



CULTURE

MAGAZINE ESWATINI

OCTOBER - DECEMBER 2021

INTERVIEWS

INDVUNA LUFTWACULA

INDVUNA YEMBALI

AN **INDEPTH**

LOOK


AT UMHLANGA

AND

INCWALA

A
CELEBRATION
OF SWATI CULTURE
HERITAGE



 SWAZILAND NATIONAL COUNCIL OF ARTS AND CULTURE

 ESWATINI NATIONAL COUNCIL OF ARTS AND CULTURE

AN ONLINE EDITION: ISSUE 1



9 0123456789

Inside this Issue

Foreword: Page 3 - 4

The ESNCAC CEO unpacks the relevance and the necessity of an online Cultural Magazine in the kingdom of Eswatini

The Umhlanga (Reed Dance) 2021: Page 5 -9

an overview of the recent event, an interview with Indvuna yeMbali Non-duduzo Zibuko including a pictorial spread of the colourful event

A look at the Miss Culture Heritage Beauty Pageant: Page 10 -12

all you need to know including interviews with former titleholders

All You need to know about Incwala, Lusekwane: Page 13 - 17

An overview of these national events, itinerary of activities, interviews with Tindvuna on how to prepare for the upcoming event

Tips & Dos and Dont's of Incwala : Page 17

Street Interviews : Page 18

Male youth speak on the importance of culture

Where you can get your traditional attire?: Page 19 - 22

We point you in the right direction to a number of outlets that will take care of all your traditional attire needs.

Cultural Elegance : Page 23 - 24

...a pictorial spread

Culture Day in Dubai : Page 25

...a pictorial spread

Culture Day in Dubai : Page 26

...a pictorial spread

Announcement Board: Page 27

FOREWORD



Eswatini is one of the few remaining countries whose sovereignty is deeply rooted in its people's respect for cultural heritage. Eswatini culture has remained virtually unchanged since the 19th century despite the influence of western ideologies especially during colonial times. While the colonial agents suppressed and attempted to alienate emaswati from their roots, the traditional leadership especially our monarchical lineage ensured the continued survival of our rich cultural heritage. Our national cultural heritage is transmitted from generation to generation, is constantly recreated by communities and groups in response to the environment, the interaction with nature and the history, and gives a sense of iden-

tity and continuity, thus promoting respect for cultural diversity and creativity.

Cultural heritage is a complex term with numerous definitions. National arts and culture policies view culture from its complex forms. Cultural definition becomes a contested discourse among scholars and practitioners; the people and nations.

According to Edward Tylor (1891) Culture is "that complex whole which includes knowledge, belief, law, morals, customs and all other capabilities and habits acquired by man as a member of society". The Nigerian Cultural Policy (1988), defines Culture as "the totality of the way of life evolved by a people in their attempt to meet the challenges of living in their environment which gives order and meaning to their social, political, economic, aesthetic and religious norms and mode of organization thus distinguishing a people from their neighbor".

UNESCO in 1982 defined Culture as "the whole complex of distinctive spiritual, material, intellectual and emotional features that characterizes a society or social group, and includes not only arts and letters, but also modes of life, the fundamental rights of the human beings, value systems, traditions and beliefs".

The above definitions, present the basic equalities that distinguish Swati Culture; our extended family system, and codes governing relations between old and young, our concept of mutual social responsibility and communal spirit, our deep sense of humor embedded in our folkways, our belief in Supreme Being and our pattern

of birth and death ceremonies etc. These things cover the entire gamut of Eswatini Cultures and they have deep meaning for us irrespective of tribe or clan.

They are the qualities that shape our lives as members of the Africans citizens, and I believe they can have positive impact on our quest for unity in diversity towards development. As Otite (2010) observed;, one of the greatest features of our cultures is the ability to be creative in responding to new challenges of the environment.

Challenges posed by our different environment in the grassland, forest and riverine areas, motivate people to reflect strategies or adopt new technologies to overcome them. Our creative energies are sources of success in our survival in difficult and threatening situations.

The fact that being in Africa and dark in complexion does not furnish a guarantee that one is African in perception, taste and action. Africa has lost most of her children both in the kiaspora (within the continent) and the diaspora (outside the continent). Conscious of this situation, Chinweizu (1975:305) remarks that these African prodigals are "the lost souls, the unruffled and perhaps unrepentant apers of the west, all malnourished on western art and aesthetics".

In view of this, the African renaissance hope symbolizes the return of the Anglophile lost souls to African ways of life and perceptions of reality. Therefore the eventual return to afrocentricity will recognize the African frame of reference so that the African becomes the centre of analysis and synthesis.

With the acquisition of the Afrocentric worldview, Asante (1992:7) points out that, a new perspective, a new approach, a new consciousness invades one's behavior and consequently with Afrocentricity one will see other people differently, read books differently, in fact nothing will be as before one's consciousness.

In the words of Asante (1992:7) this new vantage point "supercedes any other ideology because it is the proper sanctification of the African's own history". With the realization of this perspective, Mbeki (1998:36) adds that "Africa will prosper! Whoever we may be, whatever our immediate interest, however much we carry baggage from our past, however much we have been caught by fashion of cynicism and loss of faith in the

capacity of the people ... nothing can stop us ...".

Eswatini Culture has progressively moved from the shadows and now has the potential to take the global centre stage. Our Cultural heritage have over the past few years emerged as a huge potential of becoming one of eswatinis major sources of national cohesion, progress and development; a source of foreign currency, employment and a means to assert the people's national identity. Our culture have contributed immensely in attracting tourist inflows and in building the country's image, consolidating nation building, identity and fashion in the contemporal and economic space.

The shift to familial and community ceremonies level of preparation, presentation, fashion deemed as cultural elegance attest to the

migration of emaswati to cultural identity, pride and nationhood. Commemorations from national to community to family ceremonies dominate our entertainment spaces, economic spaces-in malls and planning. Eswatini has moved from the AU agenda 2063 of building the Africa We Want to building the Eswatini We want where culture shall be at the centre of nation building and development.

According to Asante (1992:7) one must always begin where that is, if one is Yoruba begin with Yoruba history and mythology; if one is Kikuyu begin with Kikuyu history and mythology. The latter process of "home-coming", which confronts an observant African with a painful reality of a confused identity and the will of an African renaissance or readmission to same.

A MEMORABLE UMHLANGA REED DANCE 2021

OVERVIEW

This is a momentous and proud moment in the life of a young Swati maiden.

To be a spectator at an Umhlanga Reed Dance event is an experience that no one is likely to forget in a hurry. Thousands of young maidens wait in anticipation every year to participate in this historic occasion that unites all Swatis who take pride in a rich cultural heritage dating back to way back when - actually to the 18th century to be precise.

At any given time, up to 200 000 girls participate in this eight-day colourful display of the Swati rich cultural heritage. Luring tens of thousands of people from around the globe annually to Eswatini, the



Umhlanga Reed Dance offered Swatis the opportunity to display their culture to the rest of the world.

The event takes place around the last

week of August / first week of September in the Lobamba area, next to the Ezulwini Valley.

DAY-TO-DAY LTINERARY OF UMHLANGA REED DANCE

DAY 1

REGISTRATION OF IMBALI

On day one, young maidens come in groups from the over 200 chiefdoms in all the four regions of the country arrive at Ludzidzini. Participants will be officially registered.



DAY 2

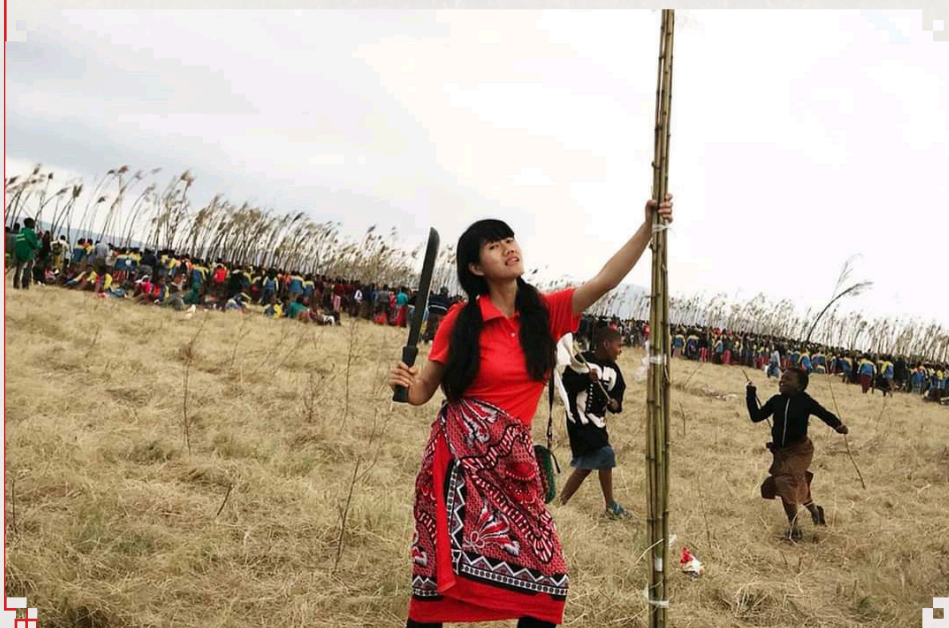
COMMISSIONING OF IMBALI

The girls are split into two groups, the younger (about 8 to 13) and the older (about 14 to 22 years). In their groups, the girls then trek to the reed-beds with their regiment leaders. The younger girls usually go to Bham-sakhe near Malkerns (about 10 kilometres) whereas; the older girls often head out to Ntondozi (about 30 kilometres). In the event that the older girls are sent to Mphisi Farm, government provides transportation. The girls arrive at their destination at dusk and turn in for the night in government-provided tents.



DAY 3

CUTTING OF THE REED



Using long knives, the young maidens cut the reeds, usually about to ten to twenty bundles. The tall reeds are tied into one bundle using strips of plastic bags. However, others still use the old method of cutting grass and tying it into a rope.

DAY 4

JOURNEY BACK

Carrying bundles of reeds, the girls embark on the journey back to the Queen Mother's Palace (Ludzidzini) late into the evening and reach their destination at nightfall.



DAY 5

RESTING

This day is set aside for the girls to rest and make final preparations to their crowns and dancing costumes.



DAY 6

DROPPING THE REED

The girls drop off their reeds inside the Queen Mother's Palace and then proceed to the arena and dance as they keep to their groups. As they march to the arena, The indvuna leads the entire regiment in one song and one dance. This is regarded as the first day of dancing, and usually begins at about 3pm till late.



DAY 7

REED DANCE DAY (Official Holiday)

This is the main day which draws thousands and thousands of people who come and watch this glorious spectacle of dance and song in the Swati culture.



DAY 8

GIFTS FROM HMK

The girls are given gifts by His Majesty the King Mswati III before their return to their respective homes.



Q&A WITH NONDUDUZO ZUBUKO



An expert dancer and knowledgeable on royal protocol, Indvuna yeM-bali Nonduduzo Zubuko is a marvel to watch year after year at the Umhlanga Reed Dance as she does the giya dances to songs such as ‘live lakho Ngwenyama libusa ngetinkhundla’ and ‘ngivile ngebemanga kutsi Inkosi ise Ludzidzini’. She shares on experiences from recent cultural event as well as the importance of preserving Swati culture.

• On this year’s event in terms of attendance from registration until the last day.

This year’s Umhlanga Reed Dance recorded an impressive turnout despite the safety protocols instituted to prevent a surge in COVID-19 cases. 1 500 maidens from the four regions of the country attended the event. These numbers consisted of more than 200 people from royalty. The fourth and fifth days of the event saw a further increase in numbers. The numbers are very encouraging in the new reality of having to adhere to COVID 19 safety regulations.

• Highlights of the 2021 Umhlanga Reed Dance

It was undoubtedly when His Maj-

esty King Mswati III introduced Princess Temashayina to lead Imbali this year, alongside me as well as Princess Sakhizwe also leading young maidens from Ngabezweni.

• Any new trends observed such as songs, fashion from previous years

Over the years, there are always new songs written relevant to the current time. This year was no exception and there was a song that was sang this year about the COVID 19 pandemic that it would not deter us as young Swati maidens from upholding our cultural heritage. Princess Temashayina also rendered a song that also carried a powerful message during the event .

• Describe the excitement of the girls.

There was a palpable excitement in the air. It was truly unmistakable! Young maidens were excited about the announcement that the Reed Dance would be held especially because it had been a year since the event was not held especially regionally. However, it was unfortunate that other maidens couldn’t participate because of a need to cut down on the number of maidens who participate.

• On the preservation of Swati culture important for today’s girl child

Of course! It’s without question. The importance of preserving our

cultural heritage cannot be overemphasised. It enables us to be united and be respectful.

• Advice to girls who have never attended

Young maidens should keep safe from COVID 19 and observe all safety protocols. Sanitise, social distance, wear a mask...perhaps, a solution will eventually be found to conquer the virus and we will return to a state of normalcy where we can all fully attend the Umhlanga Reed Dance as we did in the past. Most importantly, young maidens should not forget to preserve their virginity and live responsibly.

• Advice to girls on how to prepare for next year’s event

They should continue reminding each other cultural songs and dance cultural dances wherever they find themselves so that they do not forget their cultural heritage.

• Advice on how young maidens should and can uphold/promote in the everyday lives i.e.. Home and school.

It should be normal practise to teach the different variety of songs sang at the Reed Dance where young girls meet especially in rural areas where young maidens still meet to fetch water at the river. Young maidens in urban areas should listen to cultural programmes aired on the radio.

A LOOK AT THE MISS CULTURE HERITAGE BEAUTY PAGEANT

Miss Cultural Heritage: Our Culture, Our Pride!!!



Miss Cultural Heritage Organizing Committee

The Miss Cultural Heritage Pageant is not just another beauty contest; it is a celebration of culture through beauty. A national celebration of culture through beauty - a combination of physical attractiveness, personality, culture, and intelligence.

The pageant marries beauty and elegance with cultural knowledge and awareness and provides a positive space to celebrate the dynamic and rich cultural heritage.

Hosted by the Eswatini National Council of Arts & Culture (ESNCAC), the 2021 instalment of the contest was recently launched.

The reigning Miss Cultural Heritage 2019/2020 is Temanyandza Magongo.

This event is aimed at creating a platform for young ladies to see beyond beauty, build capacity in themselves, understand cultural values, and to give back to the society through charity.

The purpose of the pageant is to inspire young people to take advantage of the rich cultural heritage to earn a living.

This is also an initiative meant

to popularize the rich Eswatini culture among the young population and promote the country's national dress and design, to ensure that the Swati traditional attire becomes recognizable and acceptable.

Miss Cultural Heritage Eswatini is expected to be of good moral character and remain in good standing order with her school, institution and community.

Entrants are also expected to attend all cultural events as per communication from the ESNCAC.

The eventual winner will be expected to compete at the international contest and take the lead in all cultural events ie. immemo, Umhlanga Reed Dance as well as School Culture Days.

Build-Up

1. Registration opens
2. Bootcamp
3. Attendance of cultural events ie. Umhlanga Reed Dance etc
4. Top 12 Eliminations
5. Grooming (Preparation for finals - catwalk rehearsals,

Entry Requirements

- Must be between the ages of

List of Sponsors

- MacMillan
- Imisebe
- Swazi Mobile
- Maguga Lodge
- Sibebe Resort
- Model Manifest
- Worker's College
- Sedatia Tsabedze
- AVON
- Eclipse
- Sigeja

18-24

- Should have completed school
- Must not be married or divorced
- Must not have children or be pregnant
- Must not have ever been convicted of a crime.
- Must also not have any visible tattoos.
- Be a Swazi citizen. If not, candidates should be residents of the country for five years, residency must be completed two years before the pageant.

Miss Cultural Heritage Programmes

In a bid to promote and encourage the cultural values in young girls, Miss Cultural Heritage programmes involves participation in the following activities:

- Ummemo
- Culture Days
 - Schools
 - Churches
- National ceremonies
 - Umhlanga
 - The Incwala Annual Ceremony
- Traditional Food Expo

MISS CULTURE HERITAGE 2022/23 BOOTCAMP



Q&A INTERVIEW WITH PAST WINNERS

Nelly Shongwe

On her experience as a past winner

Being crowned Miss Culture was such fun and mostly, an educating journey for me. I was given the opportunity to explore and learn so much more about my culture. It really opened up my eyes and gave me insight so much that I came to realize that most people have minimal knowledge on our culture especially the youth. This opportunity afforded me the privilege of attending cultural events and ceremonies such as the Umhlanga Reed Dance which I had been attended before. I got a better understanding and even a deeper appreciation for my culture. It was truly an amazing experience.

- **On the importance of preserving Swati culture for today's girl child**

Nowadays, the youth has lost its cultural identity so much that, the western culture has become more appealing. Therefore, the preservation of the Swati culture will enable future generations to reclaim their cultural identity and give them a sense of belonging so they have a better understanding of their origins which is the most important thing. For example, everything is now taught in English in schools and children as young as five years old can't hold a conversation in Siswati



which is obvious that we are slowly losing our culture so it's crucial that efforts are made to preserve our culture.

- **Advice to girls who may want to compete in this year's contest**

Just be yourself. The journey will afford you the opportunity to discover how important being a young Swati child is. It is likely to be a life-changing experience because as much as it is a competition, it will also instill good values, morals and good behavior and become a better person in life. Visits to various chiefdoms are incorporated into the titleholder's calendar and this gives the winner a glimpse of how the youth is so uneducated about preserving their youth which for me is the most important thing. As a young woman, it gets to open

up your mind on wanting to take a lead as a role model to other girls who are still growing and hoping that they would one day wish to be where you are.

- **Advice to girls on how to prepare for this event**

Keep as natural as possible and yes respect is the number one priority in everything.

- **Advice on how girls can uphold/promote in the everyday lives i.e. home, school**

I really believe in good character, self-respect and mostly knowing who you are and how valuable you are which makes you a respectable person so my advice to young girls is to stay true. Respect yourself and mostly know that everything you do has a way of coming back to you in the future either good or bad.

THE NATION GETS READY FOR INCWALA

OVERVIEW



Dating back to over hundreds of years, the Incwala is the kingdom of Eswatini's most important cultural event. The Incwala or Kingship Ceremony takes place in December / January.

Every Swazi may take part in the public parts of the Incwala, especially the climax, the fourth day of the Big Incwala.

The key figures are the King, Queen Mother, royal wives and children, the royal governors (indvunas), the chiefs, the regiments, and the "bemanti" or 'water people'.

It is the most sacred annual ceremony when the King and thousands of young men and warriors take part in various rituals, dances and songs.

The young men fetch 'lusekwane' branches and then march back to present them at the cattle byre; an impressive, unforgettable sight.

The King embodies the vitality of the nation and at Incwala, through these sacred rituals, provides for the wellbeing and prosperity of his subjects for the year ahead.

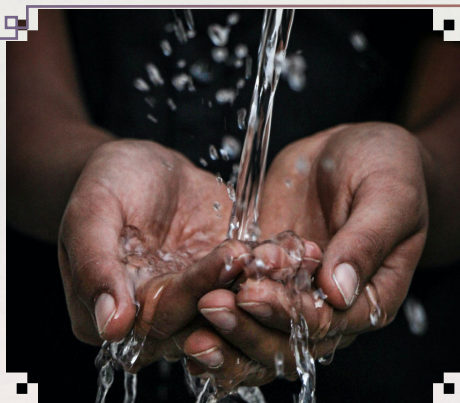
ITINERARY OF INCWALA ACTIVITIES

During the Incwala the whole nation is involved, with groups of men (called "bemanti", people of the water) walking to the different rivers and also the sea in Mozambique to collect water that will be ritually used later. There are various preliminary rituals that are known as "Incwala lencane" (Small Incwala).

STAGE 1

WATER PARTY PEOPLE COMMISSIONED

At full moon in November, the



"bemanti" or water party people are commissioned and set off on foot in two groups:

1. The big group goes to kaTembe (Catembe, south of Maputo), to collect sea-water,



2. The small group goes north, collecting water from rivers. The "bemanti" return to the royal capital with the new moon in December.

STAGE 2

INCWALA LENCANE



Then, there are various preliminary activities that are known as “Incwala lencane” (Little Incwala) takes place: two days of dance, song and ritual.

The young men and boys then march with their lusekwane shrubs towards the “sibaya”, the cattle byre, which is the focal point of the ceremony. They loudly sing the iNcwala song and there is an element of show here, where young men try to impress by the size of the lusekwane they have carried all the way from where they cut it; there are almost whole trees among them.

The girls especially watch them of course and notice if the lusekwane has wilted: a sign the boy carrying it has not been that “pure”. Some ribald joking may be made at his expense. In the “sibaya” they throw their lusekwane on a pile at one of the walls. Old men will later use this to cover the “inhlambelo”, the enclosure where the King will undergo certain rituals on the main day of the ceremony. The Swazi warrior regiments, men and boys, keep singing and dancing in the sibaya until late afternoon.

*14 days later.....
The Big Incwala begins*

STAGE 3

LUSEKWANE COMMISSIONED



The “Incwala lenkhulu” (Big Incwala) starts off when groups of young men set out from the Royal capital of Lobamba and march 50 kilometres to cut branches of the “lusekwane” under the light of the full moon. The “lusekwane”, a species of acacia will be used to cover the “inhlambelo”, the sacred enclosure in the “sibaya”, the cattle kraal, where most ceremonies will

take place. They march (umshuco) from Engabazweni to Nhlambeni with the “emabutfo”, warriors regiments to the Royal residence of Lozitha first. All the way they sing a specific iNcwala song that is strictly taboo any other time of the year. Entering Lozitha the warriors give the Royal salute, in which they emit a piercing whistle while raising their large cowhide shield (“lihawu”) above their heads. They dance and



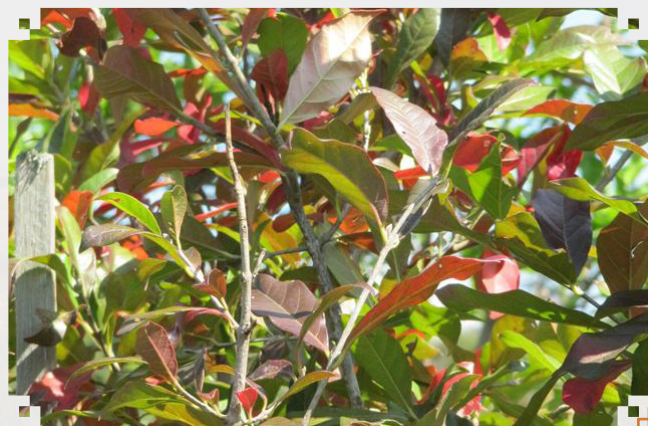
surge forwards, towards the King and other members of Eswatini’s Royalty.

STAGE 4
DROPPING LUSEKWANE

The “emabutfo” or traditional Swati regiments march in, singing as they go. In Lobamba there are various “emalawu”, enclosures of different regiments or age-grade groups, each with traditional grass beehive huts, where they can stay.



STAGE 5
EMACEMBE



STAGE 6
INKUNDZI



STAGE 7

MAIN INCWALA

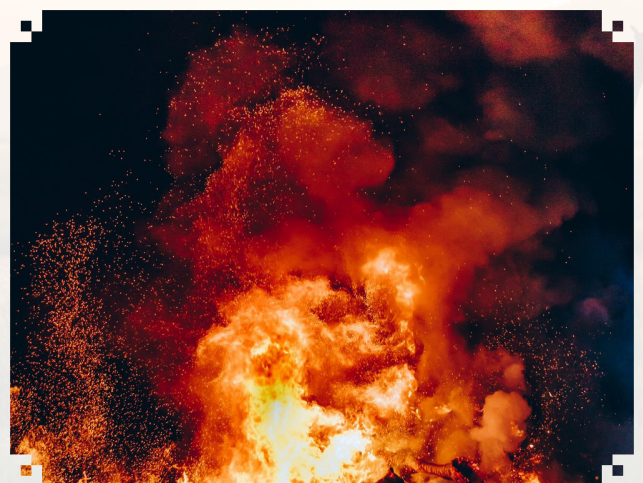
This is the official holiday, introducing the nation to the first fruits.



STAGE 8

DAY OF THE LOG (Lukhuni)

The regiments march to a forest and return with firewood. The elders prepare a great fire in the centre of the cattle byre. On it, certain ritual objects are burnt, signifying the end of the old year, while the key players dance and sing inside the byre. The king remains in seclusion until the next full moon, when the “lusekwane” branches are removed and burnt. The iNcwala ceremony then comes to an end: the nation is renewed and its kinship with the King is reaffirmed.



STAGE 9

KUHLAKULA



Q&A WITH INDVUNA

Indvuna Luftwacula Fakudze

On age requirements of participants

There is no age limit and it's voluntary. Anyone who feels like participating is free to do so.

1. On the physical and mental status of participants

They should be healthy and physically fit as well as have a sound mind because this event involves endurance and determination

2. On how they should prepare to go collect Lusekwane

They must be well prepared with appropriate attire and equipment.

3. On what is expected in terms of their behaviour

They must be well-disciplined both mentally and physically

4. On why it's important to preserve this ancient custom in the Swati

culture

It is an important event in the life of a young male because this affords them the chance to learn essential lessons that will be helpful in their adulthood and various stages of their lives. This is where perseverance and endurance is instilled.

5. On things that the young men are not expected to do (appropriate conduct) in respect to their culture

The young men are expected not to engage in sexual activities until a certain age and know whom to pursue romantically among other things.

6. On the appropriate attire that young men need to wear during the ceremony

The suitable attire includes lion skin (emajobo), cow tailed shawls

and comfortable takkies.

7. On the role played by royal residences in encouraging young men to participate in these cultural gatherings

Young men are usually summoned to various imphakatsi to learn more about the event, songs, dance etc. This event is derived from different aspects of life. Those from Nguni clans and boys during the Umfecane movement were to perform vital role in defending their territory in order to be strong enough. Boys were tested by giving them a strong ox to catch and kill that cow by bare hands without the aid of iron spears, knives. It was then authorities would see that they are now matured to face wars.

TIPS & DOS AND DONT'S OF INCWALA

Dos and Don'ts of the Incwala

- Females should wear skirts or sarongs
- Men should not wear hats or any head gear that is not traditional
- Shoes are worn at the ceremony but not on the dance arena
- Do take pictures at the ceremony but not of the Inhlambelo (His Majesty the King's private sanctuary)
- Do sing, dance, encourage and uphold unity amongst Swazis
- Do inform friends and tourists of prohibitions during Incwala.

Tips for attending Incwala 2021

For a fun-filled and safe Incwala experience, take note of these helpful reminders:

Make an itinerary

Make sure you research about the event like what time will it start, where it will be held, and what days you can catch them so you won't miss any activity you fancy.

Wear comfortable clothes

Wearing comfortable clothes is always on our list of tips in at-



tending an event so you can fully enjoy the experience! Because it is a cultural event, some walking will be involved.

Choose to wear takkies, sandals or flops unless you want your feet to hurt.

STREET INTERVIEWS

Why is Culture important?

Born in the beautiful mountainous terrains of the Hhohho region, deeply and strongly rooted in culture, Mzilikazi is a bona fide lover of nature and an avid farmer as well.

From the day-to-day domestic activities to gatherings where tens of thousands celebrate and engrain the nation's cultural heritage through Eswatini's esoteric ceremonies, he considers it an honor to have been fortunate to participate in Lusekwane, Incwala, Butimba



and to support our sisters during Umhlanga.

“What I like about my culture is that it not only encourages respect amongst ourselves as Swazis but also teaches us to appreciate nature and our natural resources, which

benefit us now and in the future,” he says.

He further expresses appreciation to their Majesties for their unconditional love and for helping to educate young Swazis about their culture.

WHERE YOU CAN GET YOUR TRADITIONAL ATTIRE



Underdressing and even overdressing for a national Swati cultural event is deemed as a cultural inappropriateness and a fashion faux pas.

Standing out for all the wrong reasons is not recommended.

Therefore, it is necessary you look the partthis goes for both participants as well as spectators.

The traditional Swazi outfits worn by men and women are called Emahiya. They consist of two parts: the top part is an umhelwane which is a large piece of fabric tied with a knot on the left-hand side of the shoulder.

Tingatja (Swati youth) and emajaha (Swati men) are expected to dress a certain way when attending the national Incwala ceremony.

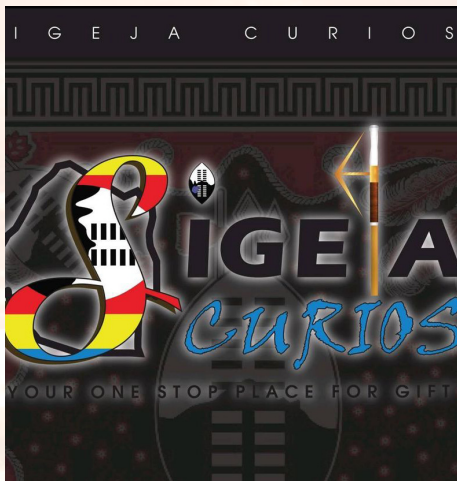
Their attire should include

namely: sigeja, which is made out of cattle tassels and worn on the shoulder, Emajobo, umdada, emahiya, lihawu/ sihlangu, and a stick.

We point you out to a few local retailers who will ensure you look the part.

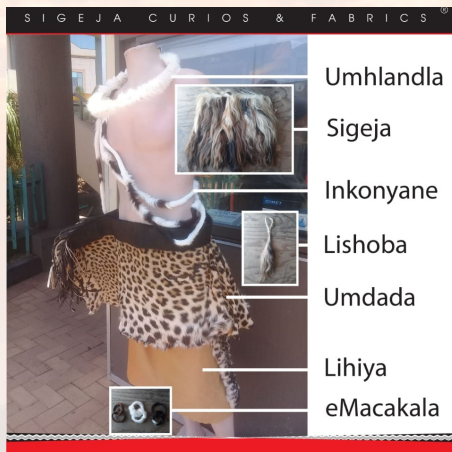


SIGEJA CURIOS & FABRICS



Fesuma Investment (Pty) Ltd trading as Sigeja Curios and also Sigeja Fabrics is one of Eswatini's leading Traditional Gear and Accessories Shop. The business

has been the main sponsor of Miss Cultural Heritage. Located at Swazi Plaza in the Mbabane CBD opposite London Fish & Chips, the business' mission is to not only supply the kingdom with traditional gear and the neighboring countries such as South Africa but also to share historical knowledge about the beautiful Swati culture.



MR CHEAP FABRIC CENTRE



Ideally situated right in the bustling city centre, the store is a haven of affordably priced traditional fabric.

Store Assistant Nokulunga Dlamini confirmed that customers have a variety of fabrics to choose from as the store has a number of fabrics available on display.

The Director Leonard Twahirwa stated that Mr Cheap Fabric Centre is a local family run business who have been supplying quality fabrics and accessories for many years in Eswatini.

“We at Mr Cheap Fabric Centre, specialise in supplying fabrics affordably to all people in Eswatini. We stock a wide range of traditional fabrics for dressmaking as well as everything you need for soft décor creations and projects. If you need to refresh your cushions or curtains....Look no further,” he stated.



STANDARD TRADERS



Established in 1973, Standard Traders has been a mainstay in the textile fabric material, 3 Cats African prints and traditional attire industry in Eswatini.

The business that prides itself for being a one-stop 'We Dress You and We Dress Your Home' store not only offers a wide range of traditional cultural attires but also sells curtains, upholstery fashion fabrics, haberdashery, travel luggage, kitchen ware, bed linen among others.

Standard Traders has come a long way from whence it began as a small store situated on Allister Miller Street in Mbabane.

Thereafter, Rebecca G. Dlamini later purchased a property in 1990 on Nkoseluhlaza Street in Manzini

Standard Traders Pty Ltd
58, Nkoseluhlaza Street
P.O. Box 642 Manzini, M200
Tel: 268-2505-4750/ 7626 8020
Fax: 268-2505-2210

(NB. Prices subject to change)

previously owned by Jet Stores and moved the store from Mbabane to Manzini.

In 2010, Dlamini passed on and the store was taken over by her son Nkosinathi Dlamini with his wife Busisiwe.



SLINDELWA MKHATSHWA

We swung by to find that a number of items are readily available from a number of vendors.

Slindelwa Mkhathswa, a stall owner, revealed that a number of cultural attire items are well stocked, with the exception of an item such as Umdada of course which is only available upon order.

Mkhathswa stated that Umdada is too expensive to keep on display.

Available items & their prices:

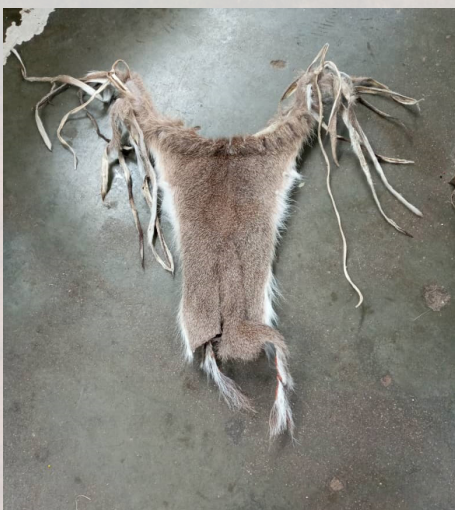
- Sigeja - E2 500
- Inyoni (head dress) - E1 500
- Umdada - ranges from E12 000 to E15 000 depending on the size, available upon order by calling Zodwa Motsa on 7611 9394 or Slindelwa Mkhathswa on 7688 7464
- Emajobo – E750 – E7 500 depending on the animal skin
- Emahhiya - E100
- Lihawu - E100
- Sihlangu - E1 150
- Emagebesha – E100 to E120 depending on the designs



Inyoni (head dress) - E1 500



Sihlangu - E1 150



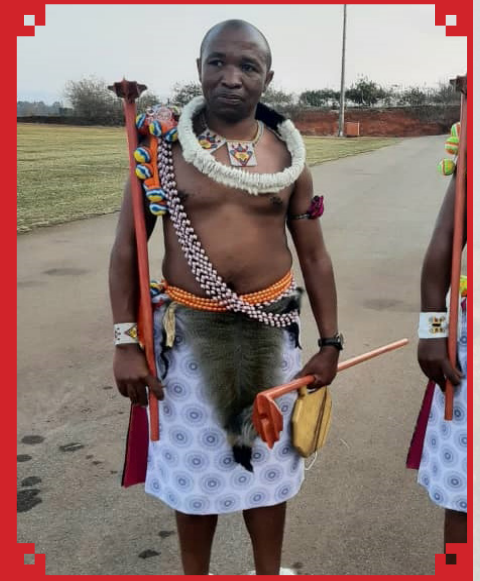
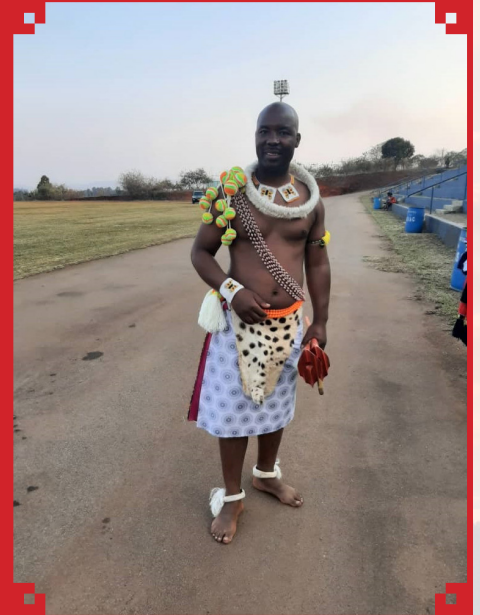
CULTURAL ELEGANCE

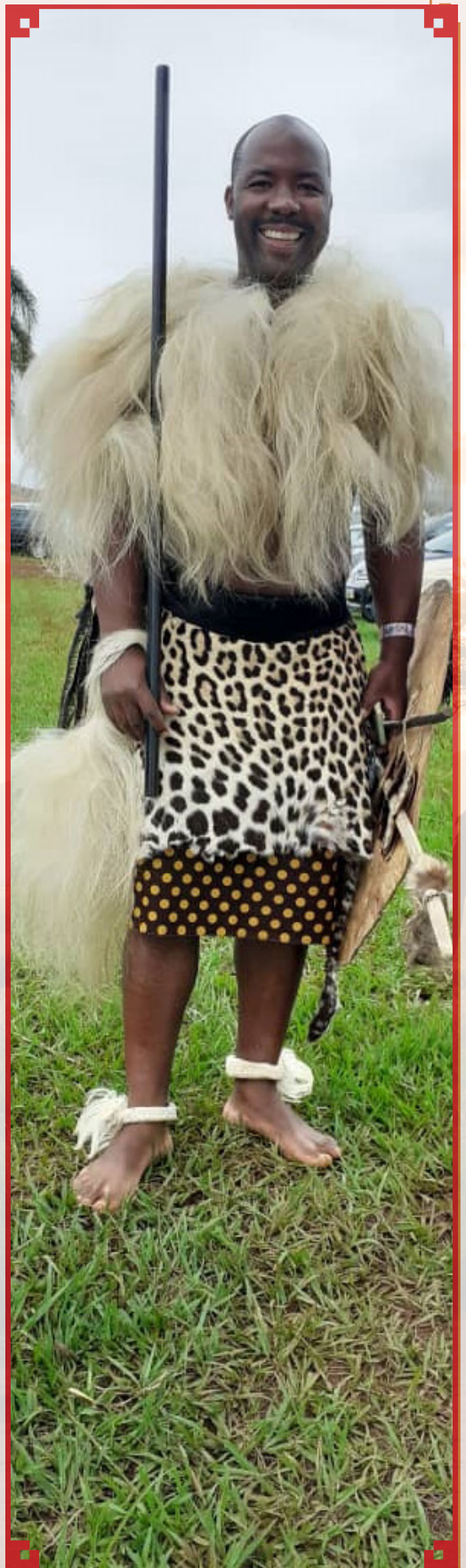
Stitch by stitch, local designers achieve a masterstroke by turning what would ordinarily be pieces of fabric and transforming them into culturally elegant masterpieces. Here's a look at some culturally inspired looks that turn heads.

Umtsimba/Bayeni



Emhlangeni





CULTURE DAY IN DUBAI



CULTURE DAY IN INDIA



ANNOUNCEMENT BOARD

Upcoming Events

Don't miss our upcoming second edition in January which will feature exciting stories, updates and interviews, all-you-need-to know information about the Buganu (Marula) ceremony and so much more.

Inform Us of Your News

The inside guide is a dedicated space for all cultural news, special offers and events happening all over Eswatini. Just email us the details (in 80 words or less) and a high resolution photo to ceo@sncac.org.sz and we will include it in the next edition of culture online magazine free of charge. Please note we will only include contact details for non-commercial enterprises and text may be edited.

ESWATINI NATIONAL COUNCIL OF ARTS AND CULTURE



P.O. Box 5626 Mbabane
Tel/Fax:(+268) 2505 4437
Email: info@sncac.org.sz

CULTURE MAGAZINE ESWATINI