
And have seen how they rise and how  
they fall  
I have even told ancient tales of the rising  
and falling of the sun and night

I have made ends  
And I have made ends meet  
And now I meet my end  
The means to my ends thus far speak the  
language of my land and breed

I tried to tie a tie trice only to realize that  
I tried  
I died  
And I have tied my red tie

Rainbows and Red Ties  
Red socks and Red Ties  
Keep my colour alive.

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Live Performance Bookings call 0794706106 or email  
[dicesounds@gmail.com](mailto:dicesounds@gmail.com)

<https://pendripping.wordpress.com/2017/09/11/reminders-to-be-loved/>



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# NOKO MOSWETE

*“Comedy stretches, often breaks, boundaries; it is a risky venture. Stand-up comedy in particular has a tradition of ridiculing moral, social, and political conventions. The performer steps into a space on the margin, observing the incongruities of society's behaviour and/or attitudes and envisioning alternative interpretations of those behaviours. He or she then returns to the group bearing this newfound 'knowledge.' To varying degrees, stand-up comics serve as social interpreters.” Danielle Russell*

*But like many industries, stand-up comedy is largely male-dominated. Comedy has traditionally been a boys' club but female comedians are increasingly playing a key role in the feminist movement by leveraging their public platforms to speak out in favour of feminism and equality. Women in comedy already have an uphill battle. They face discrimination and sexism (just like women in most professions). Noko Moswete talks about how women are less encouraged and less supported; different set of challenges and advantages of being a comedian as well as a lady.*



***You always make it clear that you want to be known as a comedian, not as a female comedian. Why do you think there seems to be a temptation to draw a gender line in comedy and the arts in general?***

I find it strange that people have to warn or prepare the audience for a female comedian that is coming next on stage. Why must it be emphasized that I am a woman, as if those people won't see or hear that I am a female comedian? It feels like they are asking for extra sympathy in my behalf! The reason is simple, we are living in a world that doesn't believe that a woman

can do a good job the same way a man can.

***Most female comedians get irked when asked how they cope as in an industry dominated by men, but in a roundabout way, why do you think the question on keeps getting asked? What is it about it that hasn't been answered?"***

It is true that the industry is male dominated, no; the world is "male" dominated. How many female presidents do we have in the world? How many female taxi drivers do we have? How many female school principals do we have? I guess people just want to know how it feels to do a "man's" job!

***Performers are now banning mobile phones at their comedy shows. Why do you think this is the case? Do cell phone recordings compromise the authenticity and seriousness of the business that is standup comedy?***

Honestly, I think cellphones should be banned at comedy shows. People record your material and then share it with their friends or family, the next thing you are booked to perform at an event and the mc is telling all your jokes! It does reduce the authenticity of our material but I understand that some do it because of the love of our craft! We just need to educate each other here and there.

***What were some of the challenges you faced when you first started out as a woman in the comedy industry?***

I was judged for performing in clubs at night, leaving my children! Also some of our colleagues can be bullies hey!

***There are very few women in comedy in South Africa. Do you see more women venturing into the industry in the near future and becoming successful?***

I hope to see more women venture in this industry and actually kicking ass! One of the reasons I do what I do is to show young women that these things can be done.

***Do you think misogyny (deep-rooted prejudice against women) is to blame for perpetuating the industry's low female enrolment?***



Misogyny nhe...? OK! You are learned aren't you? LOL! Not entirely though. It's only us (women) who can emancipate ourselves from mental slavery that some things are meant to be done by men. Sometimes we are to blame for looking down on ourselves!

***When working on new material for a show, how important is the audience reaction in terms of what gets delivered in the show, - and how do you make sure that you get the intended reaction?***

I always test my material on people around me. Be it on my family, friends or even Facebook. If it can make them laugh, it can surely make anyone else laugh. As a comedian I believe I always have to make people laugh, it is my job, therefore whether my material is new or not, if people don't laugh when I perform it will always make me feel sad. Just like a baker burning cakes I guess...you can't blame the stove!

***You were raised and socialised in a Christian family. Some people have expectations that they put against Christians, and would interpret a joke as morally wrong or insulting to one's religion; does a comedian's upbringing affects the way they deliver, and how the audience receive a joke?***

Oh yes it does. I grew up in a household that strongly discouraged vulgar words and to this day, there are words I can't say on stage and hide behind comedy! Although I can say them and get away with it, I just can't because that's something I am not used to doing from childhood but I dont think a comedian's upbringing has much effect on how the audience receives you, if you find a

way to make the audience understand why you say what you in a manner that you do!

***Some comedians have been producing sexiest and homophobia riddled materials. Given the severity of the pandemic of women and children abuse as well as hostility towards the LGBTI community, do you think the jokes inspired by this unfortunate situation could have an influence (either negative or positive) the society's behaviour towards acting against the pandemic.***

Personally I believe a joke is a joke and at the end of the day, comedy is about laughing at ourselves and not ridicule. Which is why I have jokes about myself, my family, I am trying to say, although I may poke fun at you, I also can poke fun at myself, and lately I have been trying to write material that educates or shifts people's perceptions. We can't afford to have comedians encourage hate on a certain group of people in the name of comedy and because the number of comedy followers grows every day, a comedian CAN influence the society's behaviour!

***Do you feel the responsibility of raising the bar lies on your shoulders as a comedian in a male dominated industry?***

If I fail I'd be failing not only myself and my daughters, I'd be failing every little girl who has a dream of becoming a comedian one day, so yes the onus lies on my shoulders because by me holding on steadily, lives can change and girls who aspire to be comedians can grow up with hope that if Noko Moswete from Tibane could do it, I can also do it!



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# HIDDEN PICTURES *unknownphotographer*

# VENDAHHBOY

*"My name is Pfunzo Tshililo known as Vendahhboy but I named my self unknownphotographer as soon as I fell in love with photography. I started photography at an early age. I used my mother's phone to take pictures of random things around me. Photography has always been the only thing that allowed me to express myself. I sold a few items and used the money I've saved to buy my first DSLR camera .My camera became my best friend. I fell in love with it. I spent a lot of time researching and watching tutorials to improve my photography skills . I have worked with some of the famous people in the media and entertainment industry such as; Scelo from Etv Scandal, Omphile - SAGoTalent Award Winner, Alfios from Skeem Saam on SABC 1, Tsakani who is an upcoming jazz artists and many othersMy shots are like a smooth melodic sound; soothing, delicate and healing .I try to in express every emotions and creativity in each picture. I'm a Creative Art Photographer. I firmly believe in my work and would really appreciate if I get more recognition and acknowledgement.*

*I'm looking for sponsors that would allow me to broaden my work worldwide. I want to travel the world and explore the diversity of South Africa and Africd's art as a whole.I want to take my photography to another level; as far as showcasing my work abroad. I want to be a true inspiration to many aspirant photographers."*

My social links are as follows

Instagram -

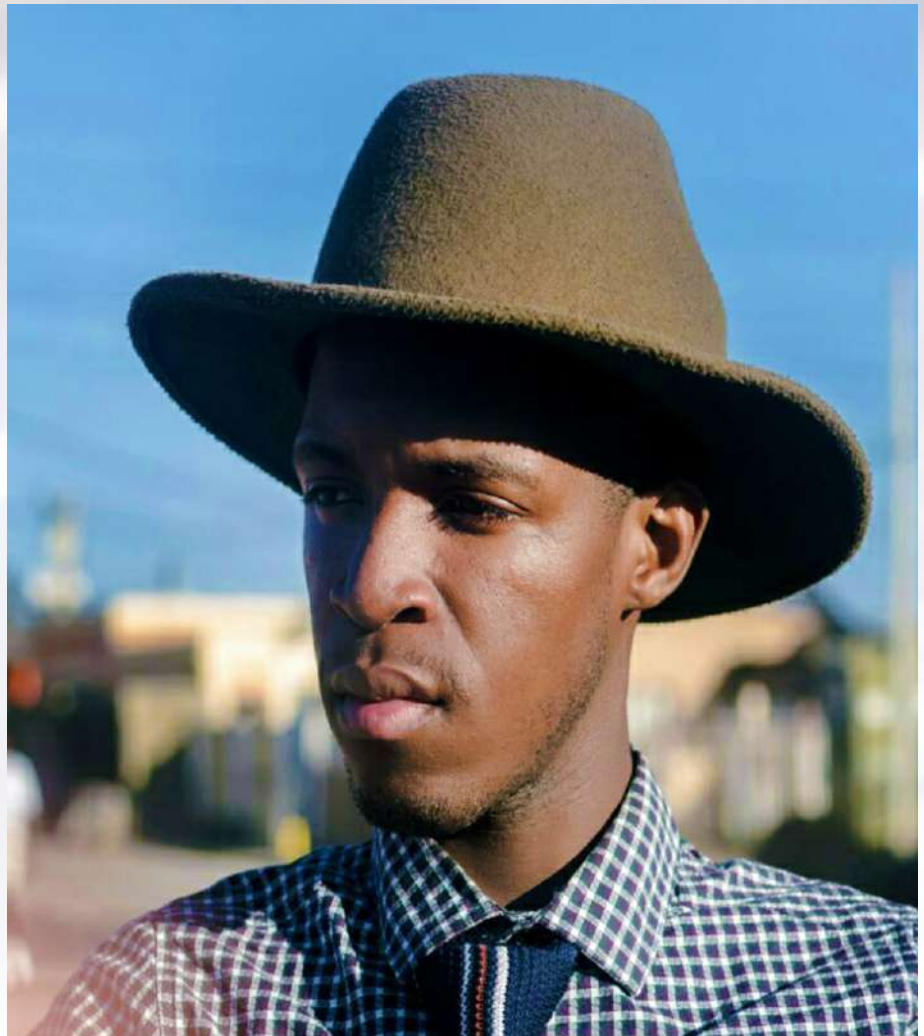
@unknownphotographer96

@unknownphotographer9

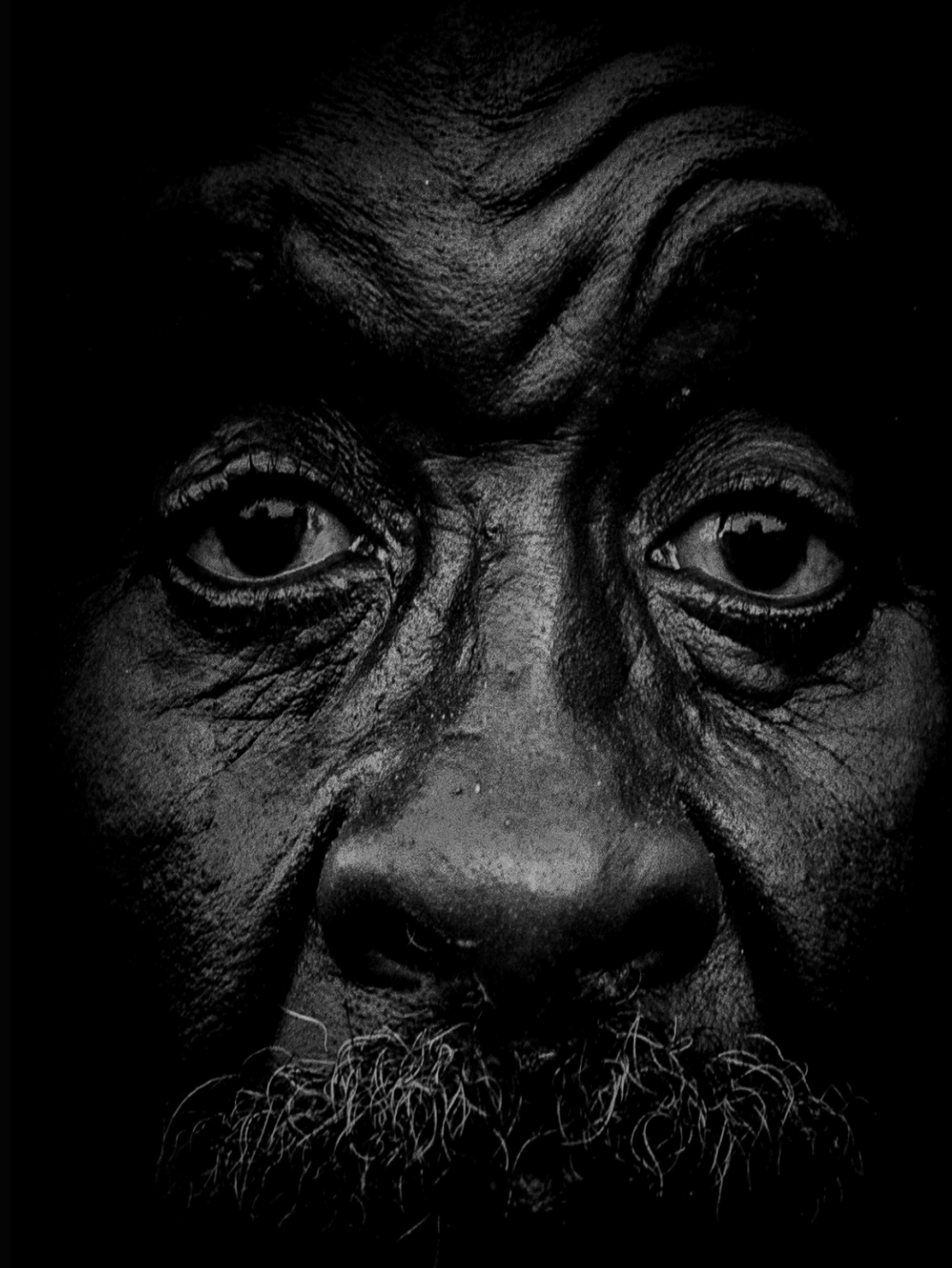
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# HYPED BOOKS

Aren't Always Good

# WRITTEN BOOKS

Article by: Tshegofatso Rasekgotoma



Hyping a book, a song or an event is great, but only if it will live up to the audience's expectations. Otherwise it will become a searing and evil animal that overestimates its abilities and leaves the audience's expectations deflated, some reeling with afterthoughts of how they wasted both their time and money on a less deserving piece of writing. One cannot rule out that hyping a book is a good marketing technique; but it's very tricky; any mistakes can over shadow the subject matter the publisher and author have been marketing which in turn can affect sales in the process.

The aftermath of the release of Bonang Matheba's *A to B* saw a different kind of hype mushrooming all over social media platforms, with great condemnns on the unappealing style of writing characterized by sloppy grammatical errors that could have been easily fixed by the editor before the manuscript was sent to print. I haven't read the book, but as an avid book lover, I am already discouraged to add it to my amazing collection. I believe a book is made up of two things, the style, which includes the use of grammar as well as the quality of the subject matter. A reader's combined reading experience of different types of authors and genres merits their expectation of a good quality book and that is why reader's hype is my kind of hype and appeals to me better, as opposed to the author and publisher's hype.

It is really ironic that just 14 days before the release of **A to B**, her publisher, Thabiso Mahlape took to twitter and voiced how people take the profession of writing as a hobby so much that their end products end up resembling 'things' that people refer to as books. She tweeted, "The problem with people treating our professions as hobbies is the reason you end up with 'things' and calling them books"-@thabisobonita, 9 July 2017. What wasn't clear in this tweet is what actually constitutes a 'thing' in the literary world, the subject matter or the quality of writing.

I believe poor presentation of either one of the two elements; results in a book being reduced to a 'thing'. Surely based on this tweet, and the pre-release hype and sales of Bonang's offering, readers had every right to lament their disappointment after realising their expectations were higher than they should have been, and that **A to B** fits the standards of being referred to as the very same 'thing' that is produced as a result of taking writing as a hobby.

A good written and excellently hyped book warrants great reviews, good sales and anticipation of the author's next offering from the readers. On the other hand, a bad written and excellently hyped book is not okay at all, and definitely warrants bad reviews, bad sales and negative commentary from the readers who were promised sparkles but served dimmed light. We really expect writers, whether novice or established, to have the reader in mind when writing. It's true that it is your stories

you are inking on that piece of paper, but once it's meant to be shared with readers in the world; writers should make sure that their writing goes through the expected several stages of editing, typesetting and proofreading.

Writers should always invest money where their manuscript is, lest we be forced by hype to waste our money on 'things' presented to us as books. If, for any reason, as a writer or publisher you hype a book before it's read and reviewed, make sure you deliver up to our expectations, because unfulfilled expectations really leave us feeling cheated. And hyped books aren't always good written books.

**Tshegofatso Rasekgotoma is a lecturer, a blogger, a reader and an avid fan of the arts.**  
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# PORTRAIT AND PENCIL SKETCHES

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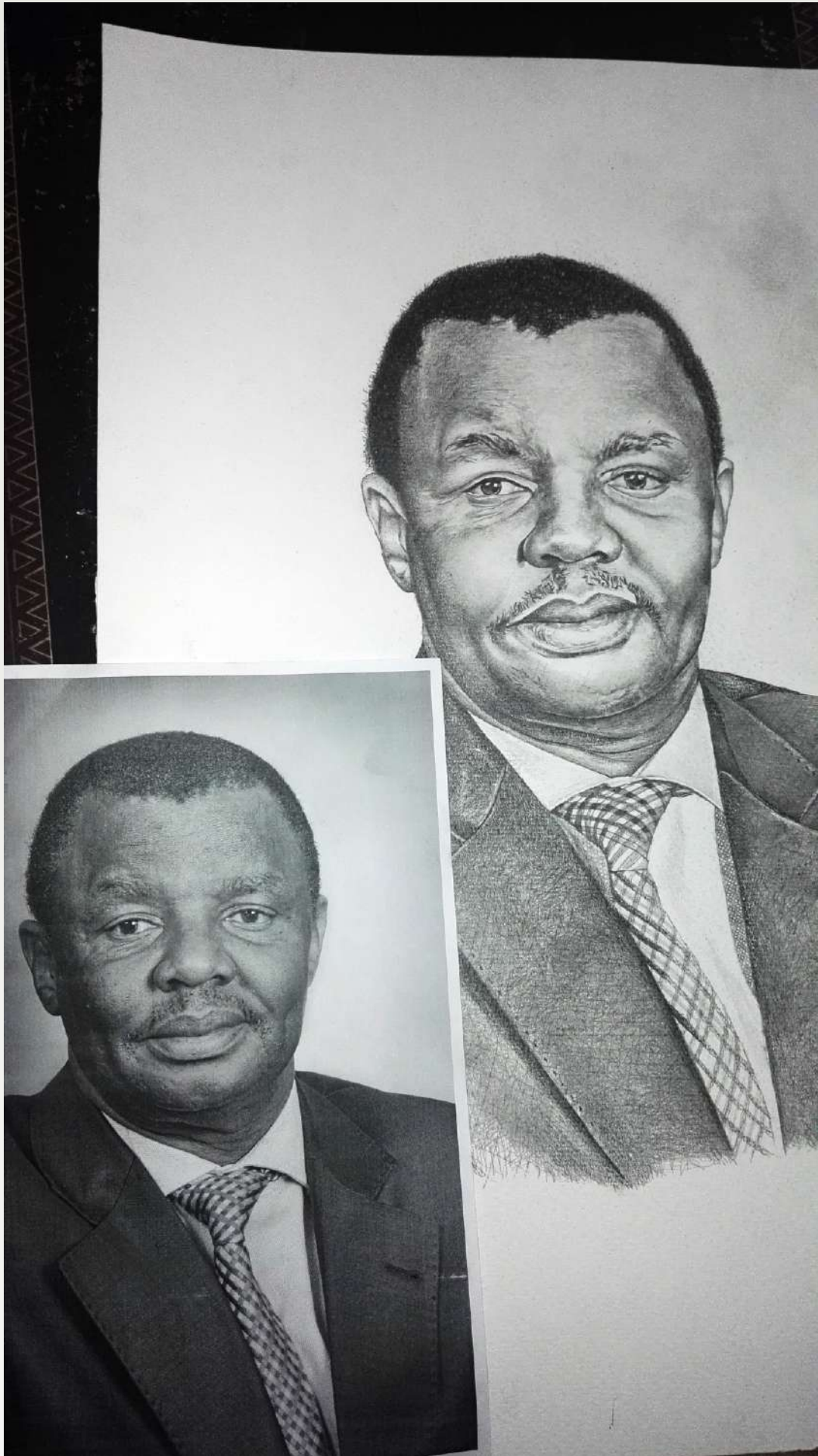
“I love drawing with a pencil. It's more than a passion. I do it to find and define myself. Every time I hold a pencil in my hands I feel like I can draw anything I lay my eyes on. I discovered my love for art at an early age, it is an in-born talent – a natural phenomenon. I never had to struggle or be burdened with expectations of who I wanted to be when I grew up, though I got discouraged and ridiculed by friends telling me that I will not make a good living out of art because only a few people survived as artists, I continued to pursue my dream. I am attracted by pictures drawn by other artists and those taken by camera. I was always fascinated by pictures drawn by hands. I found them really amazing because they reflected a different world. I studied and learnt how to paint with watercolor and oil.

Irma Strydom recognized my skills and become my mentor, unfortunately he left South Africa for England 3 years ago. I learnt a lot from Irma and he contributed to my development as a professional fine-art artist. Today I make a good living, drawing portraits of prominent figures and hosting exhibitions around Limpopo.

I work mostly on commission basis. I am conversant in most styles, mediums and subject matters. I am very flexible and always prepared to raise to any challenge. I enjoy working with other artists and I don't hesitate to put on other artists on bigger commission work.”













**P**hillimon Modiba is a 3d and 2d animator who is also a story writer, concept artist, sound designer, video editor and motion graphic designer from Mamotintane village in Limpopo. He has been animating since 2013 and produced animation for a certain company as a freelancer. Now he is a member of Syfit comics which is Animation Company he started with a friend. He is currently working on a new 3d animation that is coming out soon. "I'm working on an inspiring and motivational short film of a girl who defeats her fears. It's a beautiful story. I'm trying to encourage people to face their fears in order to overcome them. Fears are part of life and running from them is a sign of defeat. I have been working on this idea for a month now. The idea is inspired by my own fears and how I challenged myself to face them and I eventually overcame my fears."

# ANIMATED *STORIES*



There is a widespread growth of animation in South Africa and Phillimon thinks this is the perfect moment to seize the opportunities that animation presents. "I see opportunities for new animated content in Mzansi because people of this country are excited about new ideas and things that have not being seen before. When you create animation styles that already exist you might be classified as a copycat even

by your own target and fans.

South Africa needs new fresh ideas and more opportunities will arise because of this. Give South Africans one interesting animation content and they suddenly need more of it.

Phillimon says It has been quite difficult for him to ensure that the project is unique and different from other cartoons/animation. "I create my own concept art and my ideas come mostly from things I imagine and I believe no one have my imagination, this in advantage helps me to be unique and different from other cartoons/animation. My secret is to give people things that they should want to see more from me, this helps as an artist I guess, make people to want more. I draw storyboards to help me to analyze my animation scene sequences from my story. I use storyboards as for direction to my animation. I draw them imagining what could happen if the environment is like this and characters are like that doing this, storyboards are vital part of animation creation. I draw scene by scene on my storyboards."

### ***What animator do you admire the most?***

The animator I admire the most is MduNtuli of Mdu comics, his work is more matured and inspiring. He is class in my opinion.

### ***What are you doing to keep current in technology?***

I always study from tutorials on YouTube, I want to be always updated with new features. This helps me to keep up with the latest advanced technology.

### ***As an Animator, what do you believe is your best asset?***

My best asset is my animation skills other than that I don't really know.

### ***What are your career goals as an animator?***

My career goal is to work with big companies such as Tigger fish from Cape Town. My other goal is to lead on television advertising animation industry, lead on YouTube, open my own animation courses and more.

### ***Which animation programs are you best versed in?***

The programs that I trust I am versed in and I can also produce any quality with are: Blender, Maya, Toonboom, and Awesome Animator. You can find my work on my YouTube channel SyFit Comics. I strongly believe my upcoming animation is the one with the highest quality because I already see where it is going.




# THE MUSE



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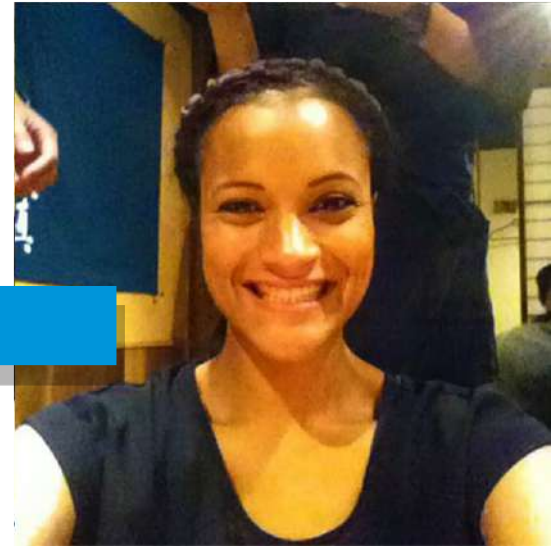
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# REMEMBRANCE CORNER

## Namsa Leuba

Art Director and  
Photographer

1982-



Mega Artists Magazine takes time to remember revolutionary artists. Artists who by their work, a movement or style of thinking and acting has started. A synopsis of their background is compiled, to bring light to our readers, about this Mega Artist.

On this month's issue we shed light on a popular style of art which has been sought out to be the new medium of expression in the current information age . Photography in art direction.

Namsa Leuba is a half Guinean and half Swiss photographer and art director. Her work mainly focuses on the African identity as seen through Western eyes, due to her Western education. She became interested in the animistic side of Guinean culture as a child; visiting marabouts (kind of witches) because of her intense interest in supernatural side of Guinea. She has had her work published in several magazines including *I-D*, *NUMERO*, *KALEIDOSCOPE*, *VICE MAGAZINE*..etc.

The African Queen



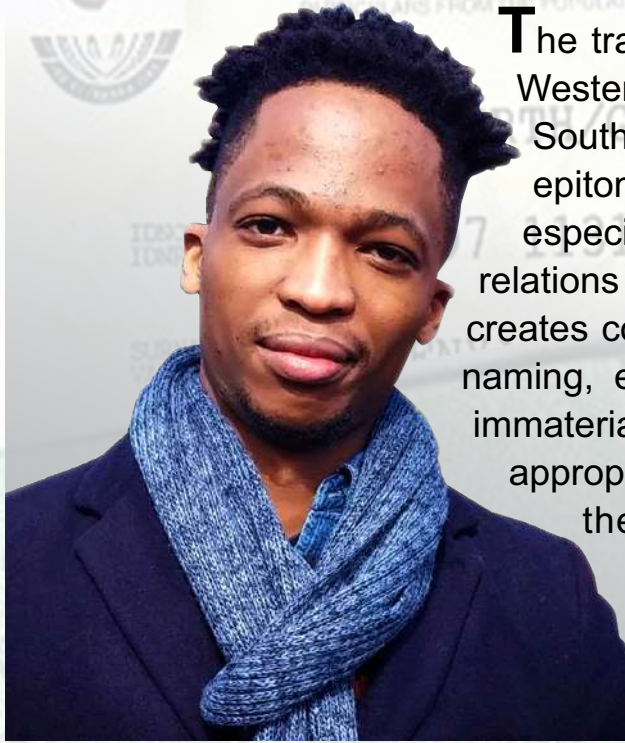
Damien



Majority of her subjects for her work are non-professional individuals. She claims that she does much of her casting on the streets.

For more on this Mega Artist, read more at.

COURTESY: [www.wikipedia.org/wiki/Namsa\\_Leuba](http://www.wikipedia.org/wiki/Namsa_Leuba)



The tradition of giving a black child two names, African and Western, still perpetuates the ideology of white supremacy in South Africa and discursively positions white cultures as the epitome of civilisation and modernity. For some people, especially those who do not understand power struggles and relations that revolve around cultural identities, power and race, it creates confusion about who they think they are. The notion of naming, even though it has been represented as trivial and immaterial, entails intricate ways of assimilation and cultural appropriation which can only be understood through studying the complexities of cultural imperialism and its consequences.

Our names, whether indigenous or foreign, constitute a critical part of our cultural identity and psychologically shape how we perceive ourselves and determine the manner in which we relate with other cultural groups. In other words, names, like other cultural labels and symbols, are socially loaded and cannot be separated from cultures that constructed them. They entail power, privilege and superiority.

As with other discursive practices and mechanisms of exerting dominance, names work in tandem with other social technologies and cultural strategies of domination to reify uneven social hierarchies: they discipline and guide the individual to behave in certain ways in various social settings. And the behaviour they help project and demonstrate is not always conscious.

## *Western* Name a Shame

Take the story of Malose Kekana who gave his son two names, Lesiba and Reuben, to conform to this devious tradition of naming without anticipating its implications on his son's cultural mind and identity.

Lesiba uses his African name and its identity kit in social places, such as rural communities and playing fields, which are constructed as less 'civilised' according to our socioeconomic values but would switch to Reuben when he is at school, hospital and the bank, for instance. This change of names according to social settings and contexts demonstrates an unequal power relation between his black culture and the foreign culture that informs his name. It also shows how a simple use

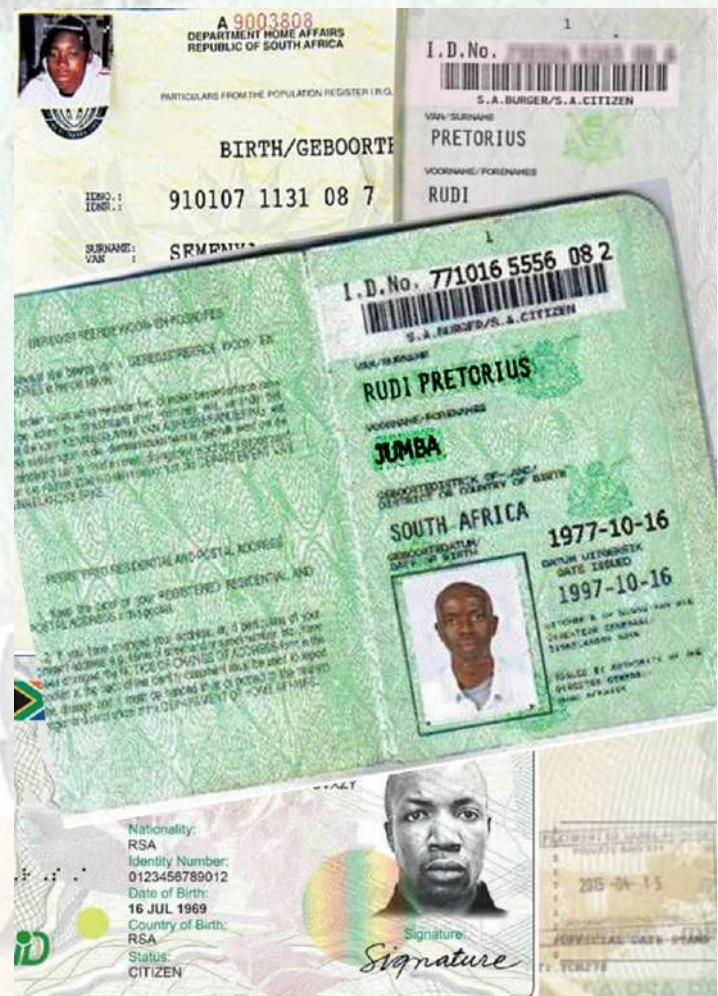


of language can promote white supremacy that sustains representational inequality often without causing physical violence. Language does not only define the possibilities of meaningful existence but also limit how people talk, think, perceive, and act.

As Stewart Clegg, a British-born Australian sociologist notes, 'through language, our sense of ourselves as distinct subjectivities is constituted. Subjectivity is constituted through a myriad of 'discursive practices': practices of talk, text, writing, cognition, argumentation and representation generally.' More importantly, giving black children western names – a political issue that should be contextualised within dominant ideologies that govern society – symbolises one of the forms of cultural and structural violence that perpetuates inequality and can be easily internalised by black people because it appears innocent. But it is not. Names have spiritual embodiments and function as trans-semiotic modalities that create inter-generational connections, thereby preserving the traditions, history and the lineage of a family. In his song, Maina a Sekhwa, King Monada decries the idea of giving black children western and christian names. Monada sees naming as culturally significant and traces its roots within the context of oppressive ideologies and religions.

This is in response to the increasing patterns of dislocating black children's identities from their cultural contexts under the pretext of unity and civilisation.

Monada's song is crude. But he has a point. Naming is problematic: white minorities used it to advance their political ambitions, working hard to suffocate local languages and heritages as well as showing their disinterest and ignorance in learning African cultures. Consequently, black parents must pay attention to how this issue shapes the identity of their children and how they perceive themselves when they interact with other dominant cultures. Although this tradition is continuing, western names were given to black kids as one form of discursive weapons used to delegitimise and usurp African cultures and to simultaneously enable cultural imperialists to colonise the minds of indigenous people.





It was a question of exerting discursive power and oppressing other social groups rather than seeking to foster unity and harmony. As John Henrik Clarke, a Pan-Africanist writer and historian, once noted, 'To control a people you must first control what they think about themselves and how they regard their history and culture. And when your conqueror makes you ashamed of your culture and your history, he needs no prison walls and no chains to hold you.' Historically, the idea of naming, perfectly aligned with other dominant ideologies and social structures such as racism, elitism, ethnocentrism, nationalism, racism, and sexism, functioned to colonise cultural identities and project other cultures as inferior. But since society is still organised according to racist Eurocentric ideology, the situation has rarely changed. Many Black people and other co-cultural groups still consider whiteness as a model lifestyle and a standard to measure themselves against. They still call a black person who owns a successful business 'lekgowa' in the townships and villages to signify his power and his sense of superiority.

From a distance, names and labels are forms of building unity in a society. But considering the country's history, they play a role in maintaining inequality, exerting unequal power relations. They signify the essence of symbolic power which Torfing reads as the 'constitutive act of inclusion and exclusion that shapes and reshapes structures and agency and, thereby, constructs the conditions for how we make sense of the world and act appropriately'. Forcing black families and children to have

two names was designed to teach them to separate the lives they lived in their local spaces from the lives they lived in political institutions such as the workplace, schools, churches and other formal settings, indoctrinating them to see whiteness as an accepted social standard.

In essence, naming worked critically to govern and control people's mind as well as assimilating them to aspire to be white. This also sought to subvert black identities and to project them as less important. And because this is usually seen, represented and constructed as the norm – the only socially accepted reality – people are not eager and equipped to question. It is not easy to decipher this issue because those who exert power hide their own strategies and work towards constructing their ideologies as normal and natural.

The power of power is its ability to hide its mechanisms. Because the values of these ideologies become naturalised and socially accepted, they determine what is regarded as common knowledge that people respect as the way of living. Those who question this knowledge are treated as aliens. In his essay on power, Jacob Torfing notes, 'because of its productive nature, power shapes and reproduces meanings, social memberships and identities and is discursively interwoven with knowledge', and 'local forms of power-knowledge are embedded in institutions, technologies, or what Foucault (1986b) calls *dispositifs*.'

Since the oppressor has access to symbolic and representational power, they employ different apparatus such as schools, churches, media and other professional structures that depend on discourse to maintain certain power relations and social orders. In turn, these construct the society and its values as well as its social technologies, dictating how people view themselves and their spaces.

Even the curriculum they follow in the education cycle is also one of the forms used to colonise the dominated and less powerful races. The call to decolonise the curriculum is not far-fetched. Education as a tool for oppression does not work to liberate the mind but serves as a form of government, poised to shape how people think and behave. The oppressor also uses the media to drive their ideological agenda which influences what is accepted as our social realities. What we see and read in the media was discursively designed to drive a political agenda. By political we mean that the way the media produces and constructs reality has a critical impact on the distribution of social goods.

People even end up learning ways to help support and perpetuate their own oppression. Once power becomes hegemonic, the dominated and the oppressed help the oppressor to sustain, maintain and reify its social structures and relations. If it gets to this level, the oppressor does not even have to use violence to exert his authority.

It becomes the battle of ideas and ideologies which can only be challenged if people become more mentally liberated. Ideologies, packaged as objective knowledge, cannot be easily isolated and challenged. The enduring power of patriarchy serves as a classical example of ideologies that masquerade as professional and common knowledge. By paying attention to the patriarchy society we live in, one will realise that we have unconsciously accepted values, customs and traditions that serve to delegitimise, denigrate and degrade women. Because they were represented as our objective, social standards, we spent many years treating women with temerity.

It took time for people to realise that men have constructed the world in a way that views women as weak and deserving of ill treatment, they learnt to see and believe this notion as to how the world was naturally designed. Indeed, we have internalised these nefarious constructs as knowledge before progressive gender proponents came to burst our masculine bubbles by introducing feminist lenses through which life and gender politics can be seen and interpreted.

**MetjiMakgoba is a PhD Commonwealth Scholar at Cardiff University, Wales, and holds a Masters Degree in Media and Public Relations with distinction from Newcastle University, England. He writes in his ideological capacity.**

# FLETCHER MOG

## TJA LIMPOPO



**Name** : Fletcher Rabuti Mogoane  
**Stage name** : Fletcher Mog  
**Location** : Limpopo, Burgersfort  
**Genre** : Hip Hop  
**Record label** : Tja limpopo  
**Project** : Tja Limpopo (album)  
**Facebook** : Fletcher Mog  
**Twitter** : fletcher\_mog  
**Instagram** : fletcher\_mog  
**Youtube** : Tja limpopo  
**Bookings email:** tbkgomo@gmail.com  
**Contact** : +27 79 630 7022

Fletcher Rabuti Mogoane better known as Fletcher Mog was born and raised in Limpopo. His passion for music started at an early age when he was still in high school (Leolo High). He fuses hip hop with a blend African indigenous sound.

His first single named "Chechela Morago" produced by Ron Epidemic, meaning "back down" is a warning to the South African music industry to watch out for Limpopo musicians because they have arrived. The song performed well as a first single in 2013, and received airplay at several local radio stations

## FLETCHER MOG

TJA LIMPOPO



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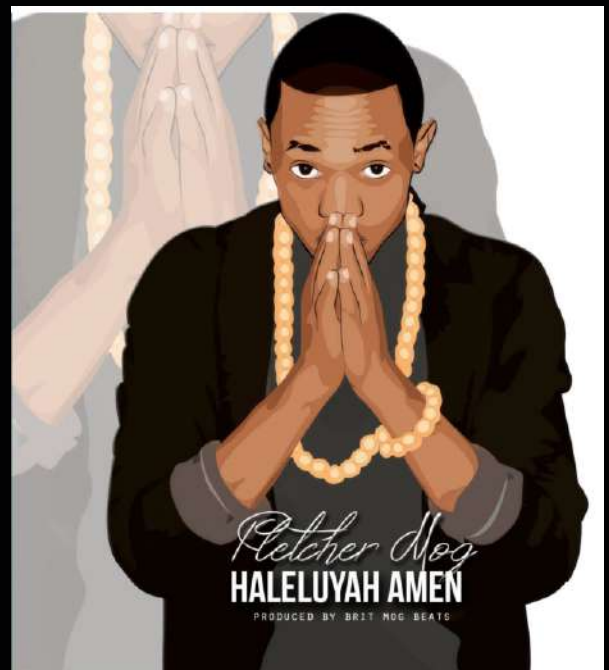
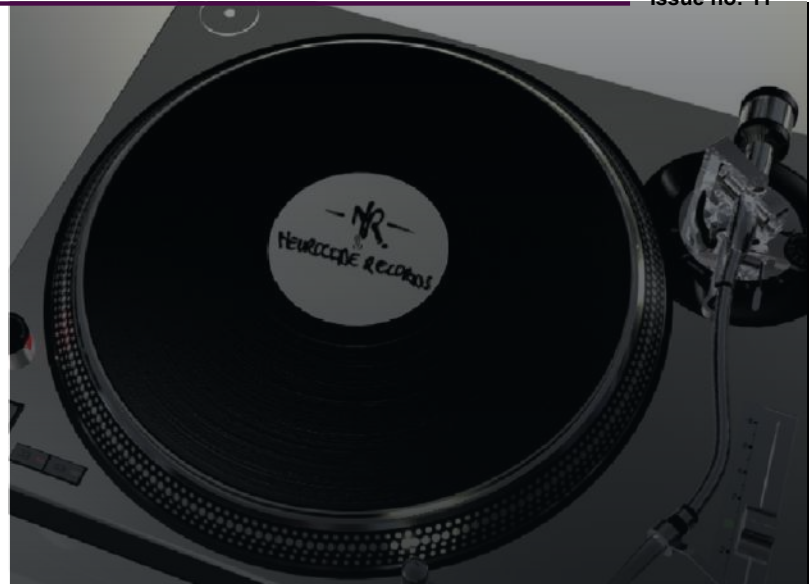
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such as Tubatse Fm (Burgersfort), Capricorn Fm (Polokwane) and VUT Fm (Vaal). In 2014 he released his second single named "Let's do it again" also did well in terms of airplay. It's still playing at Capricorn Fm and Tubatse Fm.

His debut album "Tja Limpopo" has 13 tracks including Chechela Morago and "Let's do it" and so far has sold over 200 hard copies around South Africa. In expansion of himself as a brand he started a Company "Tja Limpopo (pty) ltd which cover entertainment and clothing.

Latest single released in 2017 is Ndaa Vhomakhadzi, produced by Brit Mog Beats. The hype is at ground level at the moment. To this date it has scored two interviews at VUT FM (Afternoon drive) and Capricorn FM (The urban lunch experience), it has drawn attention of listeners that they are requesting the song after the first play.

**CREDITS** Photography: Glen Mog  
 Gallery Artwork: Ash Mog  
 Graphics Beats: Brit Mog Beats  
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