

Music and History: Comparative Analysis of Historical Events in Basotho Accordion Music from 1986 to 1994.

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ABSTRACT:- This paper discusses the Basotho accordion songs which besides artistic imaginative nature of songs seem to refer and relate some of the historical events that took place between 1986 and 1994 in Lesotho. This period has been selected because there was a change of attitude among some Basotho who loved the Basotho accordion music, they identified themselves with it, as they claimed that it reflected their culture. In it, they felt that their history, language, customs and beliefs were retained and propagated. This paper argues that as much as Basotho accordion music is primarily for entertainment, it is another source of oral history, and as a contemporary oral literature of Basotho deserves scholarly attention. The paper adopts New Historicism approach which deals with the understanding of history through literature and literature through the cultural context in Basotho accordion music. In the analysis the lyrics of the songs are contextualized and the relation between the song and the Basotho history is established from the documented information to determine their closeness to the historical events. The paper proposes that Basotho accordion music as a popularized genre deserves preservation and public attention through documentation and analysis of its contents.

Keywords:- Basotho accordion music, Historical texts, Imaginative text, New Historicism, Political poetics, Social Circumstances

I. INTRODUCTION

The paper analyzes Basotho accordion five songs that have reference to historical events from 1986 until 1994, and contextualizes the lyrics in order to show that this music is another source of oral history and contributes towards the preservation of history. The paper argues that Basotho accordion music has to be viewed as a contemporary genre of oral literature as it retains some of its features. In the analysis, extracts from the songs have been quoted and their content is weighed against the documented information to determine their accuracy. To achieve this objective the paper employs New Historicism approach to find out how the artists present the events and the extent to which the presented events are closer to history as it is known and written in various forms.

II. BACKGROUND

Accordion music is a term used to describe Basotho music sung in Sesotho which started with concertina as the key instrument and later accordion and drums. This music was played in shebeens and was famous for the immorality of its participants and was known as famo in the 1920s until late in the 1970s. In the early 1980s there was a change of attitude among some Basotho who loved the music; they began to identify themselves with it, as they claimed that it reflected their culture, as highlighted by Coplan (1995:258). In it, they felt that their history, language, customs and beliefs were retained and propagated. Based on the change of attitude, the famo music was renamed `mino oa koriana (accordion music).

The nature of Basotho accordion music is that it is a combination of oral poetry and some instruments either traditional ones or advanced instruments. These instruments add flavor to the oral poetry chanted or recited by the lead-singer in a group hence why the music is said to be a genre of contemporary oral literature as it is not written but communicated orally. Artists receive their training informally either from attachment or living in the environment where oral poetry is practiced special cases may be initiation schools. According to Okpewho (1985:5) they could be said to belong to a category of oral poets labeled as freelance entertainers who rely on their skill at chanting traditional poems to earn themselves rewards to supplement their living. Okpewho

(ibid), further points out that other forms of elaborate oral performance involve use of musical instruments as accompanying devices. In the case of Basotho accordion music we have traditional instruments which may refer to home-drums with the company of accordion, and advanced instruments with electronic guitars, sophisticated drums and other instruments with electronic appliances with accordion being the featuring instrument. With regard to the performance of the music there are two distinctive features; the first one is where the lead-singer can recite or chant the poetry from the beginning of the song to the end with the company of the musical instruments, the second one is where the lead-singer is supported by a chorus and in between the lead-singer chant or recites his/her poetry to retain the oral performance of the music. It is worth noting that the use of the words; recite or chant in this paper are used because the artists could be said to have memorized the lyrics for each song hence why each song has its lyrics or poetic verses. This is in line with Finnegan's (1997:53) view that it seems that the recite when going fluently through the delivery of the must have memorized it from the existing words that have been fully formed. Artists in their songs they may refer to various aspects such social, political, economic, religious and many others, and in this papers the focus is on how historical events are reflected in Basotho accordion songs.

III. RATIONALE

It could be said that Basotho accordion artists consciously or unconsciously preserve the history of their own times, in their country through their recorded music. That is, Basotho accordion music through its artists passes knowledge from one generation to another orally. These are type of songs which according to Finnegan (1970:272) "Can be used to report and comment on current affairs, for political pressure, for propaganda and to reflect and mould public opinion." Although this music in some cases conveys historical knowledge among Basotho, the information that it communicates has to be verified in order to set the record straight.

IV. THEORETICAL FRAMEWORK

To start with, New Historicism is a theory which attempts to help critics to understand literature's historical context. Critics who used this approach had the assumption of the literature on its connection between texts and their historical contexts, Murfin and Supriya 1998. For Hippolyte Taine literary work is less the product of its authors' imagination than the social circumstances of its creation. In order to understand the historical value that the Basotho accordion music has, it is appropriate to employ the following aspects of the New Historicism approach:

- the context of the political poetics of each song
- the presentation of events and the portrayal of political figures and movement of the day
- connection between the content of the song and the historical texts referring to the same content
- social circumstances that lead to the creation of the song which could not be justified as purely imagination of the artist
- How does the work of the artist consider marginalized population

New Historicism approach helps the critique to respond to questions such as:

- What language, characters, events present in the work reflect the events of the authors day?
- How are such events presented and interpreted?
- How does the portrayal criticize the leading political figures and movement of the day?
- How does the literary text function as part of a continuum with other historical and or cultural texts of the same period?
- How can we use literary work to "map" the interplay of both traditional and subversive discourses circulating in the culture in which that work emerged and or the cultures in which the work has been interpreted?
- Does the work of the artist support or condemn the event or can it be seen to do both?
- How does this portrayal criticize the leading political figures or movement of the day?
- How does the work consider traditionally marginalized populations?

V. METHODOLOGY

5.1 Data collection

The research employed quantitative and qualitative analysis. Quantitative was employed when selecting a certain number of artists and songs to be analysed while qualitative was used when analysing and interpreting the songs that had reference to historical events. Firstly researchers considered the scope by choosing the period between 1986 and 1994. This was the period when there was a sporadic production of accordion music and change of attitude towards Basotho accordion music after the release of the first album by

Tau-ea-Matšekha in 1980. The album became popular and within six years some artists had recorded their cassettes.

Authors employed different steps of collecting cassettes; one was that of listening to radio programmes on 'Mino oa Sesotho/'Mino oa liparola-thota/'Mino oa koriana/Rea kubasela (Sesotho music/Songs of travelers/Accordion music/We are travelling). This is one programme which is given different names by different radio stations. For instance, this programme is aired on Radio Lesotho, MoAfrika FM, and Catholic Radio in Lesotho as well as Leseli FM in the Republic of South Africa. In some cases during this programme artists are interviewed by the presenters about their life history and music career. This method facilitated the collection of the songs in that researchers were in a better position to know which cassettes had songs that relate the historical events. Researchers also gained a lot from the interviews with regard to the life experiences of the artists and their music. For instance, in response to reference to historical events artists indicated that it promotes their music as their cassettes, CDs and DVDs become marketable, thus boosting their lives economically. Again they pointed out that singing about historical events contributes towards their fame and popularity, thus enriching their profile in the music circles.

Having collected cassettes and listened to various songs both from the cassette players and radio stations researchers grouped songs from various artists which addressed one historical event which took place in a certain year. It was also observed that in some cases within a year, artists had sung about many incidents, in such cases researchers' selection was done on the basis of which one was covered by most artists as having been popular for that year. For instance, in 1986 six artists sang about the downfall of Dr. Jonathan's government, while one by Manka le Phallang addressed the death of two former ministers namely; Makhele and Sixishe. What followed was a close scrutiny of which song had fairly described the situation, taking into consideration the presentation of facts and the language employed to describe the event. As a result the five songs that have been selected are said to be a wide range of representation of the historical events in various songs recorded in different years.

VI. ANALYSIS

The analysis is comparative in nature, in that the history in the lyrics is weighed against the written records from various documents in order to verify whether there have been modifications or not. The analysis followed this pattern;

- Provision of the background information regarding the historical events,
- Song and its analysis,
- Comparison of the presentation of the events and factual information that appears in the songs and that found in written materials.

Theory of New Historicism was employed to unpack the history, events and the records that seem to correspond with the songs selected for this paper in order to understand the notion of interest. According to Marwick (www.history.ac.uk/ihr/focus/what-is-history/Marwick/.html) training in history involves the analysis, evaluating and interpreting both secondary and primary sources. He goes further to point out that it develops an understanding that everything written pertaining to history, secondary or primary sources must be approached with skepticism and caution. According to him there should be ability to distinguish between pieces of writing which are well-substantiated and logical and those which simply express theory, hypothesis or opinion. Based on the opinion given above, events as related in the lyrics and those documented will be analysed, evaluated and interpreted in order to determine truth. And again as historical evidence is fragmentary, intractable and imperfect and information drawn from different sources may clash, a balance with regard to truth will be determined by what appears to be the agreed general view that cuts across different sources.

6.1 Political Historical event of 1986

Through the New Historicism approach, to understand each song, it is significant to review the context of the political poetics of it. In 1986 on the 20th of January, there was an announcement over Lesotho National Radio Station, that Dr. Jonathan's government had been overthrown by his military personnel. The executive and legislative powers rested with King Moshoeshoe II, who was assisted by the Military Council. The composition of the Military Council had Major General Lekhanya as the Chairman of Military Council, assisted by other military councilors, namely: Colonel Sekhobe Letsie, Colonel Thaabe Letsie, Colonel Phisoana Ramaema, Colonel Khethang Mosoeunyane and Colonel Nkhahle Tšotetsi. The Basotho nation applauded the new government of Lekhanya and prayed for its success, peace and stability after having been under the oppressive government of Dr. Jonathan, whose youth terrorized most civilians who were not his supporters. Ululations and praises were sung in honour of the Lekhanya regime for having saved the Basotho from the reign of terror (Gill, 1993:238-241).

One of the accordion groups, 'Mutla oa Maloti' (1986) composed a song in honour of this memorable event. It goes:

Ngoan'a ka Lekhanya le joale ea `majoale,
Rea u leboha morena.
My child Lekhanya even now,
We thank you chief.

Most Basotho gave thanks to the Lekhanya because at that time he was the commander of armed forces in Lesotho. To show his appreciation he sings: "Ngoan'a ka Lekhanya," (My child Lekhanya) while in actual fact he is not his child but it is just a form of address to show that he identifies himself with him. The words that refer to him as having saved the nation could be linked to His Majesty's speech on the 12th March 1986 when he said: "This nation was redeemed the second time, and given a new lease of life," (Machobane, 2001: 165). The fact that His Majesty had publicly acknowledged the redemption makes the artist to feel that His Majesty had spoken on behalf of the nation, that is why he also echoes his words. In Sesotho when the chief has spoken we normally say: 'Le lumme' (He has said it all, it is acceptable.)

The soloist in this song is relieved that Dr. Jonathan's government is no more and indirectly requests Lekhanya to instill constructive changes. It could be said that the artist is of the opinion that he speaks on behalf of the entire Basotho nation, which is why he uses the pronoun 'we'. He says that the Basotho nation is thankful for the turn of events.

As much as Chairman of Military Council is given token of appreciation, Machobane (2001: 64) argues that: "Highly notable, Major-General Lekhanya heard the radio announcement of the coup from his home at the Ratjomose Barracks. "Machobane points to Colonel Sekhobe Letsie as the one who engineered the coup and managed to have other colonels convinced in toppling Jonathan's regime, and there is no mention of any role played by Lekhanya. Regardless of the minor role he played in staging the coup, the fact that he accepted the situation and became the Chairman of the Military Council deserves to be thanked.

It could further be said that Machobane as a historian differs from the artist in that he was intentionally writing history, while with the artist, it could be said that he was singing about the event as it was known to the public.

6.2 Historical event of 1987

Towards the end of 1987, on the 24th of October, the 30 year-old proposed project known as Lesotho Highlands Water Project which had been sidelined by Dr. Jonathan's government due to his misunderstanding with the South African apartheid regime, was signed. The South African government was represented by the Minister of Foreign Affairs, Pik Botha, while the Lesotho Military regime was represented by Colonel Thaabe Letsie. "Agreement over the building of a reservoir for the water project was signed on the 24th October, 1986. The project was to yield Lesotho revenue of close to M1298 million per year..." (Machobane, 2001:99). The agreement was that Lesotho would sell water from dams to be transferred through tunnels to South Africa. The affected areas were some rural parts of Leribe, Butha-Buthe and Thaba-Tseka districts. The main camp for the construction was at Katse Village and the main dam was named Katse Dam.

Although the country was to benefit so much, the project was accepted with mixed feelings by Basotho. Some welcomed the benefits it would provide to the country, while others were against it. Those who were against it pointed out that it was a master-servant type of agreement, as Lesotho would have a little say in it, while South Africa, the buyer had more control. They considered that it should be vice-versa and that Lesotho ought to have full control of the project as it is on her soil. These feelings were captured by some accordion artists, who expressed the dissatisfaction of some of the Basotho.

When critiquing Phallang (1991) in his album Maluba-lube No.10 through New Historicism approach, the connection between the content of his song and the historical information referring to the same event is highlighted where Phallang pleads with the forefathers to save our country from mismanagement by the military regime. In his song Metsi a lihlabana (Highlands' waters), he sings:

Ntate Morena Moshoeshoe,
Metsi a rekoa ka lichelete.
Ke ale a theosa,
A leba mose ho maoatle.
Bana ba Basotho re sala re lla.
Itlhakoleng meokho le thole,
A leba mose likotase,
A leba metseng ea baikhantši.
Father Chief Moshoeshoe,
Water is sold for money,
There it goes along,

It goes across the oceans.
 We, Basotho children remain in tears.
 Wipe off your tears and stop crying.
 It goes to the servants' quarters,
 It goes to the villages of the hypocrites.

Phallang in this extract has employed a poetic language that brings visual imagery that touches the inner feelings of a patriotic Mosotho. It is through this imagery that we see Lesotho water going across to South Africa. It is through this image where we observe that certain parts of Lesotho still do not have access to clean water while water is being sold to South Africa. This issue calls upon the New Historicism approach as it allows a researcher to scrutinize social circumstances that lead to the creation of the song which could not be justified as purely the imagination of the artist. It is a well-known fact among the Basotho, that Highlands Water Project transported water from Lesotho to the Republic of South Africa. The creation of this song is not a result of Phallang's creation. What Phallang does is to communicate this known history through a song. Music like other forms of communication expresses the social circumstances that lead to the creation of a song as already highlighted.

In the first line the artist appeals to "Ntate Morena Moshoeshoe," (Father Chief Moshoeshoe), thus referring to Moshoeshoe I the founder of Basotho nation. The artist appeals to the great-great grandfather who founded the Basotho nation as though he would hear his humble request because his grandson is involved in the selling of water. His feeling is that Moshoeshoe I would not sell Lesotho water to South Africa as he fought hard to keep his territory from outsiders.

This line "A leba mose ho maoatle," (It goes across the oceans) refers to Republic of South Africa which is situated between two oceans. The word overseas in Lesotho in most cases refers to other countries outside Lesotho that is why Phallang indicates that the water is going to the oceans. He is pleading with Basotho to be cool because the signing has already taken place. He goes on to point out that the water will be used by hypocrites, referring to the apartheid regime that was still in power in South Africa at that time. They are hypocrites in the sense that, although they seem to be improving the standard of life in South Africa, Blacks who form the majority were discriminated against and stayed in match-box houses and shacks while whites lived in opulent houses with servants' quarters. The message conveyed by Phallang is that the agreement was not entirely appreciated by the Basotho nation; therefore, something had to be done in order to revisit the agreement so that it could serve the best interests of the entire Basotho. Phallang uses the platform of being a musician to attack the military regime as under normal circumstances he could not directly do so. This is in line with Finnegan (1970: 273) that democratic practice purpose and poetic justice are said to be achieved through public singing.

Phallang stresses the discontent of some Basotho when he says that they remain destitute while their water is being sold. The artist shares the sentiments of some people whom Colonel Thaabe Letsie referred to in his speech after the signing of the contract. The Lesotho Today of (24/10/1986) reported that:

The Colonel then challenged people who were claiming that the government was placing Lesotho under foreign influence to explain whether harnessing water for development and selling it to South Africa is an unpatriotic gesture. He further challenged those critics to come forward and prove that the government is wrong by increasing road networks into the rural areas and creating employment.

Phallang makes the general plea, raising the concerns of some Basotho but his focus is not on the truth as it was said. For instance that he indicates that the water is going to the oceans while in actual fact is going to the Republic of South Africa. On the other hand the newspaper has quoted Colonel Thaabe Letsie while Phallang has not quoted the exact words of those Basotho who are complaining. With regard to Colonel Letsie's speech one senses the feeling of triumph, in that the signing was done successfully and job creation for Basotho was on the pipeline. Indeed the project afforded some Basotho opportunities for jobs. It could therefore be said that the artist's concern is close to reality. Therefore in this instance it could be said that both sources are to a certain extent similar in the nature of presenting the concerns of some Basotho. But the fact that some Basotho were not satisfied with the manner in which the agreement was done remains obvious in both sources.

6.3 Historical event of 1991

Lesotho experienced a blow on the 20th of May 1991 when one woman who had a baby on her back went to a shop named Harties which was located in the shopping complex next to the Cathedral area in Maseru was killed. As she was about to exit the shop, she was taken to the search-room by the security guards who found a skipper costing M3.99 taken by her baby. The woman known as `Manthabiseng, was brutally beaten by security guards and workers, and was held a prisoner from 9.00a.m. to 10.00 a.m. while police were being called. The woman was left by the door half-dead and, unfortunately, she died while her baby, unaware of the fatal beating, kept on playing next to her. Passers-by and angry citizens stormed the shop, and wanted to revenge her death. When they could not get hold of the workers, they stoned every foreign-owned shop, especially

Chinese and Indians. Within a few minutes, rioting had spread throughout the whole town of Maseru, and spread to other districts.

After this terrible incident that affected the economy of the country, some accordion artists sang songs that described the situation. One such song is K'hipha sa e-ja motho Maseru (The skipper ate a person in Maseru) by Phallang (1991) some of its lyrics are as follows:

He! K'hipha sa e-ja motho Maseru, oe!...
 Ke re sa nka mosali,
 Sa siea ngoan'a haee!
 Ngoana ke enoa o sala a lla.
 Toropo ea e cha batho ra makala,
 Li ea cha li leba holimo.
 Li leba Smart Centre, T.Y. e tšoeu,
 Li ea cha li leba Leribe...
 Li leba Mokhotlong Thialala!
 Ke re jo Makula le Machaena...
 He! Skipper ate a person in Maseru, oe...!
 I say it took a woman,
 It left her child, ee!
 The child is here, left crying.
 The town burned, people we were surprised,
 They burn going to the northern part.
 They go Smart Centre, T.Y. the white one,
 They burn going to Leribe,
 They go to Mokhotlong, Thialala!
 I say jo! Indians and Chinese...,

Phallang relates this incident vividly as though he is not singing but narrating a story. He employs language techniques that bring forth the clear picture of what really happened on that fateful day. The visual imagery of the woman who is lying dead outside the shop and that of a child playing joyously not being aware of her lifeless mother comes into our minds. One recalls the smoke that covered Maseru and the pandemonium as looting from businesses took place. Again the recall of television pictures as the looting spread to other districts comes to one's mind.

When one compares the description of the death of `Manthabiseng by the artist with the written documents; one finds a great difference in terms of presentation. For instance Gill (1993: 244) writes: "On 20 May 1991, a woman was beaten to death at a foreign owned shop in Maseru for allegedly shoplifting." Gill seems to be writing in passing and his description does not bring a visual imagery as done by Phallang, and it also leaves out the crying child who was not aware that her mother was already dead. The three local newspapers namely; Moeletsi oa Basotho (02/06/1991), The Mirror (31/05/1991) and Leselinyana (31/05/1991) also write about the death of the woman in unimpressive manner in that they do not invoke one's feelings.

When it comes to the burning of the towns, Gill (1993: 244) writes "Disturbances began the following day and grew in force as wide-scale looting and rioting broke out in Maseru ...and other lowlands towns." Gill mentions Maseru and other lowlands towns, but does not mention the names of the towns while Phallang does so. Gill's presentation is similar to that of Moeletsi oa Basotho (02/06/1991) which does not mention the names of the towns affected except Maseru. He Mirror (31/05/1991) writes: "... Maseru and other northern towns. The violence spread to T.Y., Maputsoe, Leribe, Butha-Buthe and Mafeteng." Leselinyana (31/05/1991) refer to Motsekuoa to Mafeteng and Quthing. It could therefore be said Phallang's relation of the affected towns is more comprehensive than most of the written materials, it is only The Mirror which seems to be closer to the artist's description in that it mentions five districts while Phallang covers four of them. Therefore going back to our comparison, it could be said artist really impresses upon historical events sometimes better than the documented articles.

6.4 Historical event of 1993

Lesotho returned to democratically elected government after twenty-three years, on the 27th of March, 1993, when the Basotho Congress Party had a land-slide victory by sweeping all the sixty-five constituencies in the country. Its immediate opposition did not succeed in winning even just one constituency.

After the 1993 elections, some songs that praised Dr. Mokhehle were recorded, and could be heard in some shops and supermarkets in most of the towns in Lesotho. One such song is by the **Sefofane** group (1994), saying:

Ke itse le tlohelle Mokhehle a buse,
 Mokhehle ke lehata mmoho,
 Le 'na ke lehata mmoho.
 Ke re le khumame ka mangole fatše,
 Le rapelle Mokhehle a buse.
 I have said let Mokhehle govern,
 Mokhehle is a BCP member,
 I am also a BCP member.
 I say kneel down,
 And pray for Mokhehle to govern.

Through New Historicism approach, this paper scrutinizes how the artist present and interprets the political events of 1993 and link it to the social circumstances of the time. Most Basotho, as the 1993 election results showed, felt that he was the right man, at the right place. That is why the song pleads with the public that Mokhehle should be given a chance to lead the country without any form of obstruction. The lead-singer identifies himself with Dr. Mokhehle because they both belong to one party. His plea is that the Basotho should pray for his success while in power, so that the country could benefit from his wisdom.

Through New Historicism approach, the paper examines the connection between the content of the song and the historical texts referring to the same content. When analyzing Sefofane group, it could be said that the artist's sentiments were also shared by some newspaper reporters, in that they were also delighted that Dr. Mokhehle's BCP had made land-slide victory in the elections. The Mirror (02/04/1993) writes:

More than eighty percent of the Basotho nation enthusiastically voted Basotholand Congress Party in this year historical elections...

Nobody ever thought that BCP led by Dr. Ntsu Mokhehle would so majestically, outwit BNP like it happened in this year's elections...

The choice of diction by the reporter is so impressive, it could be said that it expresses his happiness from the depth of his heart. The use of the words like 'enthusiastically, nobody ever thought, so majestically and outwit' shows that the reporter opted for the type of vocabulary that would communicate his delight to the readership.

The Moeletsi oa Basotho (18/04/1993) newspaper also reports that the victory of the BCP was welcomed with ululations in different parts of the country and other countries. The same goes for Lentsoe la Basotho (09/04/1993) newspaper which reports on the inauguration day of Dr. Mokhehle, that when he entered the Setsoto Stadium he was welcomed with deafening ululations. It could be said that what the artist says in his song is very close to the truth if not truthful. Therefore it strengthens the argument that artists in their songs refer to historical events that really happened in their lifetime.

6.5 Historical event of 1994

This was a year in which Lesotho experienced some forms of instability that threatened her young democracy. The four outstanding disturbances were: in-fighting within the Lesotho army, the murder of Deputy Prime Minister, Selometsi Baholo by members of the army, the national police strike and the downfall of the BCP government. In this paper we shall analyse the one about the downfall of the BCP government on the 17th August 1994, when it was announced over Radio Lesotho that the government and the parliament were dissolved. His Majesty established a provisional government that would lead the country to the general elections. The interim government was headed by Advocate Hae Phoofolo, and among his ministers, he had Retšelisitsoe Sekhonyana, the leader of the Basotho National Party, who had lost dismally in the 1993 elections. The provisional government remained in power from the 17th August to 14th September of 1994, when the BCP government was reinstated.

Moeti (1995) is one of the artists who recorded a song that captured the overthrow of the government; his song Litaba li thata (Matters are tough), says:

A k'u bue le Sekhonyana,
 A tlohele ho ferekanya sechaba.
 Ke bona joale ba liha 'muso.
 A k'u bue le Sekhonyana,
 A tlohele ho etsa mofere-fere.
 Please talk to Sekhonyana,
 Tell him to refrain from disturbing the nation.
 I see that now they are overthrowing the government.
 Please talk to Sekhonyana,
 To refrain from causing disturbances.

Through New Historicism, the paper examines how the artist portrayal of the situation criticizes the political figures of the time. The first name of Sekhonyana referred to in the extract is Retšelisitsoe, he was once a strong man in Dr. Jonathan's government as Minister of Finance until 1986, when the military regime took over. He had the good fortune to be in cabinet again as the Minister of Finance for the military government from 1986 until 1991. When the BCP government was overthrown, he was yet again in the cabinet as Minister of Foreign Affairs. Some people felt that he was behind the overthrowing of the government, especially because he had just lost in the 1993 elections. Moeti, in this song says that Sekhonyana disturbed the peaceful atmosphere that prevailed after the elections, and as such has to be strongly advised to desist from such practices. The fact that he uses the words: "A k'u bue le Sekhonyana (Please talk to Sekhonyana) shows that he is weary of turbulences that prevailed in Lesotho. That is, he is humbly making a genuine request that Sekhonyana must heed the plea and let the democratically elected government to run until its tenure in office comes to an end.

Moeti as the artist could be said to be telling the truth which is known and recorded by historians. For instance Pule (2002: 201-203) writes:

This situation was further exacerbated by the words and actions of opposition politicians, notably E.R. Sekhonyana, the leader of the BNP, together with the leaders of smaller parties, who were appealing to King Letsie III to dissolve government for failing to govern the country and to form a government of national unity instead.

Pule goes on to point out that His Majesty, King Letsie III wrote a letter to Prime Minister Mokhehle on the 16th of August 1994 in which the king informed him that he was relieved of his duties due to the deteriorating political situation in Lesotho. The letter further indicated that, for the sake of peace, unity, stability and reconciliation he was asked to step down with immediate effect. On the following morning, the 17th of August 1994, it was announced over the Radio Lesotho, the national radio station that His Majesty King Letsie III had dissolved the government and the parliament. The news was received with anger by most Basotho, who gathered at the palace demanding an explanation for the downfall of the government. Moeti's lyrics seem similar to Pule's documented information that Sekhonyana was influential in the act that led to overthrow of the government, as both of them point figures at him. It could therefore be said that Moeti's song is telling us the truth.

Moeletsi oa Basotho ((04/09/1994) reported that about four people died, and ten sustained injuries when they were dispersed by the soldiers. It goes on to list the names of the cabinet ministers which were; Chairman – Hae Phoofolo, Foreign Affairs –Retšelisitsoe Sekhonyana, Broadcasting and Information – Mamello. Morrison, Agriculture – Khauta Khasu, Employment and Public Service – Mathabiso Mosala and Finance – Moletsane Monyake. The fact that Sekhonyana is among the ministers appointed by the Letsie III and it is recorded for public domain still proves that Moeti as an artist is communicating truth as it is known and recorded. Therefore the argument that artists do allude to historical facts holds as it has been verified above.

VII. CONCLUSION

Through New Historicism approach, the paper has analyzed some of the historical events captured in Basotho accordion music by some Basotho accordion music artists which were compared with the known and recorded documents to determine their truthfulness. From the discussions above it has been established that some of the events highlighted in the Basotho accordion music are very close to the historical truth and justified the hypothesis that songs are products of the social circumstances that lead to their creation. The fact that information alluded to in the songs also appears in recorded documents proves beyond doubt that some information obtained from the songs can be accepted and relied on as close to the real truth. That is, as much as its main focus is on entertainment there should be a change of people's minds in that when one listens to accordion music should take note that it plays an important role in the lives of its listenership by communicating historical truths which could be passed from one generation to another. Again, as accordion music preserves and transmits historical issues it deserves recognition as Basotho oral literature which needs to be documented and accorded the dignity it deserves.

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